Final Draft® 10

Final Draft 10 User Manual

Windows

10.0.9

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Installation

For up-to-date download and installation instructions, log on to

https://www.finaldraft.com/support/install-final-draft/install-final-draft-10-windows/ for Windows;

https://www.finaldraft.com/support/install-final-draft/install-final-draft-10-macintosh/ for Macintosh.

Launching / Activating / Registering Final Draft

Opening and Activating Final Draft

Activation and Registration are two separate and distinct processes. Product activation is a mandatory, anonymous process that verifies your product Customer Number and license. Product registration is a one-time-only process that links you in our system to your copy of Final Draft so that you can receive customer support, product updates and special offers from Final Draft, A Cast & Crew Company.

IMPORTANT: Make sure your computer is connected to the Internet.

1.

    a. Windows 10: Click the Windows Start button, type "Final Draft" (without quotes) and choose Final Draft 10. Or, if you see the Final Draft 10 menu item, click it; if you don't, locate the Final Draft 10 icon and click it;

    b. Windows 8.*x*: From the Start screen, type the words "Final Draft" (without quotes) and choose Final Draft 10;

    c. Windows 7: Click the Windows Start button and choose All Programs > Final Draft 10;

2. The Activation screen appears. Enter your Customer Number (found in the purchase email). Be sure to type it in exactly as it appears in the email;

3. Click Activate. A confirmation window appears after your computer is activated;

4. The Registration window appears;

- If you purchased Final Draft directly from finaldraft.com you are automatically registered, so click Register Later. If Register Later is chosen, this prompt will not appear again;

- If you purchased Final Draft from an authorized reseller and you have not yet registered, click Register;

- If you purchased Final Draft from an authorized reseller and you have registered click Register Later. If Register Later is chosen, this prompt will not appear again;

IMPORTANT: Only registered Final Draft customers are entitled to the many services we provide, including access to customer support, upgrades to new versions of Final Draft, free updates to Final Draft, as well as discounts on other Final Draft products and services.

There are three ways you can register your software:

- Register after installation.

- Launch Final Draft and choose Help > Register Online.

- Visit *www.finaldraft.com/register* .

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Even if you registered an earlier version of Final Draft, you will need to register Final Draft 10.

5. A browser window will open displaying Final Draft's online registration page. Complete and submit the Online Registration Form;

6. Final Draft will open, ready for you to start writing.

Deactivation

After Final Draft is activated on your computer, you may need to remove the activation. For example, if you replace an activated computer, you will want to take the activation off the machine before you get rid of it.

To deactivate your computer:

1. Make sure your computer is connected to the Internet.

2. Launch Final Draft and choose Help > Deactivate.

Your computer will be deactivated and your account will be credited so you can activate another computer at any time, if desired.

*Deactivating a computer does **not** remove or uninstall Final Draft. The installation is left intact and the computer may be reactivated later. Once deactivated, Final Draft will run in Reader mode and can open and view (but not edit or save) Final Draft files.*

*Deactivating a computer does **not** delete your Final Draft script files.*

Frequently-Asked Questions

What is product activation?

Product activation is an anonymous and hassle-free process that authenticates licensed Final Draft customers. The process verifies that the Customer Number is legitimate and has not been activated on more computers than are allowed by the Final Draft End User License Agreement.

How do I move my activation to another computer?

To move an activation to another computer, you must first deactivate your software on the machine you will no longer be using. See Activate/Deactivate for more instructions on deactivating Final Draft. Once completed, you may activate your software on the other computer.

Is product activation the same as product registration?

No. They are two separate procedures. Product activation is a mandatory, anonymous process that verifies your product license. In contrast, product registration is a process that links your copy of Final Draft to you and you alone, and also entitles you to customer support, product updates, and special offers from Final Draft.

Do I have to register my copy of Final Draft? What are the benefits of registering?

You do not have to register your copy of Final Draft, but until you are registered you will not be eligible for customer support, program updates, script templates, and discounts on other Final Draft products and services. Registration is strongly recommended.

What is deactivation and when should I do it?

Deactivation disables Final Draft software on a particular computer and turns it into a reader that can open Final Draft files for viewing but cannot edit or save them. You should deactivate your software if you plan to temporarily or permanently discontinue using an activated computer. Note that deactivating a computer leaves the full Final Draft installation on the computer, but it will run only in Reader mode until it is activated again.

Customer Support

You must first register in order to receive customer support from a Final Draft technician. The online registration form is HERE. If you have already registered, there is no need to register again.

Self-Service Support Options

Knowledge base

Go to: http://kb.finaldraft.com/. This online resource contains more than 800 plain-English articles dealing with technical issues, how-to's, troubleshooting, tricks, and tips.

Troubleshooter

Go to: www.troubleshooter.finaldraft.com. This interactive, step-by-step problem-solving tool may answer your questions.

Videos

Go to: http://www.finaldraft.com/discover/tutorial-videos/desktop to watch tutorial videos.

Assisted Support Options

Email

Go to: www.finaldraft.com/support/email-support and email us with your issue. You should receive a reply within one business day.

Chat

Go to: www.finaldraft.com/support/chat-support Monday - Friday between 8:30am and 5:30pm PT.

Telephone Support Service

Telephone support is available Monday - Friday between 8:30am and 5:30pm PT.

- 1-818-906-8930 (toll fees may apply)

Home Menu

Contains the most commonly-used commands.
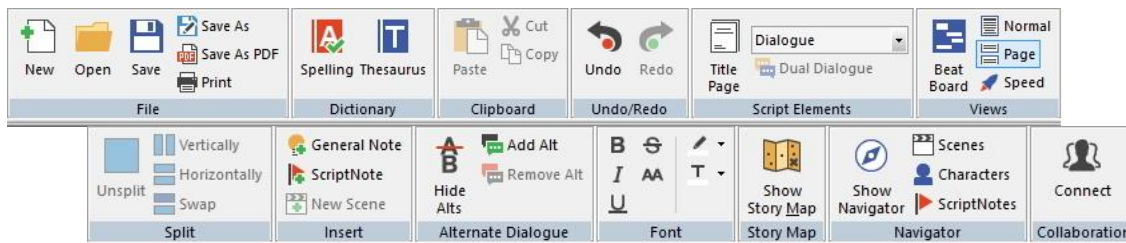
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The File section contains commands for working with scripts and file management.

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New

The New command creates a new document using the last template you chose. If this is the first time you are creating a document, the default template is Screenplay. This command can also be issued by pressing Control + N on the keyboard.

New from Template

The New from Template command creates a new document from a template.

To create a new document from a template

1. Choose File > New from Template and the New Document dialogue appears:
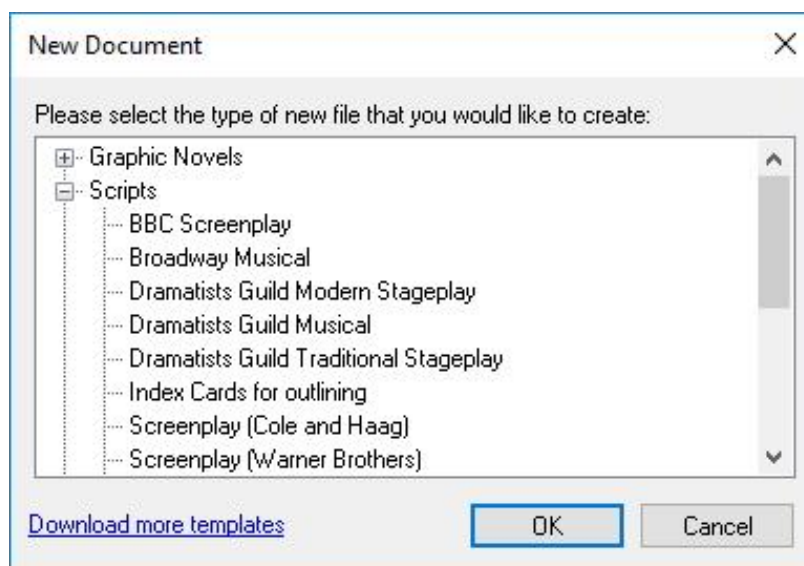
2. Select the type of document you want to create by clicking the plus sign (+) to expand the list:

- **Graphic Novels** are documents that describe the complete characteristics of each panel in a graphic novel or comic book;

- **Scripts** are formatted for screenplays, television dramas, sitcoms and stageplays;

- **Text Documents** are generic text documents such as treatments, letters, or resumes. See Text Documents for additional information;

- **TV Templates** are formatted for one-hour and half-hour scripted television shows.

3. Select the template from the list of templates in the selected category;

4. Click OK.

A new window named "Untitled [name of template]" appears.

Example: If the Broadway Musical template was chosen, the window will be named "Untitled Broadway Musical."

IMPORTANT: When you go to File > New from Template, Final Draft will use this template as the new default document when the program is opened next time. To change this, go to File > New from Template, choose the new default template and exit Final Draft. The next time Final Draft is opened, a blank copy of the template you chose will be displayed.

Download More Templates

More script templates are available from the Final Draft templates library. Click the Download More Templates link to open your default web browser to the template download page. These templates are free to registered Final Draft 10 customers.

Text Documents

Though primarily designed for writing screenplays, Final Draft can be also used for writing regular word-processed documents — treatments, letters, resumés, etc.

To create a text document:

1. Choose File > New From Template and the New Document dialogue appears;

2. Expand the Text Documents folder to display the list of available text documents;

   They are:

   i. Manuscript
   ii. Novel
   iii. Outline
   iv. Query Letter
   v. Text Document — blank
   vi. Treatment

3. Select a text document to use as a template;

4. Click OK.

The **Manuscript** and **Novel** templates have sample content and are actually script documents that use screenplay macros and commands. The Tab and Enter keys operate as they do when you are writing a script. It is safe to delete the sample content before you begin writing.

The **Outline**, **Query Letter** and **Treatment** templates have sample content and are text documents. The Tab and Enter keys operate as they do in a regular word processor, and most scriptwriting-specific functions are disabled. It is safe to delete the sample content before you begin writing.

The Text Document does not have sample content; it opens blank. The Tab and Enter keys operate as they do in a regular word processor, and most scriptwriting-specific functions are disabled.

When a text document is the active document, many commands in the menus are disabled. These functions are screenwriting-specific and are not needed for general word processing.

Any text document may also be saved as a Template (see File > Export).

All Reports are text documents, which can be edited and saved as stand-alone documents.

Open

The Open command opens an existing Final Draft file or other types of files. This command can also be issued by pressing Control + O (not zero) on the keyboard.

To open an existing file

1. Choose Home > Open or File > Open and the Open dialogue appears;
2. Navigate to the location of the file you want to open;
3. Click the file you want to open;
4. Click Open.

If you select a Final Draft file, a window containing the document opens up, ready for editing or printing.

Final Draft can open the following file types:

Final Draft Documents include scripts and text documents (.fdx extension and templates (.fdxt extension). Although you can open a Final Draft template using the File > Open command, you will still be creating a new document as if you had selected a template using the File > New From Template command. If you want to edit a template, make your changes, choose File > Save As and save it as the same name as the original template.

Final Draft 5-7 Documents are documents created in earlier versions of Final Draft (.fdr and .fdt extensions).

IMPORTANT: You will need to select this file format in order to see and open scripts written in Final Draft 7 or older.

Plain Text Documents are standard text files (TXT) with no formatting.

Rich Text Format are rich text files (RTF) created by other word-processing programs with formatting retained.

File Converter Files are in an intermediate format (FCF) used to pass files between very old versions of Final Draft (FD4 and older) or Final Draft AV and more recent versions of Final Draft.

If the selected file is not a Final Draft file, a dialogue appears asking whether the file is to be converted to a script or text document.

The document appears in a new window.

Even with Final Draft's built-in formatting intelligence, some files may require additional reformatting after conversion. See [Reformatting]() for more information.

Network Note: When a file is opened over a network, the first user who opens a file will be the only user who will be able to edit and save changes to the original. Other users will be able to open the file at the same time but will have to save changes using a different name using File > Save As.

Close

The File > Close command closes the front-most window.

To close the file currently being worked on

1. Choose File > Close. If the file has been changed since it was opened, the Save Changes dialogue appears;
2. Click Yes to save all changes before closing the script;
3. Click No to close the script without saving it.

    - or -

3. Click Cancel if you do not want to close the script.

Save

The Save command saves changes made to the document since the last time it was saved. This command is available only after a change has been made to the script or if the script is an unmodified template.

When saving a script for the first time:

1. Choose Home > Save or File > Save and the standard Save As dialogue appears;
2. Navigate to the location where the file is to be saved;
3. Type in the name of the script in the File Name field;
4. Click Save.

To save changes while working in a script, choose Home > Save or File > Save, and Final Draft saves the file.

TIP: Although Final Draft has an auto-save function that is on by default, it is still good practice to save your work manually before you take any kind of break from your writing or at some regular interval, such as when you start a new page. Control+S is a quick and easy way to save your file and prevent data loss.

IMPORTANT: Make sure to back up your work to a storage resource outside of your computer — cloud storage, external drive, USB stick, even email. If your computer becomes inoperable or is lost or stolen, you will need the ability to recover your data.

Save As

The File > Save As command allows a copy of the current script to be saved under a different name or to a different location.

This command is also used to assign a name to a new script that was created with File > New, or when a non-Final Draft file is imported (which creates an unnamed script).

1. Choose File > Save As and the standard Save dialogue appears;
2. Navigate to the folder where the file is to be saved;
3. Type in the name of the script in the File name field;
4. Click Save.

Do not use the Save As command repeatedly when you intend to merely save recent changes to a script. Use the Save command instead. Overuse of the Save As command may lead to the operating system changing the file to Read-Only.

Save as PDF

PDF (Portable Document Format) is a widely used format recognized by Adobe Reader and PDF viewing programs. Saving your script or document in this format makes it available to anyone who does not have a copy of Final Draft or the Final Draft Trial.

To save your document as a PDF file

1. Choose File > Save as PDF;

The Save As dialogue opens.

2. Navigate to the location where you want the PDF document to be saved and enter a file name;
3. Check or uncheck the box to include or exclude the title page;
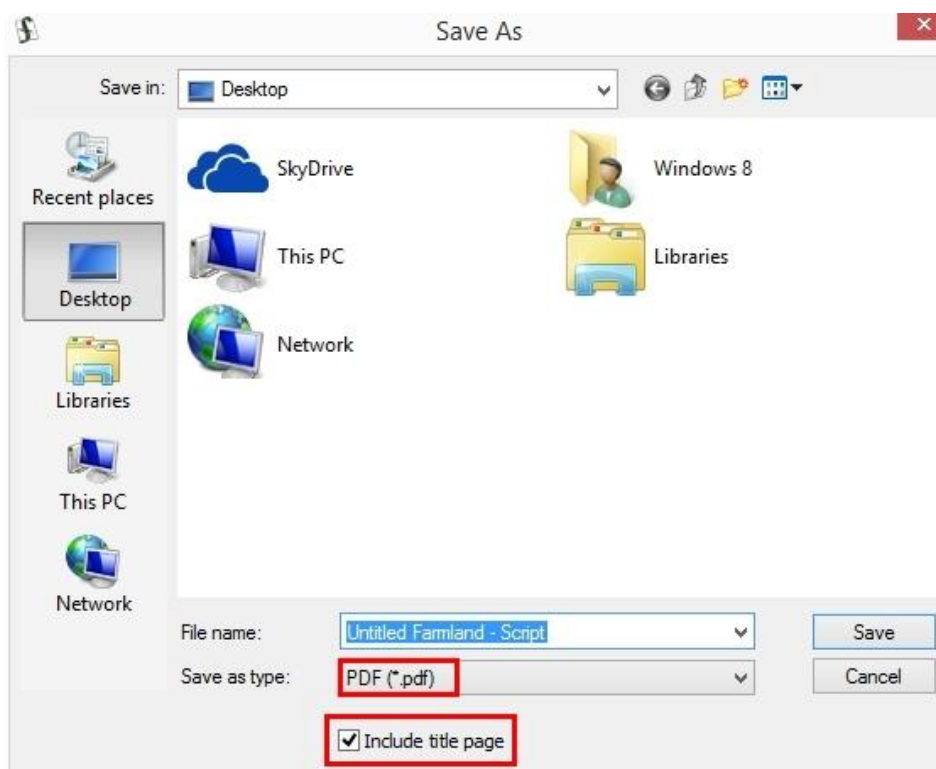
4. Click OK.

A PDF file of your document is created.

Export

The Export command saves your script in formats usable by Final Draft and other programs.

Final Draft Template (.fdxt) saves the document as a Final Draft 10 template (.fdxt extension). A template is a document that can be reused and saved under another name without overwriting the original. If you have customized a script to certain specifications and intend to format other scripts in this way, save it as a template.

Rich Text Format (.rtf) saves the document as a formatted text file, including all paragraph indents and element styles. A script exported from Final Draft as RTF and opened in most word processors will retain many element styles (such as scene headings in all uppercase and character names uppercase and indented toward the middle of the line).

Plain Text (.txt) saves the document to a standard text file with no formatting. A script exported from Final Draft as TXT and opened in most word processors will not retain any element styles.

Text with Layout (.txt) saves the document as a plain text file that uses white space to simulate formatting for indents and line spacing.

HTML Document (.html) saves the document as a web document readable by web browsers. (NOTE that saving in this format does not publish the file to the internet.)

File Converter Format (.fcf) saves the document in the File Converter format, readable by Final Draft AV and Final Draft 4 and earlier.

Avid Script–Based Editing exports your script to a format readable by Avid's professional editing systems (.txt extension).

PDF (.pdf) creates a PDF copy of the script, readable by any PDF viewer.

Tab-Delimited Dialogue (.txt) exports all dialogue in the script along with filename, date, character name, dialogue number and scene numbers in a tab-delimited text file for spreadsheet or database import.

> *NOTE Movie Magic Scheduling 5 and later are able to import Final Draft files directly; there is no need to export Final Draft scripts out of the .FDX format to get them into this scheduling program.*

Revert

The Revert command rolls your script back to its last saved state.

1. Choose File > Revert;
2. A confirmation dialogue appears;
3. Click Revert to undo all changes made since the last save, or click Cancel to return to the script.

> *NOTE IMPORTANT: You cannot Undo a Revert.*

Backup

The Backup command creates a backup copy of your document.

To back up your document

1. Choose File > Backup. The standard Save dialogue appears with the file's name and today's date added;
2. Navigate to the folder where the backup will be kept;
3. Click Save. The script will be saved and the month, day and year will be appended to the end of the file name.

> *TIP: If possible, back up your scripts to an external storage device.*

Print Preview

The Print Preview command displays your document exactly as it will appear in print.

To preview the script, choose File > Print Preview.

The currently displayed page will be in the Preview window.
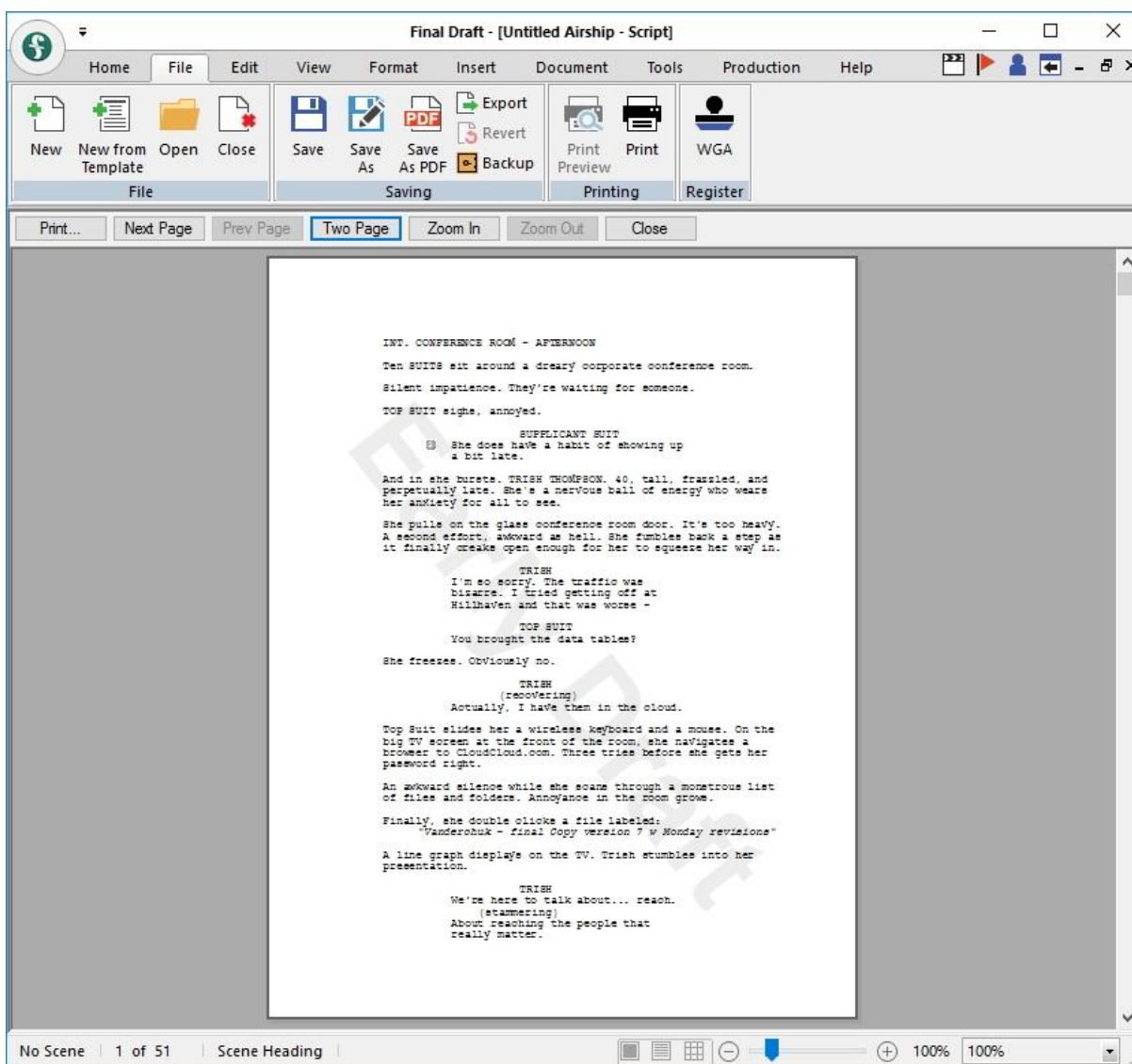
To print the script, click Print.

To move from page to page, click Next Page or Previous Page. You can also use the vertical scroll bar on the right side of the Preview window.

To enlarge the page, click Zoom in; to reduce the page, click Zoom Out.

To display two pages side by side, click the Two Pages. When Print Preview is set to display two pages, this button changes to One Page. Click it to return to the single-page view.
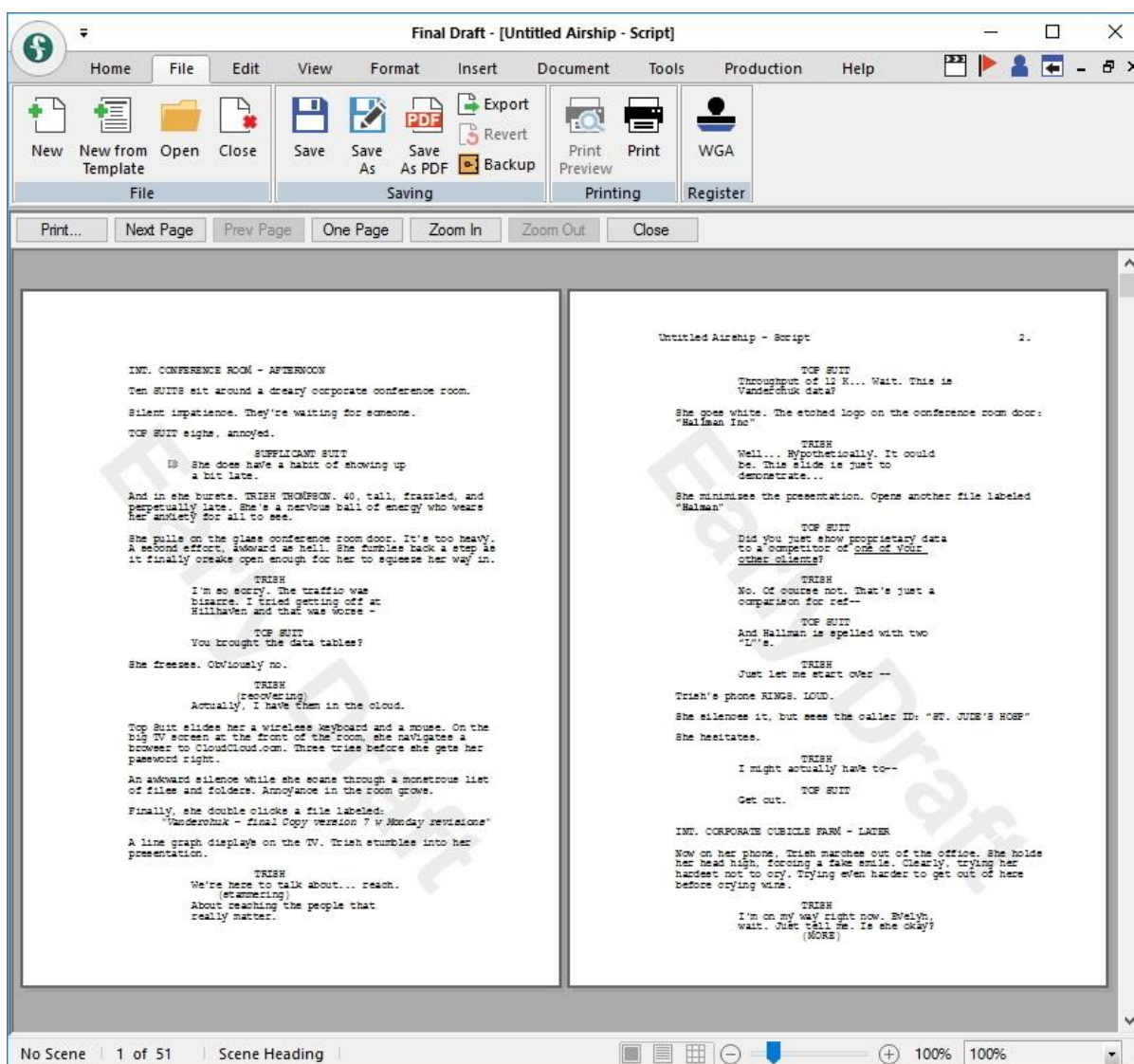
To return to the script editing window, click Close.

NOTE *You cannot edit or change the script while in File > Print Preview.*

Print

The Print command prints part, or all, of your document according to the current Page Setup. Many Final Draft-specific options are offered. The Print menu can also be opened by pressing Control + P on the keyboard.

Printer

Final Draft will print to the computer's default printer. You may choose a different available printer from the dropdown menu. If necessary, click Properties to adjust the printer's settings.

Print Range

1. Enter the number of copies to be printed. Type in the desired number or click the up-pointing arrow to set the number of copies to be printed. Default is one copy;

2. Enter a page range or a scene range in the appropriate fields;

   - To print a range of pages or scenes, click the Page or Scene radio button and enter the first page or scene number followed by a dash followed by the last page or scene number (e.g. 1-6);
   - To print individual pages or scenes, enter the numbers separated by commas (e.g. 2,7,9);
   - To print a range and individual pages or scenes in the same print job, combine the entries (e.g. 1-6, 8,11,12);

3. To print both odd and even pages, leave the default setting (All Pages in Range) as the selection in the Print dropdown menu;

   - To print only odd pages (1,3,5, etc.) choose this from the Print dropdown menu;
   - To print only even pages (2,4,6, etc.) choose this from the Print dropdown menu;

4. To print in reverse order, check the Print Backwards box.

   IMPORTANT: If your printer is already set to print in reverse order, setting Final Draft to print backwards as well will likely result in your printed script starting with the last page first. Before you check the Print Backwards box here, ascertain how your printer is set up. The command to print backwards should be given to either Final Draft OR the printer, not both.

Character Sides

 If you choose a character from the Name dropdown menu, only pages that contain that character's dialogue will be printed.

Click the Print Character Name on Page box to have that name printed at the top of each page.

Script Options

Entire Script

Click this radio button to print all pages (default).

All Revised pages

Click this radio button to print only pages with revised text.

Revision

Click this radio button and choose a revision set from the dropdown menu to print only pages that are part of the chosen revision set.

Unrevised Pages

Click this radio button to print only pages that do not have revised text.

Back to Front

To print in reverse order, check this box.

> *IMPORTANT: If your printer is already set to print in reverse order, setting Final Draft to print backwards as well will likely result in your printed script starting with the last page first. Before you check the Print Backwards box here, ascertain how your printer is set up. The command to print backwards should be given to either Final Draft OR the printer, not both.*

Print Revisions In Color

Check this box to print revised text in its assigned color (requires a color printer).

Print Text In Color

Check this box to print text that has been assigned a different color or any highlighting that has been applied to any text (requires a color printer).

Scan for Script Formatting Errors

Check this box to bring up the Format Assistant before pages are printed. The Format Assistant will ask if you want to have the script examined for common formatting errors and fix them if desired, or bypass the error(s) and print the script as is. If any errors are found, you have the choice of correcting them first or printing without correcting. See Format Assistant for more information.

Include Title Page

Check this box to print the title page along with the print job.

Print to PDF

The File > Save as PDF command will "print" the full script to an electronic PDF file. This process does not involve your printer. The Print to PDF section in the Print dialogue is used to create a PDF of either the full script or only certain pages, scenes, character sides, revised pages or revision sets.

Set up the print job in the Print window as necessary, and use the Home > Print or File > Print > PDF button.

WGA

You can register the currently open script via email with the Writers Guild of America's registry service.

> *You **do not** need to be a member of the WGA to use this service.*

To register a script

1. Choose File > WGA;

Your browser will be redirected to a special page on Final Draft's website.

2. Follow the instructions on the page.

No script registry information is retained by Final Draft, A Cast & Crew Company.

Recent File List (Classic View only)

The bottom of the File menu lists the Final Draft documents that have been most recently opened. Set the maximum number of files to be listed in Tools > Options.

To open a recently-opened file, choose File > <filename>. The selected document opens.

> *If the script has been moved from the location in which it was recently opened, a message is displayed indicating that the script cannot be found. This does not mean the script is gone, it simply means that Final Draft cannot find it in the expected location.*

Exit (Classic View only)

The Exit command closes all open scripts and documents in Final Draft and the Final Draft program as well.

To quit Final Draft

1. Choose File > Exit;

Any script which contains unsaved changes displays the Save Changes message.

2. Click Yes to save changes, click No to exit without saving, or click Cancel to cancel the close operation.

Edit Menu

The Edit section contains tools for working with text.

Editing

- Delete
- Select All
- Select Scene

Clipboard

- Cut
- Copy
- Paste

Undo / Redo

- Undo
- Redo

Find

- Find
- Go To
- Find Selection
- Replace Character

- Using Smart Drag-and-Drop

Delete

The Delete command removes the currently selected text. The Delete command is only active when there is a range of text selected. It performs the same operation as pressing the Delete key when text is selected.

Select All

Select All highlights all text in the current script. It performs the same function as Control + A on the keyboard.

Use this command to take some action on the entire script, such as copying the entire script into the Clipboard or modifying text attributes.

> *TIP: If you need to strike a new copy of the file, do not select all text in a script, copy it and paste it into a new blank document. If a file is duplicated this way, SmartType lists and other metadata functions will not be populated with the script's content. Instead, go to File > Save As and rename the file. This will give you a complete copy of the script with all of its metadata intact.*

Select Scene

The Select Scene command selects the entire scene in which the cursor is located.

A scene in Final Draft is defined as a Scene Heading followed by other elements such as Action, Character, or Dialogue paragraphs until the next Scene Heading begins. That is, Scene Headings delineate the boundaries between scenes.

Airship - Script   34.

ACT FOUR

STORAGE ROOM

Dax lifts the lid of a crate, peeks inside. Bro-nods to Zed.
"Yeaaaaaah."

INSIDE: A few dozen cannonballs.

                          ZED
              She'll make a good laborer.

                        GRISS
              I'm sure. As big as a house.

We can hear Trish YELLING from down the hallway.

                    GRISS (CONT'D)
              Gonna have to get her under control
              first.
                    (beat)
              Pleasure as always, Zed.

Dax is already making his way out of the room with the crate.

Jeris shakes his head, angry.

EXT. STREET

Dax and Zed exit into the street. As soon as he's clear, he
and Zed BOOK IT WITH THE CRATE. Jeris jogs along behind.

Use Edit > Select Scene to take some action on an entire scene, such as changing the font or moving it to another location.

Paste

The Paste command copies text from the Clipboard into the script. It performs the same function as Control + V on the keyboard.

The text is placed wherever the cursor is located. If a range of text is selected, the pasted text replaces the selection. Pasted text will assume formatting according to the following rules:

- If the text was copied or cut from a Final Draft document, it will retain its formatting characteristics of element type, margins, font styles, etc.

- Text that is copied or cut from another program will assume the formatting characteristics of the document into which it is being pasted. *

- If one paragraph or less is pasted, the text will take on the formatting characteristics of the paragraph into which it is pasted. Once the text has been pasted, it may then be reformatted using the Reformat command.

- If the paragraph from which the text was copied is an action or dialogue and an entire sentence or more is copied, it will retain its formatting when pasted into an element of a different type.

- If more than one paragraph is pasted, the Paste command attempts to format the text according to its position. Once the text has been pasted, it may be necessary to reformat it using the Reformat command.

⚠️ *IMPORTANT: Copying and pasting text from other programs or web pages is not recommended. Other applications render text in ways Final Draft cannot process and either quickly or eventually a file created by pasting text or a file that has had text pasted in may become erratic, unstable, or prone to crashing.*

The only correct way to bring content in from other programs or web pages is to save the file as a plain-text TXT file or RTF (rich text format) file. See Importing Content from Other Sources for more information.

*To apply a different format to this script, see Applying a Template. If the script needs reformatting, see Reformat.

Using Smart Drag-and-Drop

When you drag a block of dialogue from where you wrote it to somewhere else in the script, the correct character element is created automatically when the dialogue is dropped. Smart Drag-and-Drop also recognizes other script elements and behaves correctly and predictably when you drag-and-drop them all over your script. The same also holds true for Edit > Cut/Copy and Paste.

The drag-and-drop feature simplifies the relocation of text without having to use the Cut and Paste commands. Text may be selected, dragged with the mouse, and dropped or placed:

- within a Final Draft script
- between Final Draft scripts

To move text without drag-and-drop

1. Select the text to be moved;
2. Choose Home > Cut or Edit > Cut (Control + X) or Home > Copy or Edit > Copy (Control + C);

The text is placed in the Clipboard (a temporary holding area).

3. Click or highlight a range of text where the text is to be placed;
4. Choose Home > Paste or Edit > Paste (Control + V).

The text is inserted or overwritten.

Drag–and–drop simplifies this task.

To move text using drag-and-drop

1. Select the text to be moved;
2. Click and hold the left mouse button and drag the text to the new location.

A cursor appears to indicate where the text will go. As long as the mouse button is held down, the cursor will move to follow the mouse, similar to:
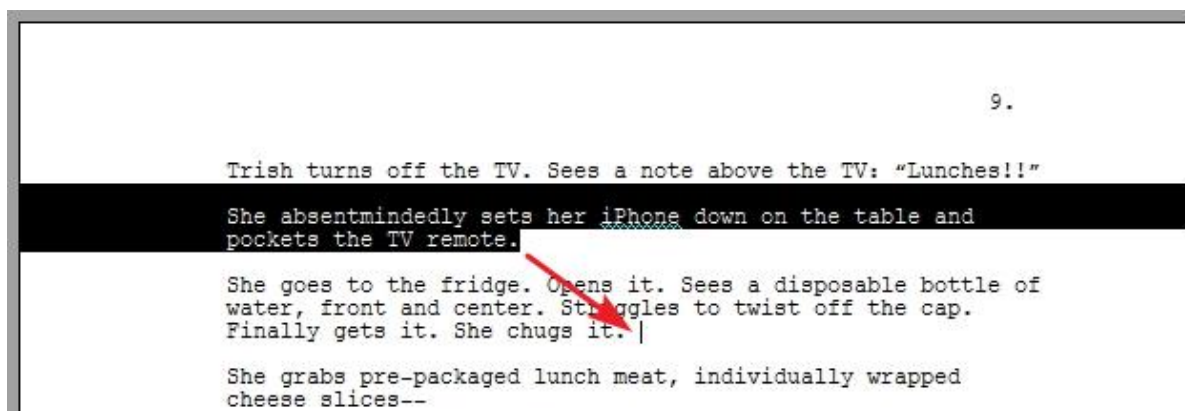
3. Release the mouse button when the cursor is where you want the block of text moved. The text is moved to the new location.

> **NOTE** *Home > Undo or Edit > Undo is available to reverse undesired drag-and-drop actions. You may also use Control + Z.*

Copy

The Copy command copies selected text to the Clipboard. Unlike the Cut command, The Copy command does not delete text from the current location. It performs the same function as Control + C on the keyboard.

Copy is only active when a range of text is selected. If no text is selected, the Copy command is disabled.

Cut

The Cut command deletes selected text from the script and moves it to the Clipboard. It performs the same function as Control + X on the keyboard.

Cut can be undone. It is active when a range of text is selected. If no text is selected, the Cut command is disabled.

Undo

The Undo command reverses the last editing action made to a script. It performs the same function as Control + Z on the keyboard.

Most editing actions can be undone. Depending on the last action, the text of the Undo command contains the type of action to be undone, such as "Undo Typing" or "Undo Cut." If there is no reversible action, the label will say "Can't Undo" and the command is disabled.

Redo

The Redo command reverses the previous Undo command. It performs the same function as Control + Y on the keyboard.

If Undo was used to reverse an action, Redo will re-perform the action that was undone. Depending on the last action, the text of the Redo menu command contains the type of action to be undone, such as "Redo Typing" or "Redo Cut."

Redo is useful for correcting an unintentional Undo. For example, if you make a format change such as changing the font or the style of an element and you undo it, you can have the script revert to its previous state by selecting Edit > Redo. If there are no commands that can be re-performed, the label will say "Can't Redo" and the command will be disabled.

Find

Use the Find command to search for text in your document.

Find begins its search from the cursor position in the document, not the top of the script.

To search from the top of the script, first:

Scroll to the top of the script and click the mouse at the beginning of the text

- or -

Press Ctrl + Home .

Choose Edit > Find, and the Find/Goto dialogue appears, open to the Find / Replace tab:

To find text in the script

1. Enter the text to search for in the Find What text field;
2. Click Find Next.;
3. If the searched text is found, searching stops and the found text is selected;

4. If the text is not found, a message appears to indicate that;

5. If Final Draft reaches the end of the script without finding the text, it asks if you want it to continue searching from the beginning;

6. To find the next occurrence of the same text, click Find Next again.

Click the down arrow next to the Find box to view a list of the last 10 words or phrases that were searched for since the current session of Final Draft was initiated. Select a word in the list to search for it again.

To replace found text

1. Enter the text to be used as a replacement for found text in the Replace field;

2. Click Replace to replace a single instance of found text, or Replace All to replace all instances of found text.

IMPORTANT: Be careful when using Replace All — you cannot use the Undo command to reverse it.

To choose the elements to be included in the search, click More; to hide this list, click Less:
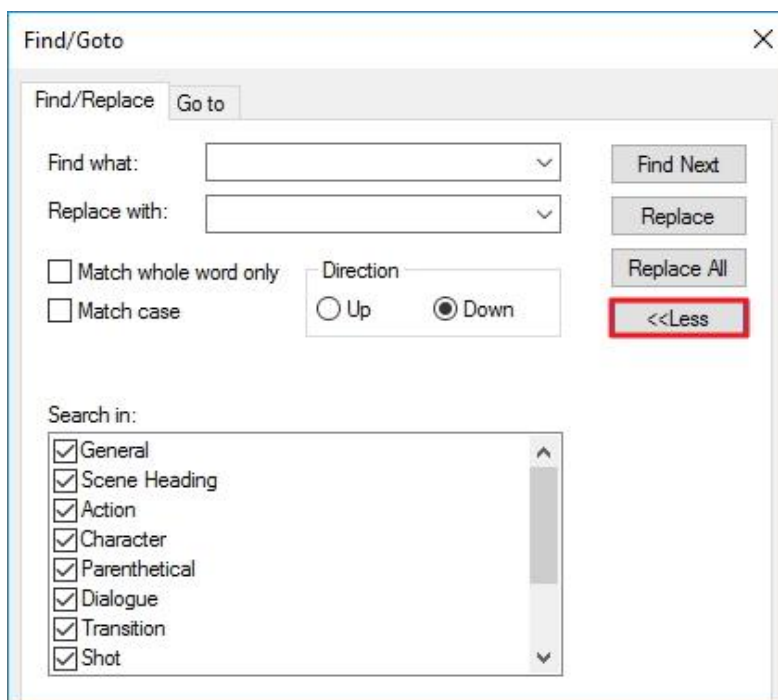
Choose the direction to scan by clicking the Up or Down radio button. Up will search from the cursor to the beginning of the document; Down will search from the cursor to the end of the document.

Match whole word only

The search will check for complete matches only.

Match Case

The search will match upper and lower case type exactly.

Search in

Limit the search to only the elements in this list that are checked.

To hide the additional options, click Less. The options disappear.

Press Escape to exit.

Go To

Use the Go To command to jump to another location in the script.

To access the Go To options

1. Choose Edit > Go To and click the Go To tab

- or -

Press Control + G on your keyboard:
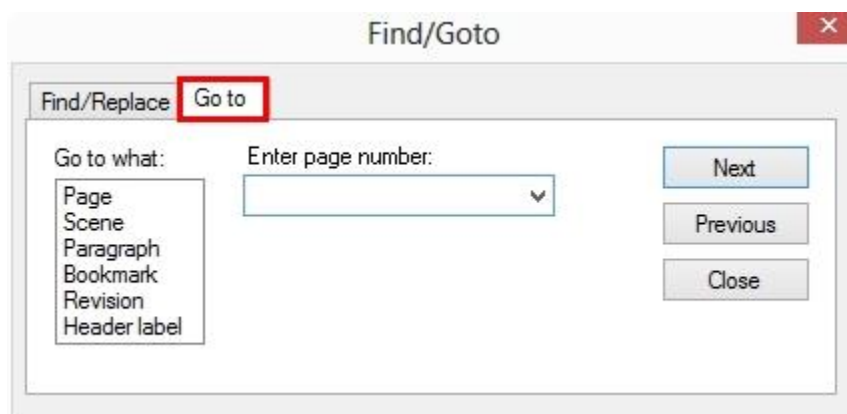
2. Choose which item to go to from the Go to what list;

You can search for different elements in the script:

- Page
- Scene
- Paragraph
- Bookmark
- Revision
- Header Label
- ScriptNote

More specific options are displayed when certain items are chosen.

3. Click the direction to move in (Next/Previous);

    - or -

3. If you know the number of the element, such as a page number, type the number in the text field. The Go button appears;
4. Click Go.

If the location or element is found, the cursor jumps to it and text at that location is highlighted.

When finished, close the dialogue box.

Find Selection

The Find Selection command searches for the next instance of highlighted text without having to use the Find/Replace dialogue.

Replace Character

To change a character's name throughout the script, choose it from the dropdown menu ...
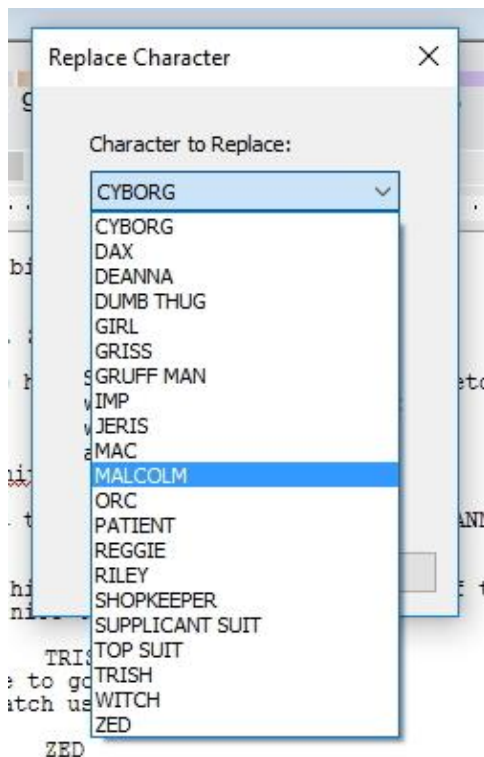
... and type the new name into the Replace With field. Click OK.
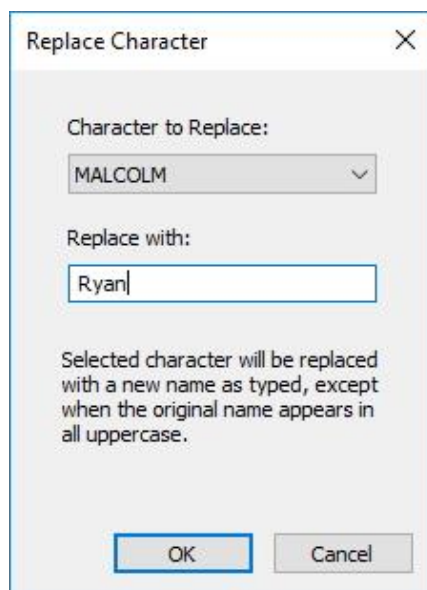
The program will scan the entire document and change every instance of that name. Note that the character name will be replaced in all elements (i.e. Action, Parentheticals, Alt Dialogues, etc.). The name will also be changed in all tools (i.e. SmartType, Characters section of the Navigator, Reports, etc.).

 IMPORTANT: This action cannot be [undone](). If you need to revert to the previous character name, choose the unwanted new name from the dropdown menu, type in the original name and press OK.

View Menu

The View section contains commands that arrange the script in different ways in the Final Draft window.

Views

- [Normal](#)
- [Page](#)
- [Speed](#)
- [Beat Board](#)
- [Index Cards](#)
- [Scene View](#)

Split

- [Unsplit](#)
- [Vertically / Horizontally / Swap Panels](#)

Show / Hide

- [Navigator](#)
- [Story Map](#)
- [Show / Hide Alts](#)
- [ScriptNotes](#)
- [Ruler](#)
- [Invisibles](#)

Zoom

- [Zoom Story Map](#)
- [Classic View](#)

Script - Normal View

Choose Normal View to display the text of the script with all active components: page breaks (as a line), page numbers, dialogue breaks, mores, continueds, headers and footers.
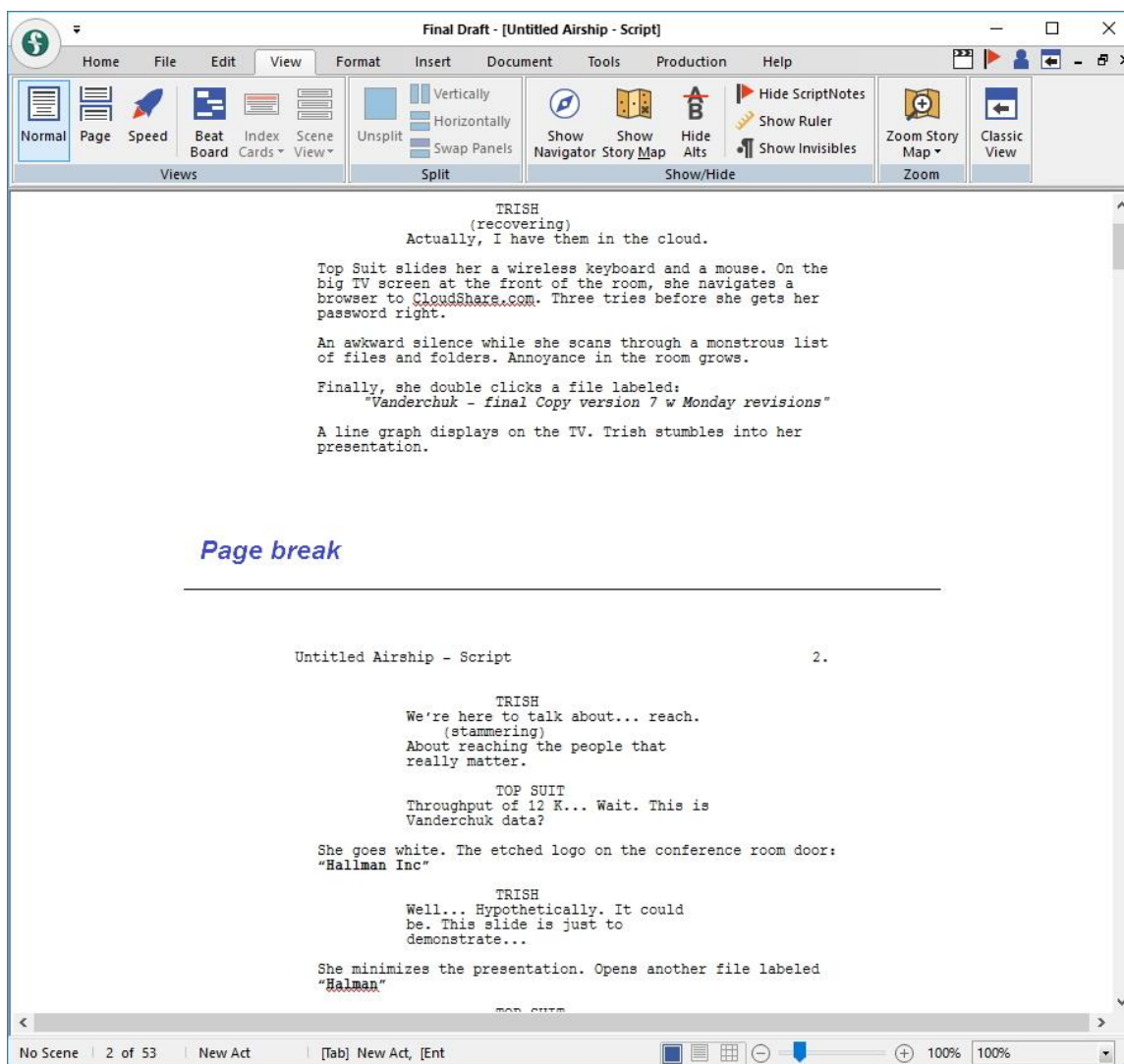
Script - Page View

The Script - Page View command displays the script on more realistic-looking "pages" as it will look when printed, with all active components: page numbers, dialogue breaks, mores, continueds, headers and footers. Page breaks are displayed in the dark areas between pages. Script - Page View is the default view for new scripts and text documents.

TRISH
(recovering)
Actually, I have them in the cloud.

Top Suit slides her a wireless keyboard and a mouse. On the big TV screen at the front of the room, she navigates a browser to CloudShare.com. Three tries before she gets her password right.

An awkward silence while she scans through a monstrous list of files and folders. Annoyance in the room grows.

Finally, she double clicks a file labeled:
    "Vanderchuk - final Copy version 7 w Monday revisions"

A line graph displays on the TV. Trish stumbles into her presentation.

Untitled Airship - Script   2.

TRISH
We're here to talk about... reach.
(stammering)
About reaching the people that really matter.

TOP SUIT
Throughput of 12 K... Wait. This is Vanderchuk data?

She goes white. The etched logo on the conference room door:
"Hallman Inc"

TRISH
Well... Hypothetically. It could

Script - Speed View

The Script - Speed View command displays only the text of the script, as if it were a single, continuous page. With Speed View enabled, more of the text appears onscreen. It resembles Normal View but without any of the active components, such as page numbers and mores and continueds that occur for page breaks.
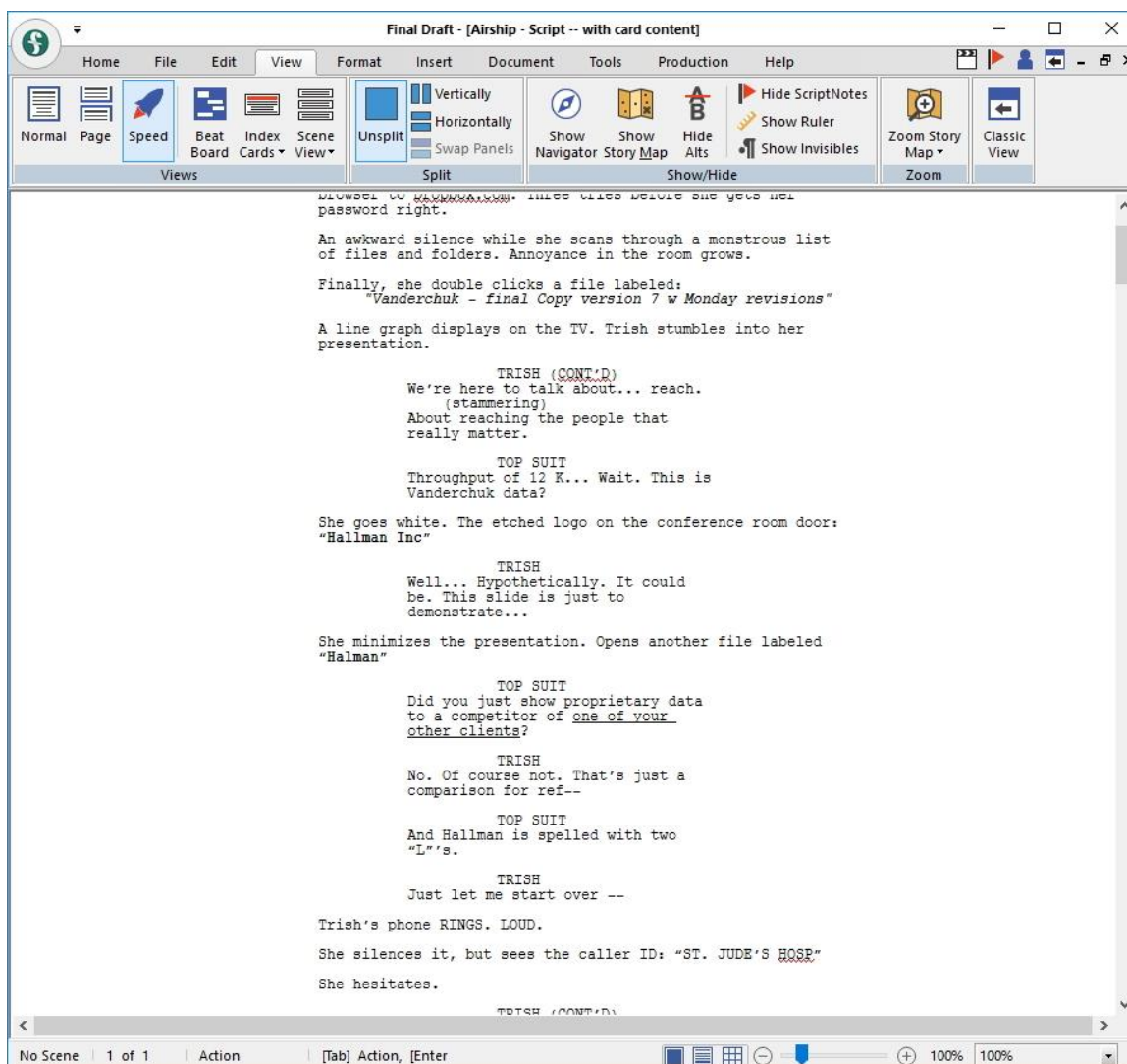
NOTE *Whichever Script View (Normal, Page or Speed) is active when a script is saved will be the view in which it appears when it is reopened.*

The Beat Board

Choose Beat Board to display a field in which you can insert and arrange Beats and Structure Points.
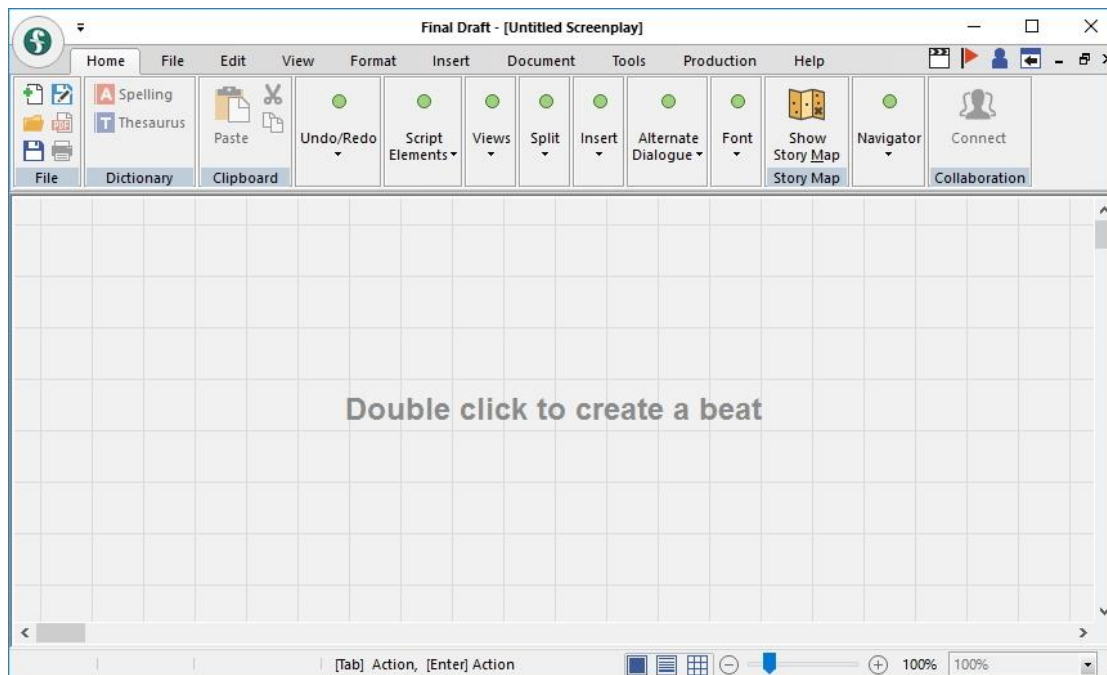
Before they "go to pages" (write action and dialogue), many writers and writing teams first outline their stories using real or virtual cards to lay out the "beats" of a script and view them from a high altitude. The Beat Board allows the user to compile and organize his / her ideas, notes, story points, scene fragments, scenes, sequences, acts, plot structure, the arc of a show season or even a series itself.

> *TIP: Open Final Draft, go to Help > Sample Scripts and choose one of the scripts.*
> *Open the Beat Board to see how the writer of* Airship *used the Beat Board to organize*
> *story, plot, theme, characterization and arcs.*

The Beat Board offers two kinds of virtual cards: Beats and Structure Points. Beats generally contain any type of story content, whereas Structure Points are generally used to denote separate scenes, groups of scenes, sequences, acts, or other story or plot milestones. Structure Points have a thicker border than Beats.

Inserting a New Beat or Structure Point

To insert a new Beat or Structure Point, right-click the Story Map and choose New Beat or New Structure Point. A new Beat or Structure Point marker will be placed in the Story Map at that location:
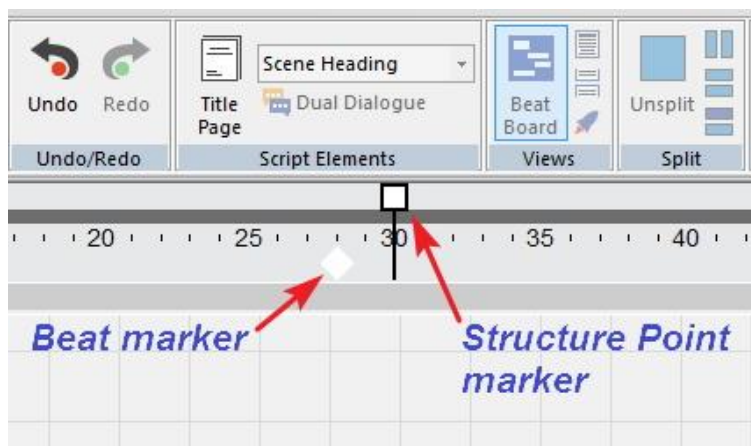
and a new Beat or Structure Point will be placed on the Beat Board, ready to be given a title:
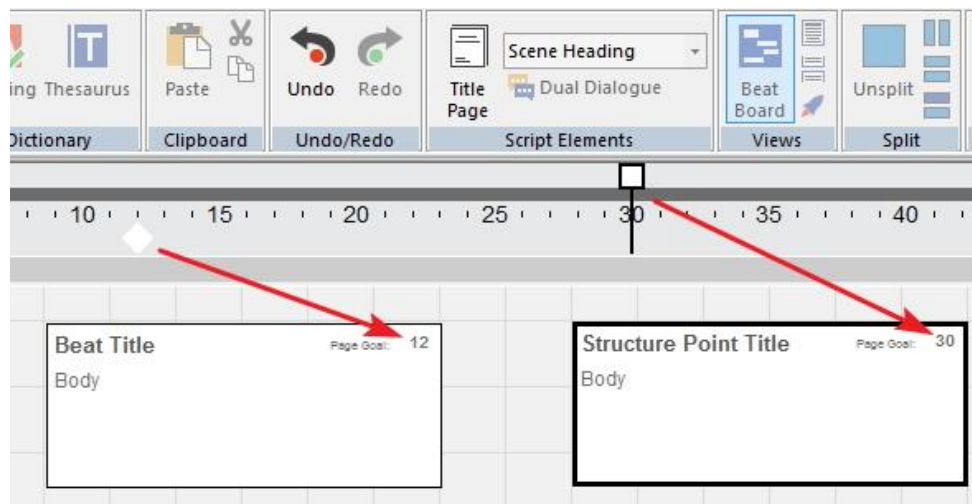
Page Goal

Note that in the upper right corner of the Beat or Structure Point the Page Goal is displayed. The Page Goal indicates the script page on which the user expects to write the content contained in the Beat or, in a Structure Point, the page on which the user wants a certain milestone in the story. This number is not editable, but if the marker is moved in the Story Map, the Page Goal on the Beat or Structure Point will be updated. To remove the Page Goal from a Beat or Structure Point, right-click in the upper right of the Beat or Structure Point. From the context menu choose Remove Page Goal.

Example: If you intend to start "The Necktie Scene" on Page 12, insert a Beat in the Story Map on Page 12 and title it accordingly.

Example: If you intend to place the first act break on Page 25, insert a Structure Point in the Story Map on Page 25 and title it accordingly.
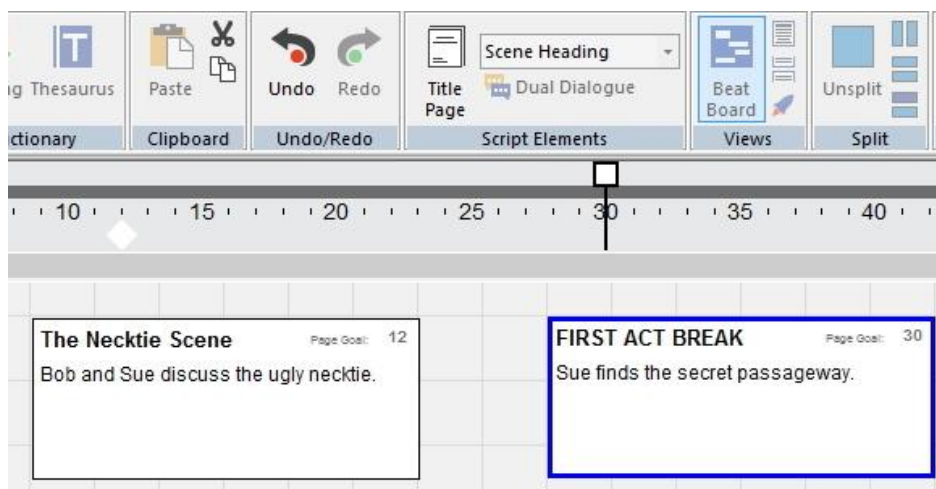
A new Beat may also be inserted by

- Double-clicking anywhere on the Beat Board;
- Right-clicking anywhere on the Beat Board and then clicking New Beat;
- Pressing Control + Enter
- Going to the Insert menu and clicking New Beat.

A new Structure Point may also be inserted by

- Control + Shift + Enter.

Beats or Structure Points created in one of these ways will not indicate a page goal in the upper right corner.

To assign a Page Goal to a Beat or Structure Point after it has been created from the Beat Board and not the Story Map, drag it from the Beat Board to the desired "page" in the Story Map. A Beat or Structure Point marker will be placed at that location on the Story Map and the Page Goal will now be displayed in the Beat or Structure Point.

Positioning and Sizing Beats or Structure Points

Beats and Structure Points may be dragged anywhere in the Beat Board with the left mouse button; they are not confined to columns and rows. To move a Beat or Structure Point, click onto it with the left mouse button, hold the left button

down and drag it to the desired location. Note that when in drag mode, the cursor changes to the drag icon: .

Beats and Structure Points can be resized or reshaped by hovering the cursor on any border or corner so that the double arrow appears, holding the left mouse button down and dragging inward or outward, right or left, up or down.

As more Beats or Structure Points are added or moved down or to the right, use the vertical and horizontal scroll bars to display further sections of the Beat Board.

To move a Beat or a Structure Point or a grouping of Beats or Structure Points (see Multiple-Selecting Beats or Structure Points, below) to a section of the Beat Board that is not currently visible, drag the selection off the edge of the Beat Board and continue dragging. The Beat Board will move in the opposite direction of the drag (revealing more of the Beat Board) until you release the mouse button.

Entering Text

To enter text into the Title or Body field, click once on the Beat or Structure Point to select it (selection indicated by a blue border), then click again into the Title or Body field. Text may be entered or pasted when the blinking cursor is present in the field.

To move the blinking cursor from the Title field to the Body field, press the Tab key. To move the blinking cursor from the Body field to the Title field, press the Tab key again. If the cursor is in the Title field, Enter will also move the cursor to the Body field.

Copying Text from Beats or Structure Points

Text in a Beat or Structure Point may be copied to another Beat or Structure Point, a script page, a Summary card or a text field in the Navigator. To copy Beat or Structure Point text, select the Beat or Structure Point and, on the keyboard, press Control + C. The text is now on the clipboard and may be pasted elsewhere.

Text can be pasted into a Beat or Structure Point from any source. If a Beat or Structure Point is selected and the blinking cursor is in a field, right-click in the field and choose Paste. Text can also be pasted with Control + V.

If multiple Beats or Structure Points are selected and Control + C is chosen, and the text is pasted into a script page, the text will be placed on the page in the order of Beat or Structure Point selection.

There is no limit to the amount of text that can be entered into the body of a Beat or Structure Point; if there is too much text to be displayed in its entirety and the Beat or Structure Point has not been enlarged to accommodate it, use the Up or Down arrow keys or the Page Up / Page Down keys on the keyboard to scroll.

Coloring Beats or Structure Points

A Beat or Structure Point may be colored by right-clicking into it and choosing a color from the context menu. Suggested schemes include color-coding groups of Beats or Structure Points by location, time of day, presence of a particular character or characters, type of scene, related scenes, or by sequence or act.

When a Beat or Structure Point is colored, its corresponding Beat or Structure Point marker (if any) also takes on that color.

Multiple-Selecting Beats or Structure Points

Beats or Structure Points may be multiple-selected by drawing a box around the desired Beats or Structure Points with the mouse. Once several have been selected, they can be moved, colored or deleted as a group. Note that there is no confirmation dialogue when deleting. To release the selection of a group, click anywhere else in the field. Text may be copied from multiple Beats or Structure Points and pasted in other locations; the text will paste in as a single block.

Beats or Structure Points may also be multiple-selected by holding down the Control key and clicking desired Beats or Structure Points. The order in which they are selected will determine the paste order if their contents are to be pasted elsewhere.

Deleting Beats or Structure Points

To delete a Beat or Structure Point, click into the upper right-hand corner so that it is selected (blue outline) but it is not in text-edit mode (no blinking cursor). Press Delete on your keyboard. You can also right-click on a Beat or Structure Point marker in the Story Map and choose Remove.

Zooming the Beat Board

The Beat Board may be reduced or enlarged to display more or less of the content area. To zoom:

Mouse and Scroll Wheel

If you have a mouse with a scroll wheel, hold down the Control key and scroll up or down with the scroll wheel.

Keyboard

Hold down the Control key and press the plus or minus keys on the right-hand side of an extended keyboard.

Menu

Go to View > Zoom to choose a pre-set zoom size.

View Mini-Bar

At the bottom right of the application window, use the slider to zoom in and out, enter a desired zoom size (expressed as a 2- or 3-digit number) in the box and press Enter on the keyboard, or choose a pre-set zoom size from the drop-down menu.
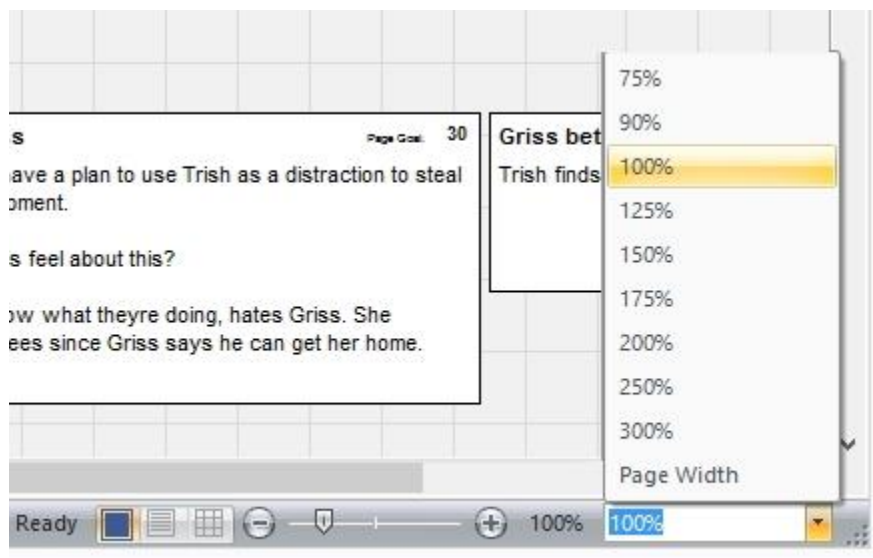
Cards Across

The Cards Across command is only enabled when either of the Index Cards views is chosen. It determines the number of columns of cards to be displayed. The maximum is nine cards.

The more cards that are displayed, the smaller the cards become. The smaller the card, the less text is shown.

Index Card Commands

The Index Card panel mimics the traditional way in which scripts have been developed, fleshed out and annotated. Each card contains one scene. Cards are ordered in a left-to-right and top-to-bottom fashion.

The Index card panel has two display modes. The Summary display presents blank scene cards in which comments can be typed. The Script display contains the text of a particular scene.

You can change the Index Card panel display modes by using these two Index Cards Commands.

Most functions and commands that are used to write or edit the script are not available in either Index Cards view. You must use one of the Script Views to access them.

You can add scenes in the Index Card panel. See Insert New Scene for more information.

The top line of each card contains the scene heading, scene number (if any) and page number.

Index Cards may be viewed alongside the script pages (see Split for more information). The number of columns of cards viewed can be changed using the Cards Across command.

Because many scenes are viewed at once, it is easy to drag-and-drop scenes into any order. Changes will be made to the script as well.

Index Cards may use any font and font size without affecting the formatting of the script elements.

Either side of the Index Cards may be printed to regular paper or on special card stock that can be used with most printers. The card stock can be purchased from most office supply stores.

Index Cards - Script

The Index Card - Script command switches the current panel to Index Cards with some of the script text of its particular scene. The amount of text displayed is determined by the number of cards across. The more cards across, the smaller the cards and the less scene text they hold.

INT. CONFERENCE ROOM - AFTERNOON p.1

Ten SUITS sit around a dreary corporate conference room.

Silent impatience. They're waiting for someone.

TOP SUIT sighs, annoyed.

SUPPLICANT SUIT

She does have a habit of showing up a bit late.

And in she bursts. TRISH THOMPSON. 40, tall, frazzled, and perpetually late. She's a nervous ball of energy who wears her anxiety for all to see.

She pulls on the glass conference room door. It's too heavy. A second effort, awkward as hell. She fumbles back a step as it finally creaks open enough for her to squeeze her way in.

TRISH

I'm so sorry. The traffic was bizarre. I tried getting off at Hillhaven and that was worse -

TOP SUIT

You brought the data tables?

She freezes. Obviously no.

TRISH

Final Draft - [Untitled Airship - Script]

Home | File | Edit | View | Format | Insert | Document | Tools | Production | Help

Spelling | Thesaurus | Paste | Undo | Redo | Title Page | New Act | Dual Dialogue | Beat Board | Unsplit | General Note | ScriptNote | New Scene | Hide Alts | Font | Show Story Map | Navigator | Connect

File | Dictionary | Clipboard | Undo/Redo | Script Elements | Views | Split | Insert | Alternate Dialogue | Story Map | Collaboration

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INT. CORPORATE CUBICLE FARM - LATER p.2

Now on her phone, Trish marches out of the office. She holds her head high, forcing a fake smile. Clearly, trying her hardest not to cry. Trying even harder to get out of here before crying wins.

TRISH

I'm on my way right now. Evelyn, wait. Just tell me. Is she okay?

(beat)

I don't understand. What do you mean "fighting?"

INT. PRIUS - LATER p.3

Trish drives an old Prius that's seen better days. Piles of mail and old fast food bags are everywhere. It looks like a homeless person lives here.

In the passenger seat sits RILEY (14). A skinny pale girl covered in Goth makeup and wearing a bandanna around her bald head. Riley looks exhausted.

TRISH

(fuming)

How did you keep your I.V. in while you were wailing on some poor girl?

INT. CHEMO WARD - FLASHBACK p.4

Riley sits in a chair, hooked up to tubes. Another PATIENT her age talks on the phone.

PATIENT

(on phone)

I was like 'Whatever Mom. I still have hair. I can still go to homecoming.'

BACK TO SCENE

Ouch. Trish chokes it back.

TRISH

EXT. APARTMENT COMPLEX - MOMENTS LATER p.5

Trish and Riley get out.

TRISH

We'll find a way to get you to a new hospital.

RILEY

Very exciting.

Trish walks up the exterior stairs towards her apartment. Riley doesn't follow.

RILEY

I'm going to stay out here for a second. I need some

INT. TRISH'S APARTMENT - CONTINUOUS p.5

Designed in 1990 to make poor people feel like they were moving up in the world. Hasn't even been painted since.

A staggering amount of clutter on every surface and piled into every corner. Mail is scattered everywhere. On pizza boxes. Amidst yellowed newspapers.

Trish walks in the front door as her iPhone CHIMES.

But the cloud of smoke overwhelms her before she even closes the door.

Trish sniffs the air. Then calm anger settles over her.

MALCOLM'S BEDROOM - CONTINUOUS p.6

Trish opens the door to see MALCOLM and a sixteen year old GIRL. Malcolm (16, slacker) has a joint in one hand and his other arm around this young interloper.

Malcolm doesn't even care to hide his joint. Girl sits up.

GIRL

Oh, you must be Mrs. Thompson. It's so nice to meet you.

TRISH

Who the hell are you?

INT. TRISH'S BEDROOM - CONTINUOUS p.8

Trish sulks through the door of her dreary bedroom. It's dark, in part due to the black bed sheets she has pinned over her windows.

Clothes lie everywhere. A mess.

Trish tosses herself onto the unmade bed.

She just puts her head down when her iPhone CHIMES again.

She checks it. One new email. She opens it.

"Please come into the office first thing tomorrow morning. We need to discuss the Hallman

INT. BEDROOM - NIGHT p.8

Now completely dark, Trish awakens to hear the TV blasting in the other room.

She pulls herself up and walks into --

INT. LIVING ROOM - CONTINUOUS p.8

The main area of the apartment. Undivided kitchen, dining area and living room. The TV is on as loud as it

INT. CAPTAIN'S QUARTERS - DAY p.11

She's sprawled out on a tiny bed - legs dangling over the foot - in the corner of a rustic wooden room.

EXT. AIRSHIP DECK - DAY p.13

Trish backs up against the main mast.

Ready | 100% | 100%

The text in these cards cannot be edited here; it must be edited in one of the Script views. However, you can edit the Scene Heading by clicking once in that field and adding and deleting text as necessary.

Index Cards - Summary

The Index Card - Summary command switches the current panel to Index Cards with the scene summary field displayed. The cards are initially blank so that text can be entered on them for development ideas, notes, sequence or act markers, comments, locations, blocking, or anything that might be applicable.
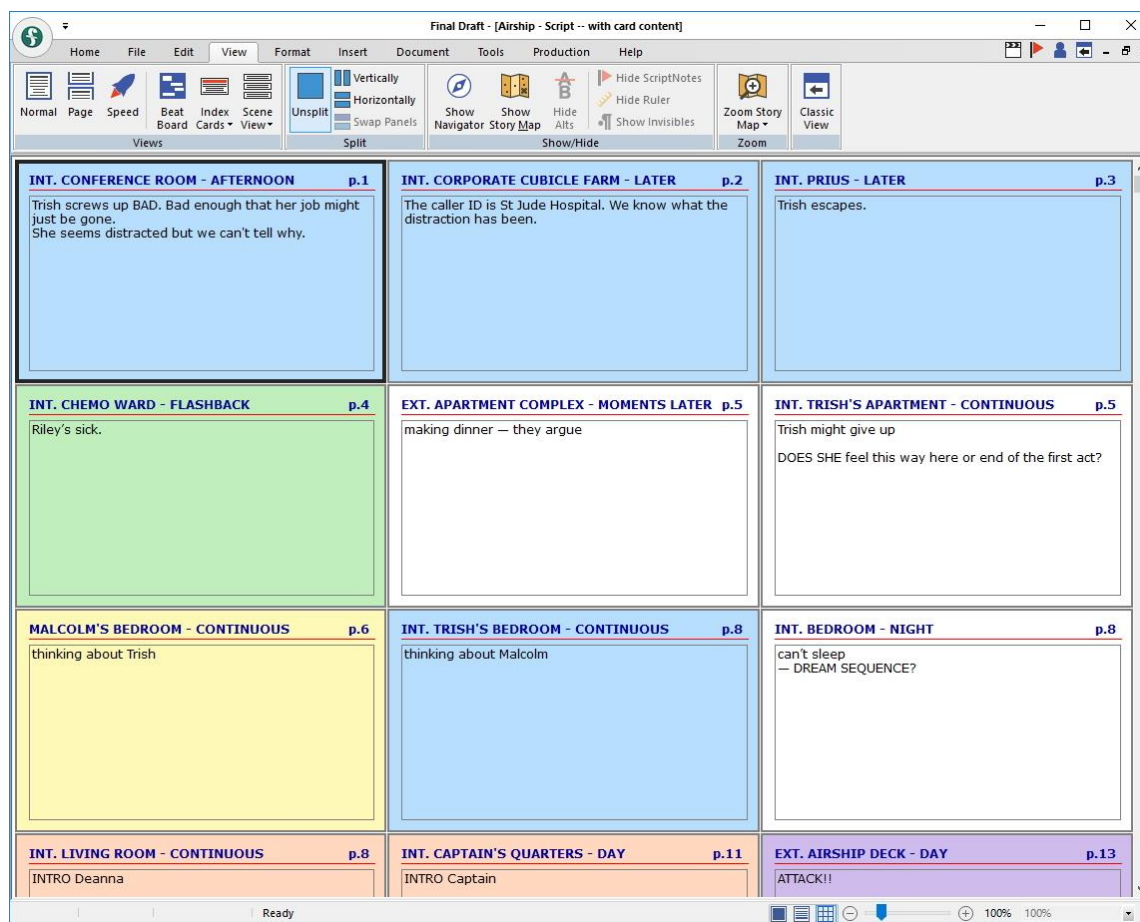
To add summary text to a scene, click once in the box containing the greyed-out *Add Scene Summary*.

To edit existing summary text, click once in the box containing that text and add and delete text as necessary.

Scene View

Scene View

The Scene View command switches the current panel to a Scene panel, which displays each scene in its own row.

Because the rows of the Scene panel are shorter than Index Cards, more scenes are visible.

When you choose View > Scene View for the first time in a script, the Scene panel displays the scene heading, the scene title, the first line of scene summary and the first line of the scene's action.
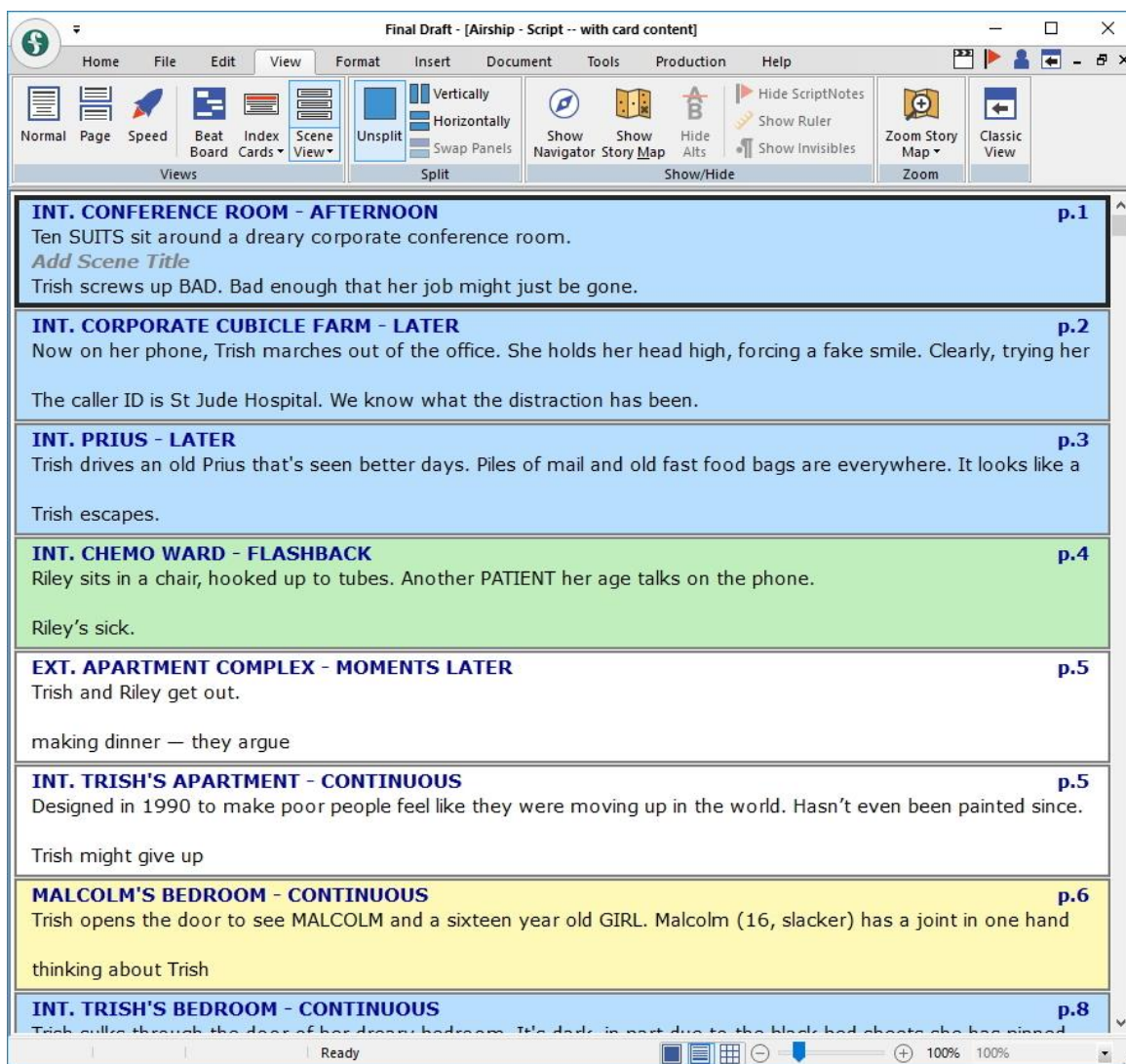
Unsplit Panels

The Unsplit Panels command hides one of the panels. This command is disabled if only one panel is displayed.

To hide a panel:

1. Select the panel that will remain displayed;

2. Choose Home > Unsplit or View > Unsplit.

The panel that is not selected is hidden and the remaining panel expands to fill the document window.

Split (Vertically / Horizontally) / Swap

Divides the script into two panels.

Split Vertically

Divides the script into two side-by-side, upright panels.

Split Horizontally

Divides the script into two panels, one on top of the other.

Swap

Replaces the view of one panel with the other. For example, if a script is split vertically into two panels with the panel on the left set to Script View and the panel on the right set to Scene View, the Swap Panels command will place the left-hand panel into Scene View and the right-hand panel into Script View.

Show / Hide Navigator

Displays or hides the most recently-used section of the Navigator (Scenes, ScriptNotes or Character).

Story Map

Story Map is an outlining tool that allows the user to lay out story beats and story milestones in a linear fashion. The numbers in the Story Map correspond to page numbers in a script and the user can assign Beats and Structure Points anywhere on the Story Map.

To insert a new Beat or Structure Point, right-click the Story Map and choose New Beat or New Structure Point. A new Beat or Structure Point marker will be placed in the Story Map at that location:
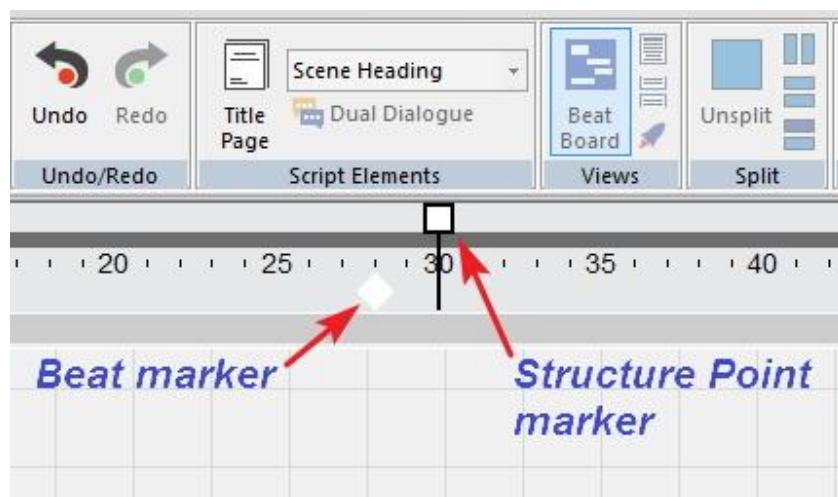
A new Beat or Structure Point will also be placed on the Beat Board, ready to be given a title. The new Beat or Structure Point will have that page number as its Page Goal. See The Beat Board for more information on using the Beat Board.

An existing Beat or Structure Point marker may be dragged from one location to another along the Story Map, which changes its Page Goal. The corresponding beat on the Beat Board will reflect the new Page Goal.

If more than one Beat or Structure Point is associated with a particular page, the Beat or Structure Point marker in the Story Map will display the number:

When the cursor is held over a Beat or Structure Point marker, a window will appear containing the text in the corresponding Beat or Structure Point:

Written scenes are represented on the Story Map by blocks that reflect a scene's color, if a color has been assigned:

The location and length of a block corresponds to the scene's starting page number and the number of pages it spans. Hover the cursor over a block to display the scene contents ("Trish's Bedroom," in the above example). In Page View, double-clicking on a scene in the Story Map scrolls the displayed page to that scene.

Navigation

Double-click on a Beat or Structure Point marker to move the Beat Board so that the Beat or Structure Point associated with the double-clicked marker is displayed at the center of the screen. The Beat or Structure Point will also be selected (blue border).

Location Indicator

The script page containing the cursor is indicated in the Story Map by a blue line. If the cursor is placed on a different page, the Location Indicator will move to the new page mark.
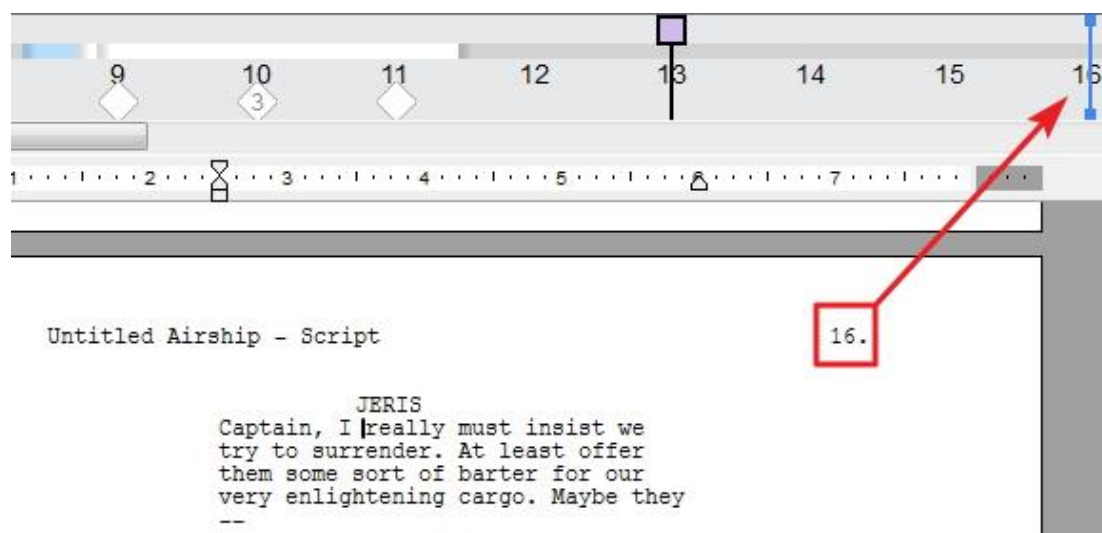
Target Script Length

The Story Map defaults to 120 pages, considered the average feature film script length. Double-click or right-click anywhere in the Story Map to adjust the target script length (the number of pages represented):
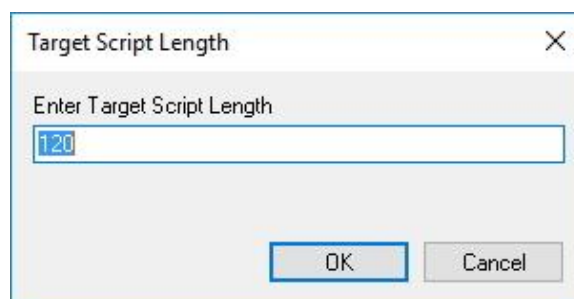
The more pages there are, the longer the Story Map will be. If a script is longer than the target script length, the hash marks and Page Goals in the Story Map will appear in red.

If a locked script has A pages, they will appear as gold hash marks.

If a locked script has dashed / deleted pages (i.e. "page 9-10"), the corresponding area of the Story Map will not display a scene content tooltip.

You can enlarge or reduce the size of the Story Map under View > Zoom Story Map.

> *TIP: To work with percentages rather than pages, set the Target Script Length to **100**. Now each hash mark represents 1% of the total project rather than page numbers. For example, placing a Beat or Structure Point at 33 means that it occurs a third of the way in, regardless of how many pages precede that Beat or Structure Point.*

Menu

Right-click on a Beat or Structure Point marker to display a context menu:

- **New Beat** -- places a new Beat in the Beat Board and a new Story Map marker at that page number location. The Beat will have that page number as its Page Goal.

- **New Structure Point** -- places a new Structure Point in the Beat Board and a new Story Map marker at that page number location. The Structure Point will have that page number as its Page Goal.

- **Show** -- moves the Beat Board so that the associated Beat or Structure Point is displayed at the center of the screen. The Beat or Structure Point will also be selected (blue border).

- **Remove** -- removes the Beat or Structure Point marker from the Story Map and the associated Beat or Structure Point from the Beat Board.

- **Change Target Script Length** -- see above.

- **Hide Story Map** -- removes the Story Map from the application display. To show the Story Map, go to the Home or View Ribbon and click Show Story Map.

Right-click anywhere in the Story Map to display the above menu but without the options to Show or Remove a Beat or Structure Point.

Show / Hide Alts

Toggles the onscreen display of Alternate Dialogue commands and contents. Hiding Alts does not remove them from the script. See Alternate Dialogue for more information.

ScriptNotes

The ScriptNotes command hides or shows ScriptNote markers. Markers indicate the paragraph to which a ScriptNote is attached.

A check mark next to the ScriptNotes command indicates that ScriptNote markers are visible.

> *If you print the script while the ScriptNote markers are visible, the markers will not be printed and so do not affect the script length or pagination.*

Show / Hide Ruler

The Ruler command hides or shows the ruler. A check mark next to the Ruler command indicates that the ruler is visible.

The ruler shows the width of the page in inches.

You can use the ruler to adjust indents (margins) for a particular paragraph. The indent markers represent the left and right indents of the paragraph containing the cursor or the first paragraph of a selection.

You can click and drag the square indent marker on the left or the triangle indent marker on the right to a new position, which changes the margins for the current paragraph (the paragraph in which the blinking cursor resides) or all paragraphs in a selection.

Use the indent markers in the ruler to change the indents for a paragraph. This will override the element's defaults.

Indent Markers

There are three different indent markers available in the Ruler bar on the left:
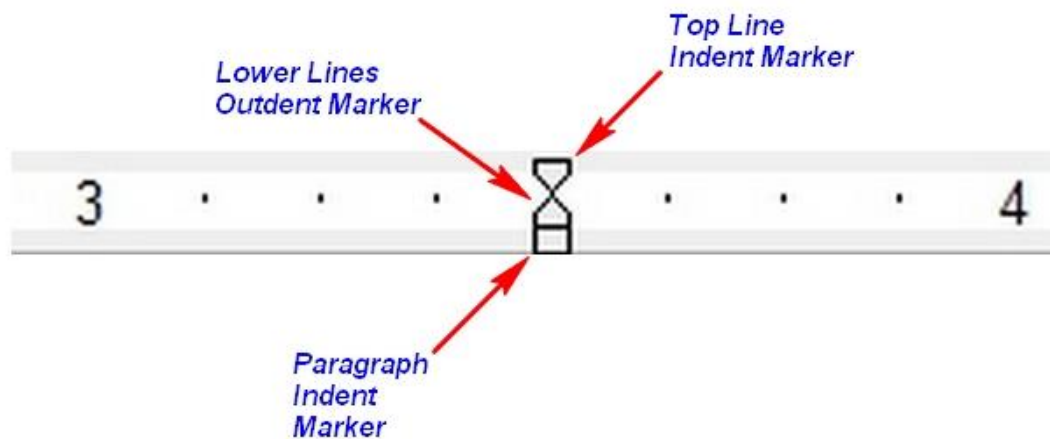
Indent

The top line indent marker, when moved to the right, will force the top line of a paragraph to indent:
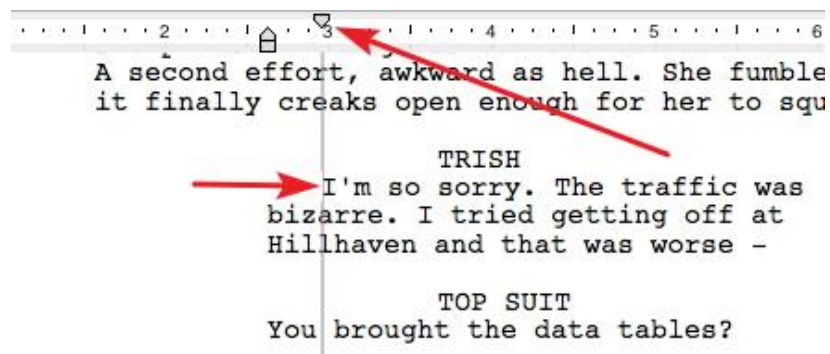
Outdent

The lower lines outdent marker will indent the second through the last line in a paragraph:
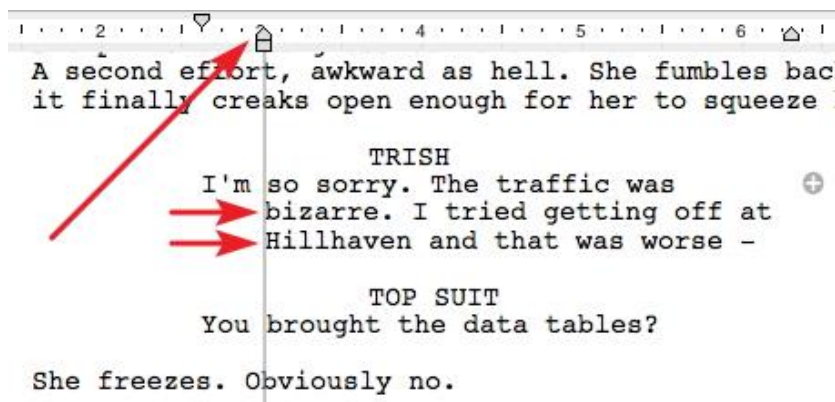
All

The paragraph indent marker will indent the entire a paragraph:
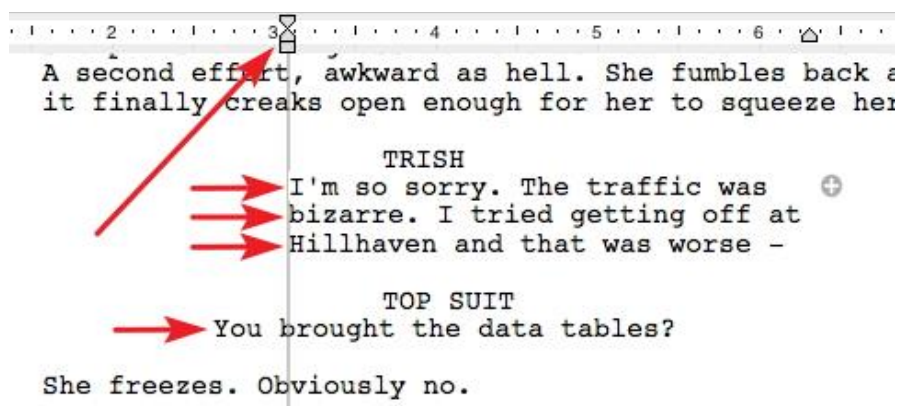
On the right there is only the lower lines indent marker and moving this will move the right indent for all lines in the paragraph.

IMPORTANT: It is not recommended to change the indents of an entire script using the indent markers in the Ruler. See Modifying Elements -- Paragraph Tab section for information on adjusting element indents globally.

Invisibles
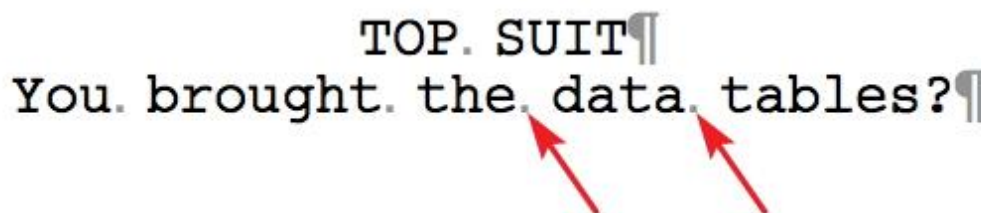
The Invisibles command shows or hides hidden characters such as carriage returns, spaces and tabs.

To show invisible characters

Choose View > Invisibles. A check mark on the menu indicates that invisible characters are shown.

Here is how text looks with invisible characters shown:

TOP. SUIT¶
You. brought. the. data. tables?¶

The small dots indicate hard spaces between words inserted by the user and the paragraph marks ¶ indicate hard carriage returns inserted by the user.

> *If you print your document while the invisible characters are visible, they are not printed and don't affect the script length.*

To hide the invisible characters

Choose View > Invisibles again.

> *TIP: Show invisibles when there appears to be erroneous white space on a page (extra blank lines or extra blank spaces). The invisibles will indicate where carriage returns, spaces or tabs have been manually inserted; once they have been revealed by the invisibles, they can be deleted if necessary.*

Zoom Story Map

The Zoom Story Map enlarges or reduces the size of the Story Map. Each tick between the numbers represents a page.

Sizes available are

- 25%
- 50%
- 100%
- 200%
- 300%
- 400%

The lower the zoom percentage, the smaller the Story Map becomes:

25%:
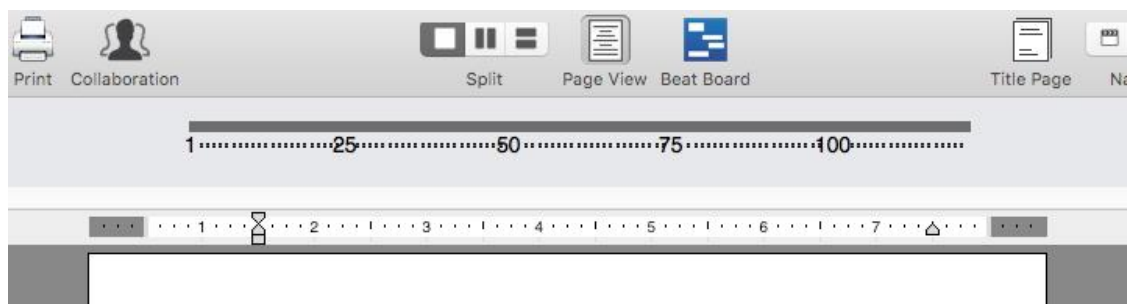
100%:
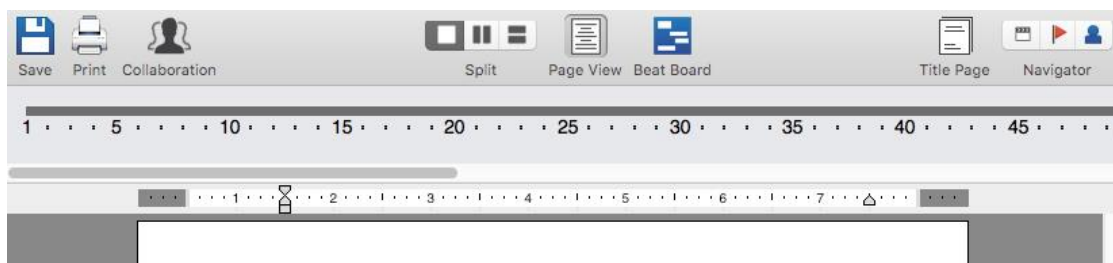
300%:
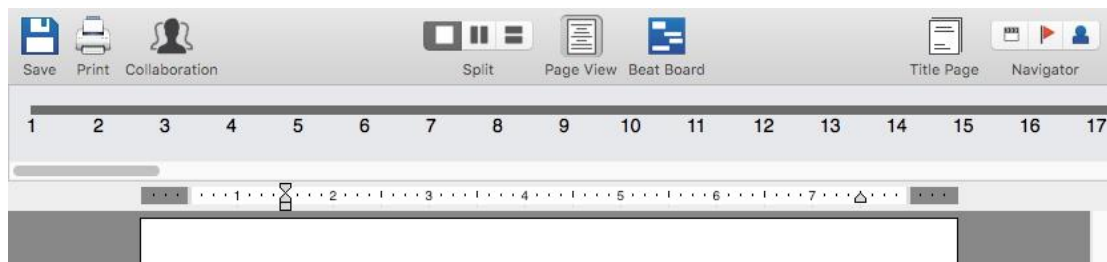
Switch to Classic View

This command hides the default Ribbon view and returns the Toolbar view. Some tool icons available in Classic view are not available in the Ribbon.

Switch to Ribbon View (Classic view only)

This command hides the Classic toolbar view and returns to the default Ribbon view. Some tool icons available in Classic view are not available in the Ribbon.

Full Screen View

For a view that shows nothing but the top menu bar and the script page

1. In the Ribbon view, go to View > Switch to Classic View;

2. In Classic View, go to the View menu and uncheck Ruler, if it is checked;

3. Go to View > Toolbars and uncheck any displayed toolbars, including the Status bar;

4. Go to View > Hide Ruler.
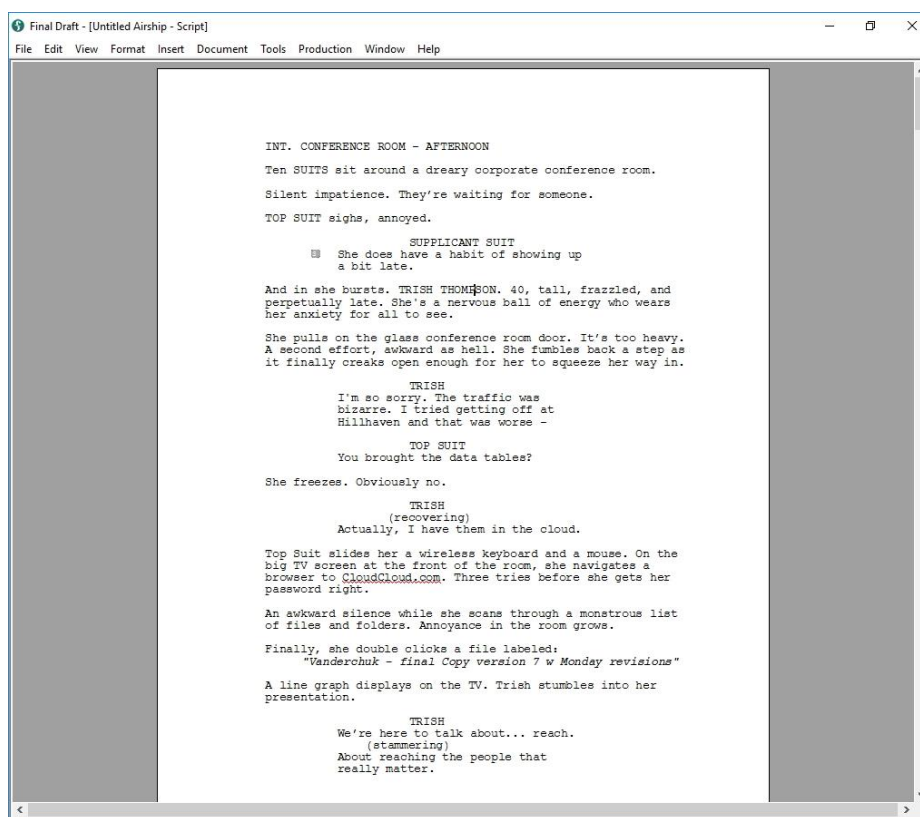
To return to the regular view

1. Go to View > Switch to Ribbon View;

2. Go to View > Show Ruler.

Format Menu

The Format section contains settings for defining how paragraphs and text are laid out on the page and their characteristics.

Elements

- Element Dropdown Menu
- Dual Dialogue
- Elements Settings
- Cast List Element Options

Text

- Highlight Characters
- Font...
- Text Color
- Highlighter

Paragraph

- Alignment
- Spacing
- Space Before
- Leading
- Revert Paragraph

Element Dropdown Menu

The Element dropdown menu serves two functions. The first indicates the element type of the paragraph in which the cursor is currently positioned. In this example, the cursor is in the paragraph that starts with "TITLE CARD." This paragraph is a Scene Heading paragraph.
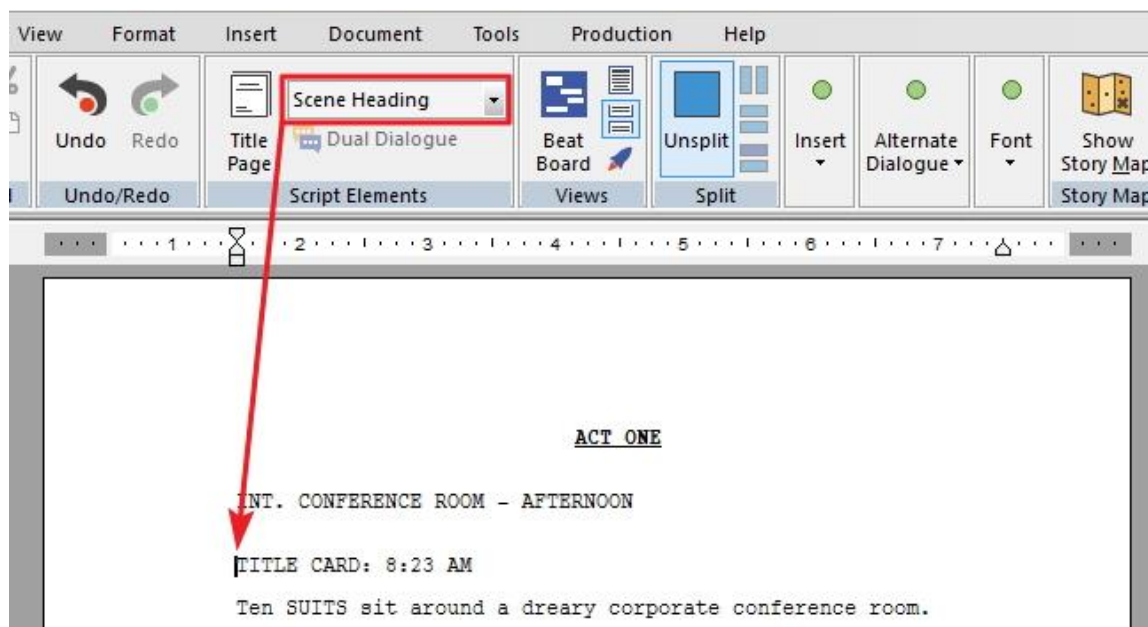
The second function is to change the element type of the paragraph in which the cursor is currently positioned, if necessary. In this example, "TITLE CARD: 8:23am" is incorrectly rendered as a Scene Heading. While it may not look incorrect, if this script has is its scenes numbered, this title will get a scene number when it should not. It would be better to render this text as Action.

With the cursor anywhere in the paragraph, click the down-pointing arrow next to the Element dropdown menu and choose Action:

This title is now listed as Action and will not get a scene number if / when the scenes are numbered.
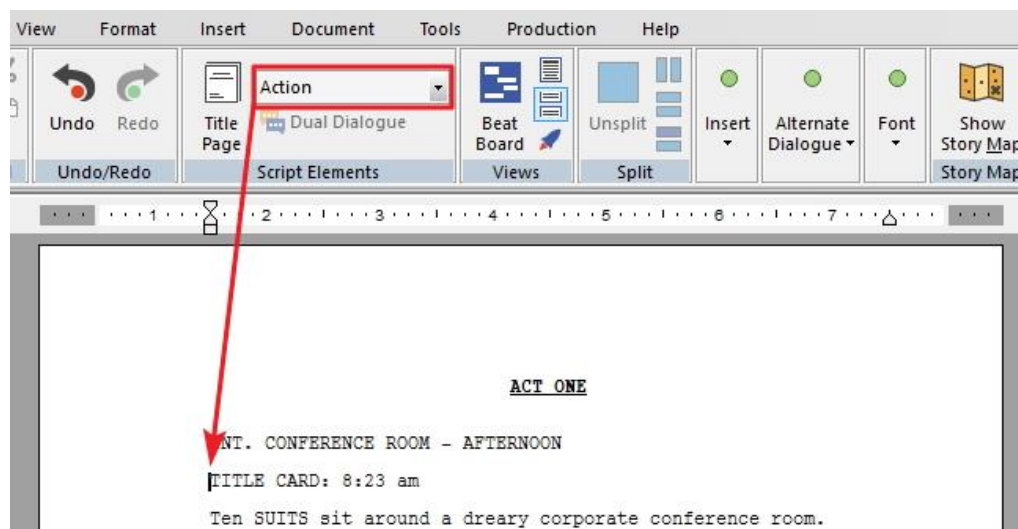
Dual Dialogue

Use the Dual Dialogue command to position two consecutive dialogue paragraphs side by side.

1. Type in both speeches (including the character names), one after the other. For example:

```
Trish meets Griss eye to eye.

                     TRISH
        You!

                     GRISS (CONT'D)
        You!

                     GRISS (CONT'D)
        Again with the staring!
```

2. Place the cursor anywhere in the first character name;
3. Go to Format > Dual Dialogue.

The speeches are now next to each other.

```
Trish meets Griss eye to eye.

              TRISH                      GRISS (CONT'D)
You!                          You!

                     GRISS (CONT'D)
              Again with the staring!
```

You cannot edit text when it is in dual dialogue.

To revert to the normal single-column format, double-click anywhere in the dual dialogue text ...

-- or --

1. Single-click anywhere in the dual dialogue text to highlight it;
2. Go to Format > Dual Dialogue.

The speeches revert to the original stacked format.

Elements

The Elements command shows the Elements dialogue, which contains controls and options for defining script elements. Elements are what many word-processing programs call "styles." They specify the font, font size, style, indents and other formatting characteristics for the types of paragraphs specific to a screenplay template (i.e., scene headings, action, dialogue, etc.).

Choose Format > Elements and the Elements dialogue appears, open to the Basic tab:
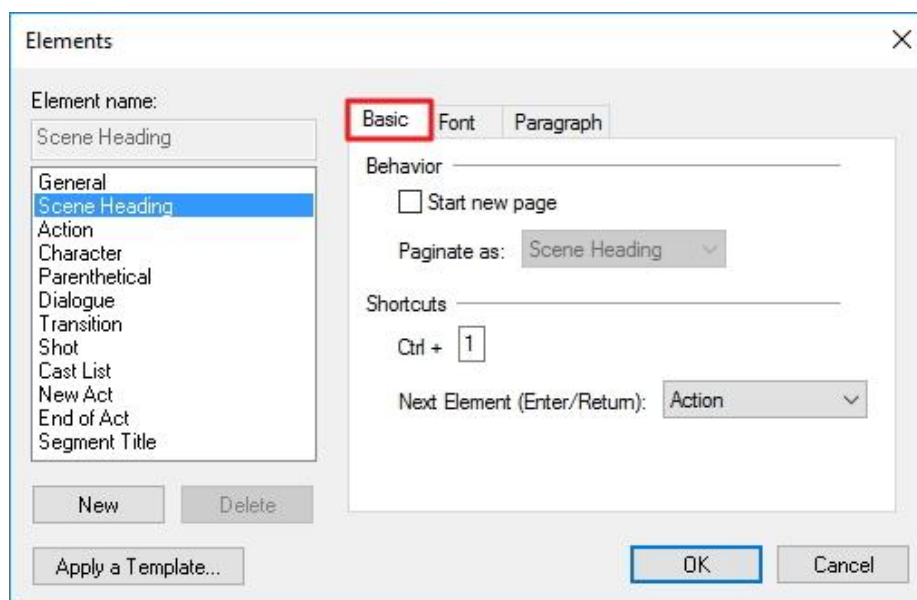
When you add a new paragraph to the script, that paragraph will be formatted according to the specifications in the Elements dialogue. If you make changes to the characteristics of one or more elements, *all paragraphs of that type* will be updated to reflect the new settings.

See Standard Elements for a description of the Elements dialogue and a complete explanation of how elements are used to make up a script.

Cast List Element Options

Final Draft automatically keeps track of the speaking characters in each scene. These characters are displayed in the Characters section of the Navigator. To change the order in which they are displayed in the Navigator, choose the appropriate radio button (Alphabetical or Order of Appearance in Each Scene):
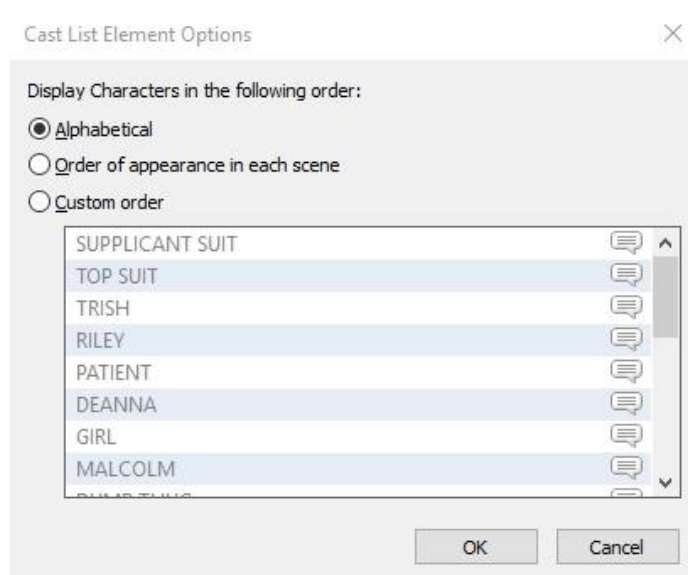
 If you choose Custom Order, drag and drop the character name to the desired position on the list.

The dialogue balloon icon on the right of this list indicates that the character speaks in this scene. If a non-speaking character has been inserted into this scene (see Insert > Non-Speaking Character), that character's dialogue balloon icon has a red X to indicate that this character (Anna, in this example) has no dialogue.

If the Cast List element is used in the script, changing the order in the Cast List Element Option window will also change the order of the characters in this element.

Cast List Element in Script

Automatic Cast List Generation

The Cast List feature is used in sitcoms to list which characters appear in a scene. The Cast List appears directly below the Scene Heading.

To generate a Cast List for each scene

1. Enter a Scene Heading in the script;

2. Press Enter to insert a new Action paragraph;

3. Type your action;

4. Once the scene has been started, place the blinking cursor at the end of the Scene Heading and press Enter;

5. The cursor will be blinking on a blank line; press Enter to bring up the Elements menu;

6. Choose Cast List.

As characters are entered into the scene, their names automatically appear in the new Cast List element. When a character is removed from a scene, it is removed from the Cast List for that scene.

When finished, click OK.

For information adding a non-speaking character to a scene's Cast List, see Insert Non-Speaking Character.

Highlight Characters

Highlight characters to place emphasis on individual characters and his / her dialogue.

Highlight individual characters to easily find where that character appears in the script.

Highlighting multiple characters can aid the planning and scheduling of a performance.

You can also use the feature for table reads and distribute a copy of the script to each cast member with his / her own lines highlighted.

If you highlight a character or characters, the colors will be displayed when a PDF of the script is created. If you have a color printer and you choose Print Text in Color from the Print window, the character highlighting will be printed exactly as it is onscreen.

Choose Format > Highlight Characters and the Highlight Characters dialogue appears:
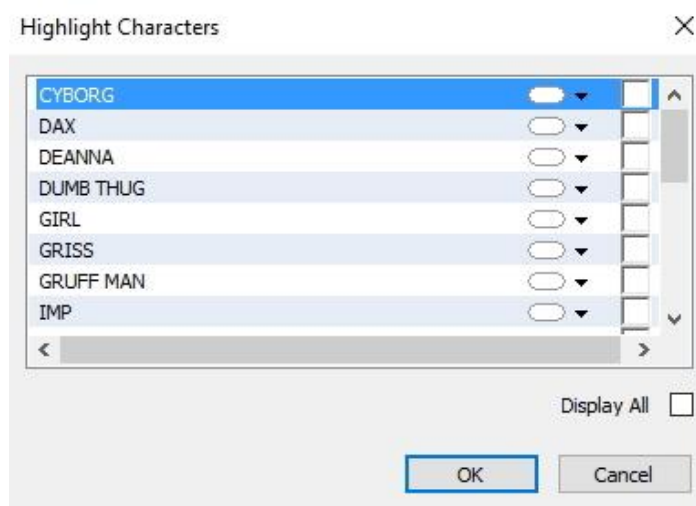
Click the down-pointing arrow to select a color from the list.
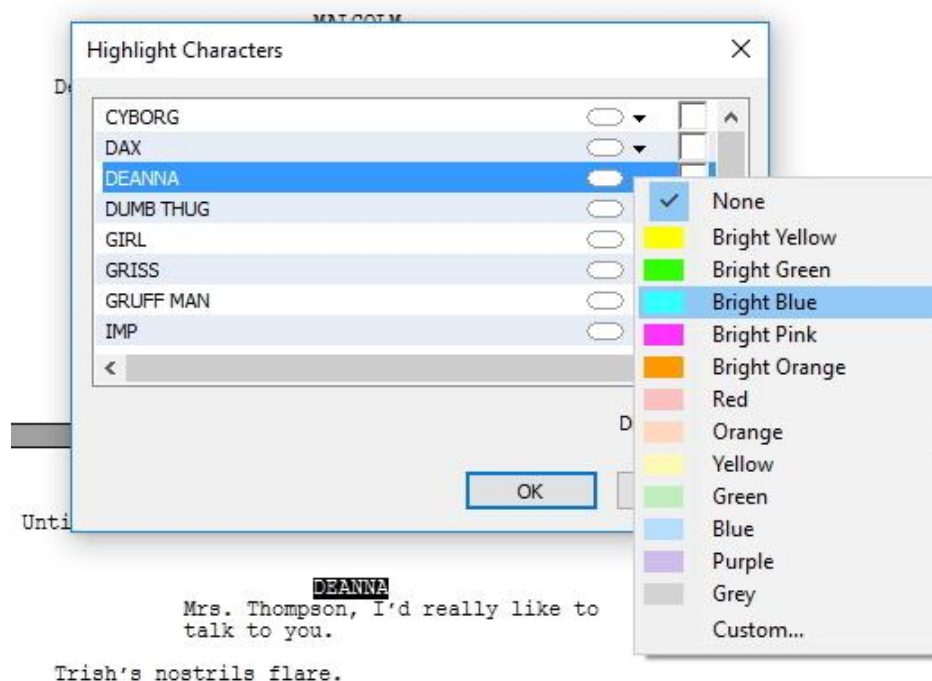
If you would like a color that is not on the list, choose Custom to define a color.

Click the check box next to a character's color picker to highlight that character in the script. Check the Display All check box to highlight all the characters. Uncheck the Display All check box to turn off character highlighting for all characters.

This is how a highlighted character appears in the script:

One, some or all characters may be highlighted at any time.

Font

Use these commands to change the appearance of the font. Go to Format > Font... to change the font, style, point size, color and effects of selected text.
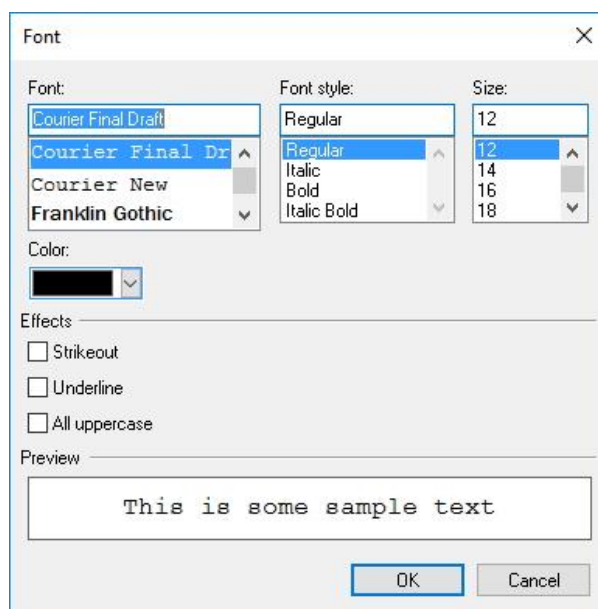
Font

Choose a font by scrolling to it from the list and clicking it;

- or -

Type the first few letters of the desired font's name in the top section of the font box to move the list to it. Click the font and it will be selected.

Font Style

Choose a style by scrolling to it from the list and clicking it.

Font Size: Change the point size of selected text by scrolling to it from the list and clicking it.

Color dropdown menu

Change the color of selected text by clicking the down-pointing arrow to display the color picker. Click on the desired color;

-- or --

Click Other to display the Windows color editor. Move the crosshairs to the desired color and move the slider on the right to darken or lighten that color. Click Add to Custom Colors, click that color swatch and click OK.

Effects

Check boxes as appropriate to strike through, underline and/or render all selected text in capital letters.

As you change the attributes of selected text, these changes will be applied to the sample text in the Preview window at the bottom of this window. If you approve of the changes you have made to selected text, click OK to return to the script.

Text Color

Change the color of selected text by clicking the down-pointing arrow to display the color picker. Click on the desired color

 - or -

Click Other to display the Windows color editor. Move the crosshairs to the desired color and move the slider on the right to darken or lighten that color. Click Add to Custom Colors, click that color swatch and click OK.

Highlighter

To highlight a block of text with a color

Select the text and click the Highlighter down-pointing arrow.
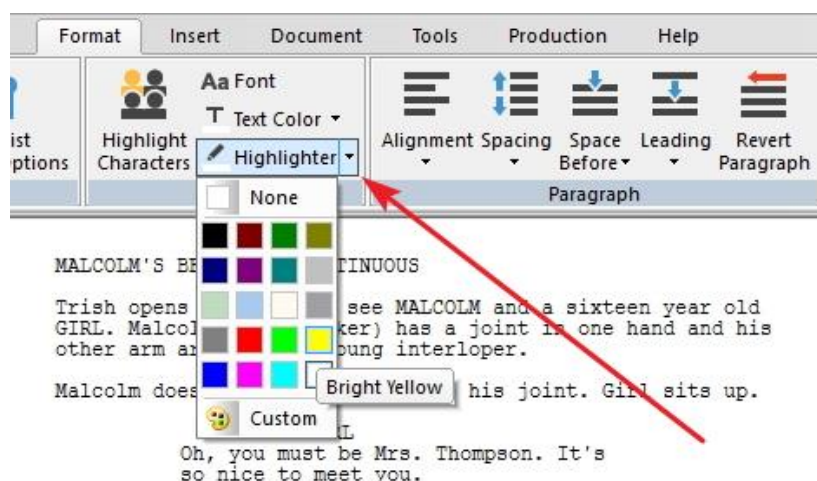
Choose a color and the selected text will be highlighted with that color.

Once a color is chosen it will be displayed on the Ribbon button and selected text can be highlighted by clicking on this button.

To un-highlight a block of text, select it, click the Highlighter down-pointing arrow and click None.

Alignment

The Alignment submenu determines how text is aligned: left, centered, right, or right- and left-justified.

This command applies to the entire paragraph in which the cursor resides. If more than one paragraph is selected, the formatting change will affect all of them.

Spacing

The Spacing submenu determines the spacing between lines in a paragraph to either 1, 1.5 or 2 lines.

This command applies to the entire paragraph in which the cursor resides. If more than one paragraph is selected, the spacing change will affect all of them.

Space Before

The Space Before submenu allows you to change the number of blank lines preceding a paragraph to 0, 1, 2 or 3 lines. For more than 3 blank lines, click Other, enter the desired number of line spaces and click OK.

This command applies to the entire paragraph in which the cursor resides. If more than one paragraph is selected, the formatting change will affect all of them.

 IMPORTANT: If possible, do not insert blank lines above paragraphs by using Shift + Enter. Use the Space Before command instead in order to avoid spacing or page-breaking errors if content is added or removed.

Leading

The Leading submenu determines the vertical distance between the lines of a paragraph. A paragraph's leading style can be Loose, Normal, Tight or Very Tight. The tighter the leading, the less space a paragraph will take up on a page.

If a paragraph is at the top of a page and there is a reason to move it to the top of the previous page, select some quantity of text on the previous page and set its leading to Tight. In this example, the dialogue at the top of Page 32 (Griss: "Yeah. Good to see you too.") must be moved to the bottom of Page 31:

Trish meets Griss eye to eye.

                    TRISH   GRISS (CONT'D)
You!   You!

                         GRISS (CONT'D)
                    Again with the staring!

Griss waves his hands to dismiss the underlings he's with.

                         JERIS
                    I see you two know each other.

Trish starts to respond, but Dax's tentacle on her shoulder
stops her. Reluctantly, Trish looks down.

Dax signs to Griss.

                         ZED
                    Griss. So good to see you.

Zed goes in for a hug that Griss isn't expecting.

Normal leading

                                                  32.

                         GRISS
                    Yeah. Good to see you too.

                         ZED
                    Our friend here. She's in need of
                    some help. She's lost. Doesn't know
                    anyone in these parts. Truly. From
                    a land I ain't never heard of.

Select one or more paragraphs on the previous page and set its leading to Tight (it may take a few attempts to determine the amount of text that needs to be selected):

Trish meets Griss eye to eye.

                    TRISH   GRISS (CONT'D)
          You!   You!

                         GRISS (CONT'D)
                    Again with the staring!

Griss waves his hands to dismiss the underlings he's with.

                         JERIS
                    I see you two know each other.

Trish starts to respond, but Dax's tentacle on her shoulder
stops her. Reluctantly, Trish looks down.

Dax signs to Griss.

                         ZED
                    Griss. So good to see you.

Zed goes in for a hug that Griss isn't expecting.

                                                        32.

                         GRISS
                    Yeah. Good to see you too.

Set the Leading to Tight:

The dialogue that was at the top of Page 32 is now at the bottom of Page 33:

Trish meets Griss eye to eye.

                    TRISH   GRISS (CONT'D)
You!   You!

                    GRISS (CONT'D)
                Again with the staring!

Griss waves his hands to dismiss the underlings he's with.

                    JERIS
            I see you two know each other.

Trish starts to respond, but Dax's tentacle on her shoulder
stops her. Reluctantly, Trish looks down.

Dax signs to Griss.

                    ZED
            Griss. So good to see you.

Zed goes in for a hug that Griss isn't expecting.

                    GRISS
            Yeah. Good to see you too.

                                          Tight leading

                                          32.

                    ZED
            Our friend here. She's in need of
            some help. She's lost. Doesn't know
            anyone in these parts. Truly. From
            a land I ain't never heard of.

Revert Paragraph

Restores the default indents of a paragraph if they have been adjusted with the stops in the Ruler.

Insert Menu

The Insert section contains commands for the placement into the script of various formatting and markup items.
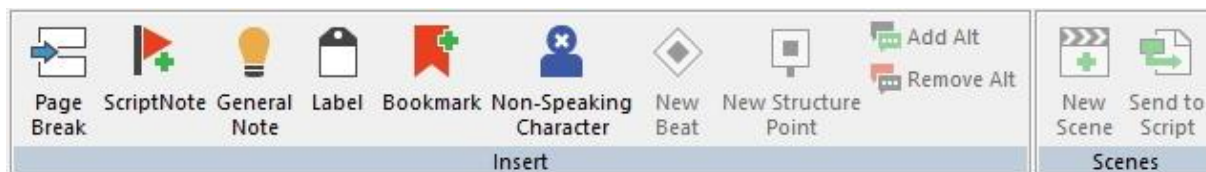
Insert

- Page Break
- ScriptNote
- General Note
- Label
- Bookmark
- Nonspeaking Character
- New Beat
- New Structure Point
- Add Alt
- Remove Alt

Scenes

- New Scene
- Send to Script

Insert Page Break

Use the Insert > Page Break command to insert a page break at the current cursor position, which moves the paragraph containing the cursor, or the beginning of the selection range, to the top of the next page.

To remove a forced page break

1. Position the cursor just after the page break you want to remove;

2. Ribbon view: The Insert Page Break button will be colored when the cursor is on an inserted page break and white when there is no page break to remove; click the Insert Page break button to remove the page break. Classic view: Choose Insert > Page Break to remove the check mark.

> *IMPORTANT: Do not break pages by adding blank lines to the end of a page. This can cause gaps to appear in your script if enough text is added or removed elsewhere and the "page break" is forced up or down.*

Insert ScriptNote

The Insert > ScriptNote command creates a ScriptNote. A ScriptNote is a field containing information entered by the user that pertains to a particular paragraph.

> *TIP: A web address entered into a ScriptNote will, when clicked, open the computer's default web browser to that web page.*

To insert a new ScriptNote

1. Click the paragraph to which you want the ScriptNote to be associated;

2. Choose Insert > ScriptNote;

A clickable ScriptNote marker will appear on the right side of the page adjacent to that paragraph. If the ScriptNote Navigator is not currently open, it will open, ready for you to enter the text of the new ScriptNote.

3. Enter text in the ScriptNote window. See ScriptNotes Navigator for more information.

Insert General Note

The Insert > General Note command creates a General Note, which is a text field in which ideas, suggestions, notes or script fragments can be entered. Unlike a ScriptNote, a General Note is not tied to any particular paragraph; it applies to the entire script.

> *TIP: A web address entered into a General Note will, when clicked, open the computer's default web browser to that web page.*

To insert a new General Note, choose Insert > General Note.

If the ScriptNote Navigator is not currently open it will appear onscreen, ready for you to assign a Name, Color and Type to the new General Note. In the Note Text box you can enter the note.

Insert Label

The Insert > Label command inserts new header text onto a page. This label text will be displayed at the top of each subsequent page until a new label is inserted.

Example: Many television scripts and stage plays require the act and/or scene number/letter appear in the header at the top of each page. "Act 1 Scene A" needs to appear on Pages 1-8, Act I Scene B" needs to appear on Pages 9-16 and "Act 2 Scene A" on Pages 17-24. The Label system enables the user to apply these labels easily.

> *Before inserting labels into a script, the Label placeholder field must be added to the Header. See the [Header and Footer](#) section for detailed information.*

To insert a Label

1. Position the cursor at the top of the page on which the script label text should begin;
2. Choose Insert > Label;

The Insert Label dialogue appears:

3. Type the Label name;
4. Click OK.

The label text will appear in the header or footer.

> *If the cursor is not at the top of the page, the label will be placed on the following page.*

To stop a Label run

Insert a new Label and in the Label Name box, tap the space bar once. The new label will consist of a blank space and will therefore be invisible.

To navigate to a labeled page quickly

1. Choose Edit > Go to;

2. Select Header Label from the Go to What list

3. Click Go to;

 The script scrolls to the Label's location.

4. Click Close.

To change the Label text

1. Use Edit > Go to to find the label text desired;

   - or -

1. Position the cursor where the label text was placed;

2. Choose Insert > Label;

The Label dialogue appears.

3. Edit the text;

4. Click OK to apply the changes.

Insert Bookmark

The Insert Bookmark command places a new bookmark at the location of the cursor.

To insert a bookmark

1. Click the paragraph (or select a word or a block of text) where you want to place the bookmark;

2. Choose Insert > Bookmark and the Insert Bookmark dialogue appears:

The first 32 characters of the paragraph or the selected text form the default name of the bookmark, but you can replace the pre-populated text with your own name for the Bookmark:

```
A FLOATING CLOUD CITY

Right next to the airship. They're docked at a wooden gangway
amor
```

Insert Bookmark   ✕

Bookmark name:

Trish's big epiphany

OK   Cancel

```
The                                          ove and below
the                                          ys connect the
vari

All

Entr                                         fe in her
belt
```

3. Click OK to create the bookmark.

> *See Bookmarks for additional information on using and managing Bookmarks.*

> *TIP: Bookmark all Act and Scene breaks for quick navigation around a television or play script.*

Non-speaking Character

The Non-speaking Character command adds a character with no dialogue to the cast list of the scene containing the cursor. Final Draft automatically tracks and displays all speaking characters in a scene and with this command, the program can also account for non-speaking characters, extras or background cast.

The order in which the inserted non-speaking character appears in the Characters section of the Navigator and the Cast List element in the script is managed under Format > Cast List Element Optons.

New Beat

Inserts a new, blank Beat onto The Beat Board.

New Structure Point

Inserts a new Structure Point onto The Beat Board.

Add Alt (Alternate Dialogue)

The Alternate Dialogue tool allows the user to write and store multiple speeches spoken by a character in a particular place in the script. Each of these speeches can later be retrieved and displayed on the script page so the user can decide which one to use. Unused speeches may be kept or deleted.

To create an alternate dialogue ("alt"):

1. Type a character's speech (a dialogue paragraph);

2. Click the plus sign to the right of the text;

```
                         TRISH
           We'll find a way to get you to a
           new hospital.

                         RILEY
           Very exciting.|                           ⊕

      Trish walks up the exterior stairs towards her apartment.
      Riley doesn't follow.
```

3. The dialogue paragraph will be cleared;

4. Type a new speech.

```
                           TRISH
             We'll find a way to get you to a
             new hospital.

                           RILEY
      ◄  2/2  ►   I hope so. ◄─────────          ⊕ ⊖
```

Both speeches are retained and can be displayed under the character name, one at a time, for review.
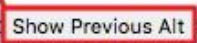
At the left of the dialogue paragraph are Previous / Next arrows and an *n* of *n* indicator.

Click the left-pointing arrow to display the previous alt.

```
                  RILEY
◄  2/2  ►   I hope so.                      ⊕ ⊖

Tr Show Previous Alt ⟩ the exterior stairs towards her apartment.
Riley doesn't follow.
```
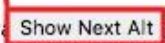
Click the right-pointing arrow to display the next alt.

```
                         RILEY
     ◄  2/2  ►   I hope so.|                        ⊕ ⊖

     Trish w: Show Next Alt e exterior stairs towards her apartment.
     Riley doesn't follow.
```

The *n* of *n* indicator between the arrows displays the ordinal number of the currently-displayed alt and the total number of alts stored for this character in this location on the page.

When the *n* of *n* indicator is clicked, a menu of all alts by this character in this location on the page is displayed. Click the desired alt to display it under the character name.
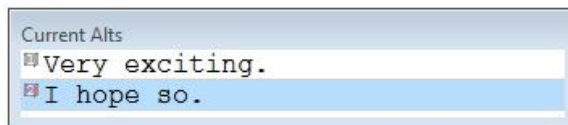
At the right of the dialogue paragraph is plus sign icon and a minus sign icon.

Click the plus sign icon to add a new alt. There is no limit to the number of alt dialogues that can be added.
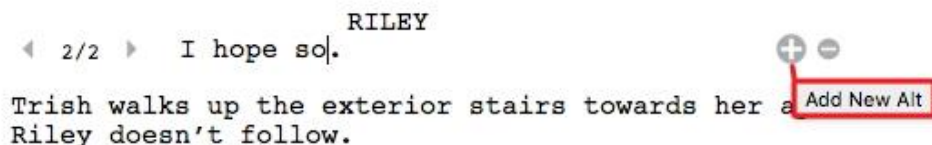
Click the minus sign icon to delete the currently-displayed alt.
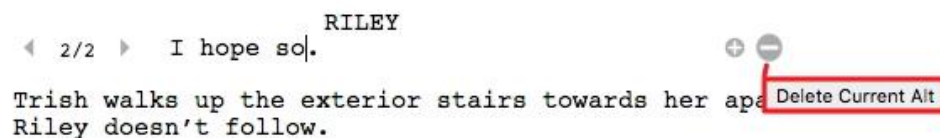
Note that there is no confirmation of the deletion and no ability to undo this command.

When the script is printed or saved as a PDF, only the currently-displayed alts will be in the script.

The Alt Dialogue function is not available when a script is [locked](#).

Remove Alt

Deletes the selected alternate dialogue from the script. See [Alternate Dialogue](#) for more information.

Insert New Scene

This command is only enabled when the active panel is an [Index Card Panel](#) or [Scene View Panel.](#)

To insert a new scene

Select Home > Insert New Scene or Insert > New Scene from the main menu or select Insert New Scene from the Scene View context menu.
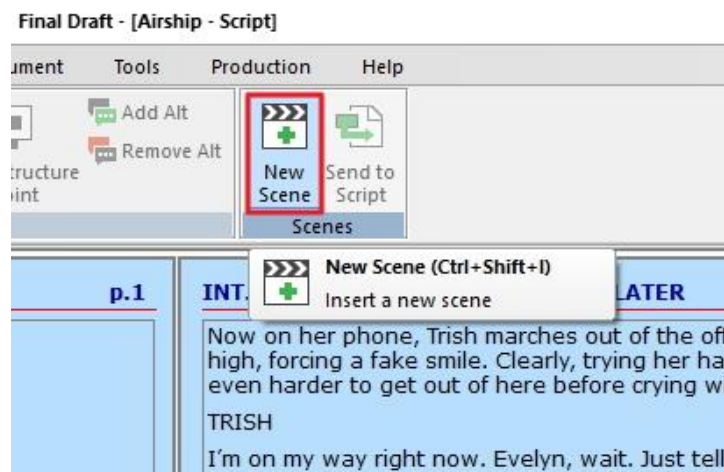
The new scene is inserted after the currently selected scene. If no scene is selected, the new scene is inserted at the end of the script.

Send to Script

Send to Script copies the summary text you entered on the scene index card(s) into the body of the script. This command is only enabled in the Index Card - Summary panel.

To enter scene summaries into the script

1. Select a scene or range of scenes;

2. Choose Insert > Send to Script.

The summary text now appears as Action at the end of the scene(s) in Script view.

Document Menu

The Document section contains settings that affect the entire script.

Page Setup

- [Title Page](#)
- [Header and Footer](#)
- [Page Layout](#)
- [Mores and Continueds](#)
- [Watermark](#)

Extras

- [SmartType](#)
- [Macros](#)
- [Bookmarks](#)

Length

- [Target Script Length](#)

Title Page

The Title Page command opens the script's title page in a separate document window.

Type the script's title, your contact information and any other pertinent information over the sample text and delete any unneeded sample text. When you are finished, close the title page editing window with the smaller red X at the upper right. This will return you to your script. When you save your script, the updated title page will be saved as well.

To create multiple title pages

Position the blinking cursor at the end of the page and go to Insert > Page Break. You may create as many additional title pages for cast lists, location lists, introductions, etc. as you need.

Title pages are numbered with Roman numerals (*i, iv, ix*) so they will be visually distinct from the script pages' numbering. Title page numbers may be removed by going to Document > Header and Footer and removing the Page field.

Including or excluding the Title Page in the output

When you print a script (Home > Print or File > Print) to paper or PDF, a check box allows you to include or exclude the title page from the print job:
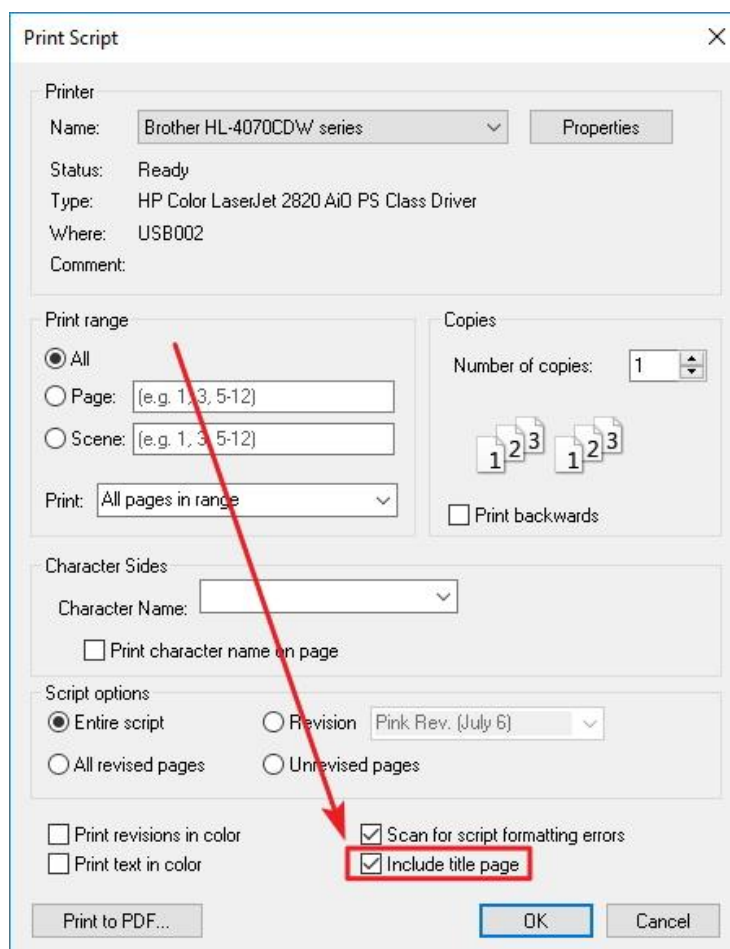
Header and Footer

The Header and Footer command shows the Header and Footer dialogue:
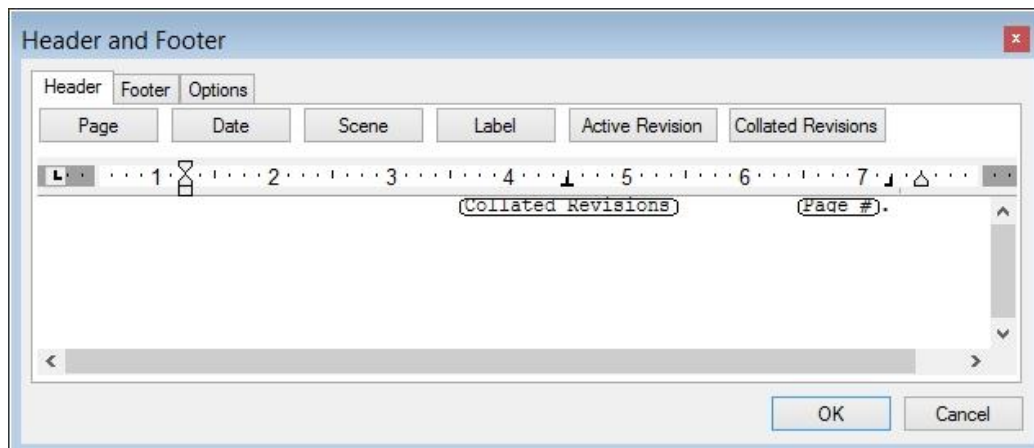
A document's header and footer contain text that will appear at the top and bottom (respectively) of every page of the document. When a new script is created, the default header contains a page number on the right side.

The page number label is represented by a small rounded rectangle containing "Page #." When displayed or printed, the "Page #" symbol is replaced by the actual page number for each page.

The header appears at the top of every page except the first page. The header can be made visible on the first page if necessary. See Header and Footer Options for instructions.

See Header and Footer for information about the special symbols and for details about using the header and footer in general.

 Footers are rarely if ever used in a script.

Page Layout

The Page Layout command opens the Page Layout dialogue, which contains options that determine the appearance of the script in both on-screen display and hard-copy printouts.

Choose Document > Page Layout and the Page Layout dialogue appears.

The tabs are:

- Margins
- Colors
- Options

Margins tab

Set margins to determine the amount of white space between text and the top and bottom edges of the page and between body text and text in the header or footer.

To change the page margins of your document, click the Margins tab if it is not already selected.
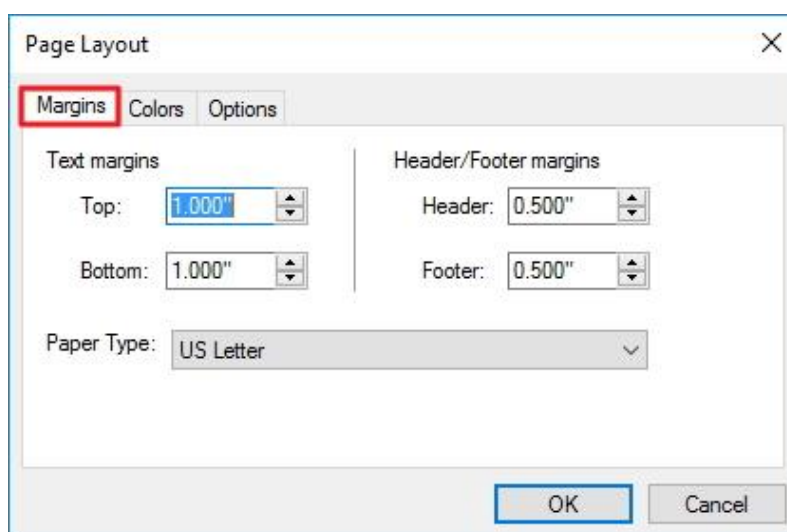
Text Margins: Top and Bottom

Measured in inches from the top and bottom of the page, these settings control the amount of space at the top and bottom of each page to allow for the header and footer. Varying these settings can change the page count of a script. The defaults are one inch at both the top and bottom.

If you set the text margin so that it overlaps the header or footer, Final Draft automatically adjusts the text margin so that the text fits in between the header and footer without any overlap.

Header/Footer Margins

Measured in inches from the top and bottom of the page, these settings control the amount of white space above the header and below the footer. The default is 0.50 for both.

To change any Margin settings:

1. Click the up or down arrows next to the setting;

2. Click OK to apply the new settings to the script.

If you set the header or footer margin to a value that is less than the header or footer margin of the printer, the text in the header or footer may get clipped. Final Draft will display a warning, giving you the chance to adjust the margins to match the printer's settings.

TIP: Write down the current settings before adjusting them so that if you need to revert your margins you will have the right numbers.

Paper Type

Set the paper type to either US Letter or A4. The paper type is an attribute of the script file and will open to the chosen page size on any computer on which it's opened.

Colors tab

In the Colors tab of the Page Layout dialogue, you can change the background (page) color, the text color, and the color of the invisible characters if you choose to show them. Changing these settings applies only to the currently active script.

To change the background or text colors, click the Colors tab if it is not already selected.
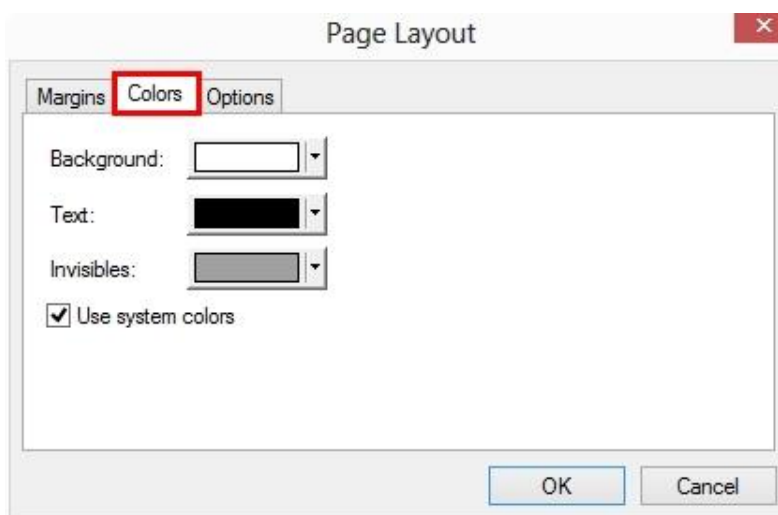
The default colors are white for background, black for text and gray for invisibles. Checking the Use System Colors box resets the colors to default.

> **To change any of the color options**
>
> 1. Click a color swatch;
> 2. The standard Color Picker appears. Choose a color, or click Other and the advanced Color Picker appears;
> 3. Create or choose a color, click Add to Custom Colors and click OK;
> 4. The new color will be displayed in the color swatch;
> 5. Click OK and the color change will be applied to the script.

NOTE that on some computers, choosing a dark background may make the blinking cursor difficult to see.

Options tab

To change the optional settings of your document, click the Options tab if it is not already selected.
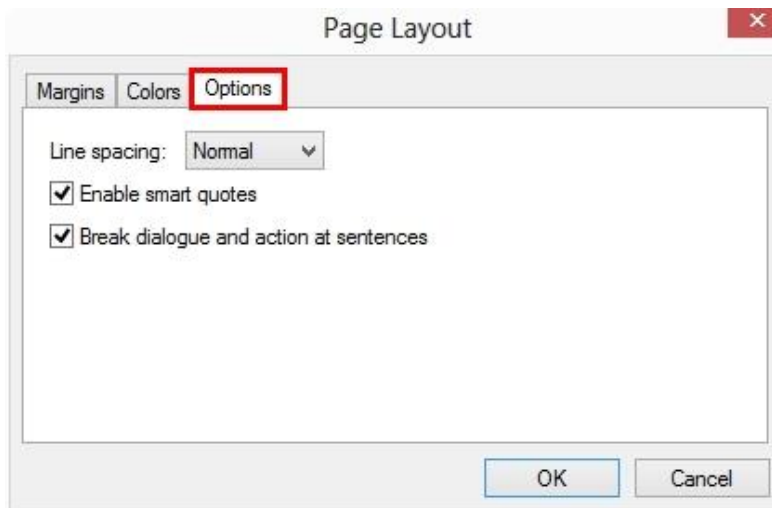
Line Spacing dropdown menu

The options are Very Tight, Tight, Normal, and Loose. The default setting is Normal.

The Line Spacing setting controls how closely the lines of text are spaced vertically; it applies to the entire document.

A script that is exactly 100 pages in the default Final Draft screenplay template will come in at 90 pages in Very Tight, 95 pages in Tight and 107 pages in Loose.

> NOTE *We strongly recommend using Normal because it comes closest to the 1-minute-per-page rule relied upon by readers, development people and (in particular) production staff.*

Enable Smart Quotes

Check this option to use angled left and right quote marks in the script.

Break Dialogue and Action at Sentences

Check this box to prevent Final Draft from breaking a sentence at the bottom of a page and continuing it at the top of the next page; it will force the new sentence to start at the top of the next page. Uncheck this box to allow the sentence at the bottom of a page to run to the end of the line and continue at the top of the next page.

Mores and Continueds

The Mores and Continueds command is used to set the text and options for dialogue and scenes that span across page breaks.
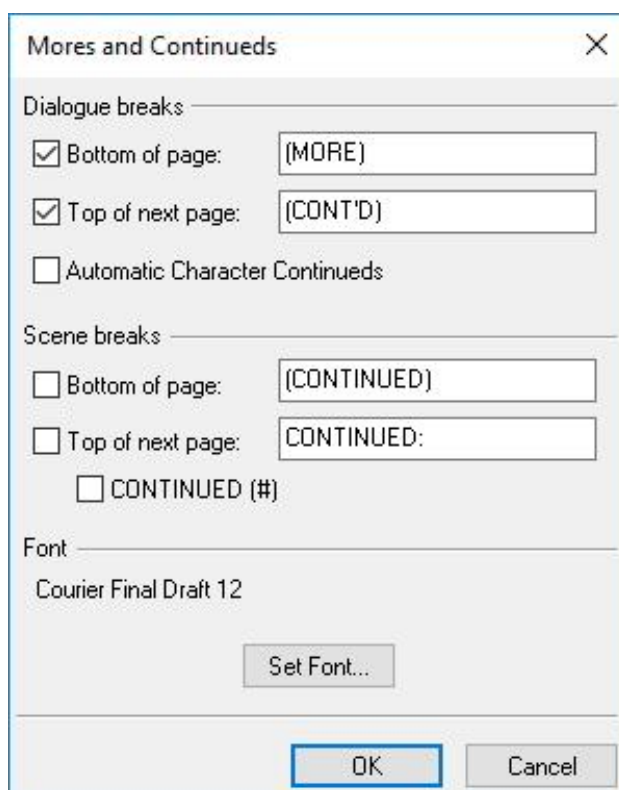
Dialogue Breaks

Final Draft will attempt to keep a character's dialogue on the same page; however, lengthy speeches may exceed a single page. When that occurs, the Bottom of Page text (MORE) is placed just beneath the dialogue at the bottom of the first page. At the top of the next page, the name of the character is repeated along with the Top of Next Page text (CONT'D).

Bottom of page

Check this box and the text in this box will appear at the bottom of the page when there is a break in dialogue. This text may be edited but (MORE) is standard.

Top of next page

Check this box and the text in this box will appear at the top of the next page when there is a break in dialogue. This text may be edited but (CONT'D) is standard.

In addition to entering the text, the check boxes for these options must also be checked or the text will not be displayed or printed.

Automatic Character Continueds

If this option is checked, the Top of Next Page text will be placed after the character's name when the character's dialogue within a scene is interrupted by an element that is not another character's dialogue (i.e., an Action or General element). The character continued text is not inserted if a character's speech is continued from one scene to the next.

Scene Breaks

The Scene Breaks Mores and Continued should be enabled for production scripts. When a scene is continued from one page to the next, the Bottom of Page text (CONTINUED) is placed at the bottom of the first page, and the Top of Next Page text (CONTINUED:) appears at the top of the next page along with the scene number that is being continued.

Bottom of page

Check this box and the text in this box will appear at the bottom of the page when there is a break in dialogue. This text may be edited but (CONTINUED) is standard.

Top of next page

Check this box and the text in this box will appear at the top of the next page when there is a break in dialogue. This text may be edited but (CONTINUED:) is standard.

In addition to entering the text, the check boxes for these options must also be checked or the text will not be displayed or printed.

CONTINUED: (#)

If the CONTINUED (#) option is checked, Final Draft adds a number after the CONTINUED (e.g. (2), (3), etc.) at the top of each continued page, indicating how many pages are included in the same scene.

The Scene Breaks Continueds and Scene Continueds are used in scripts in production and are not recommended for spec scripts[1].

Set Font

The text box displays the current font and size setting that the Mores and Continueds will use when they are displayed and printed.

To set Font attributes:

1. Click Set Font;
2. the standard font dialogue for your computer and operating system appears.
3. Make any changes and click OK;
4. Click OK to save changes in the script.

---

[1]A "spec" or speculative screenplay is an uncommisioned (unpaid) project written for the open market. The writer hopes it will be bought and produced or will serve as a calling card to get paid writing jobs.

Watermark

Choose Document > Watermark to open the Watermark editing window. In this window you can enter text that will appear on all printed and PDF pages.
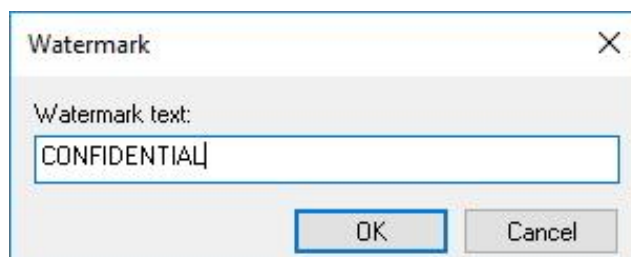
TIP: To preview a watermark, go to File > Save as PDF and open the PDF copy of the script in your computer's PDF reader to view the script with watermarked pages.

ACT ONE

INT. CONFERENCE ROOM - AFTERNOON

Ten SUITS sit around a dreary corporate conference room.

Silent impatience. They're waiting for someone.

TOP SUIT sighs, annoyed.

                    SUPPLICANT SUIT
          She does have a habit of showing up
          a bit late.

And in she bursts. TRISH THOMPSON. 40, tall, frazzled, and
perpetually late. She's a nervous ball of energy who wears
her anxiety for all to see.

She pulls on the glass conference room door. It's too heavy.
A second effort, awkward as hell. She fumbles back a step as
it finally creaks open enough for her to squeeze her way in.

                    TRISH
          I'm so sorry. The traffic was
          bizarre. I tried getting off at
          Hillhaven and that was worse -

                    TOP SUIT
          You brought the data tables?

She freezes. Obviously no.

                    TRISH
                 (recovering)
          Actually, I have them in the cloud.

Top Suit slides her a wireless keyboard and a mouse. On the
big TV screen at the front of the room, she navigates a
browser to Dropbox.com. Three tries before she gets her
password right.

An awkward silence while she scans through a monstrous list
of files and folders. Annoyance in the room grows.

Finally, she double clicks a file labeled:
          "Vanderchuk - final Copy version 7 w Monday revisions"

A line graph displays on the TV. Trish stumbles into her
presentation.

Once a watermark has been added to a script and the script has been exported as a PDF, the watermark cannot be removed from the PDF.

To remove a watermark from a Final Draft script, go to Document > Watermark, clear the text box and click OK.

The position, font and size of the watermark text cannot be changed.

SmartType

The SmartType command is used to manage the SmartType lists. Use of SmartType lists eliminates having to enter names and phrases over and over again. The following example of the Character SmartType list is taken from the sample script *Airship*:
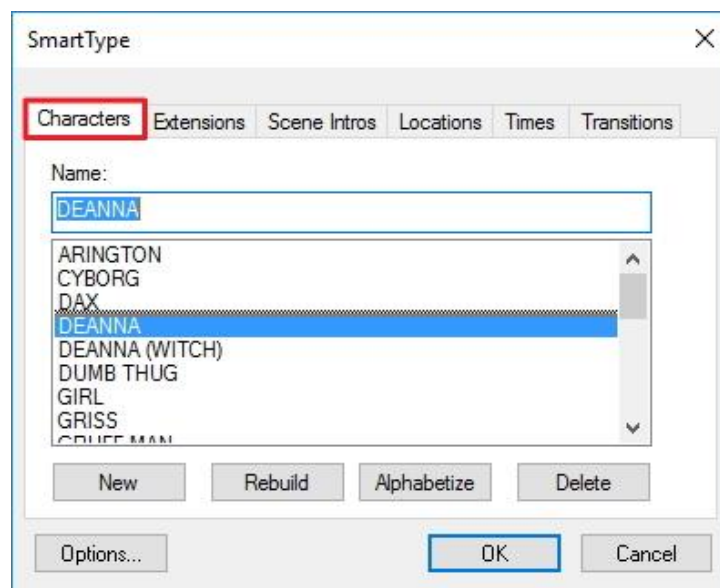
You can view, change, reorder and alphabetize the characters, extensions, scene intros, locations, times and transitions used in your script. Clicking Rebuild will scan your script and repopulate the SmartType list from the script's contents.

> *Clicking Rebuild when there is nothing in a script will result in all SmartType lists being empty.*

SmartType options control whether lists appear automatically and how to handle special situations for entering characters.

See SmartType for more information.

Macros

Macros are key combinations for entering text. Final Draft comes with many built-in macros for entering the most frequently-used scriptwriting terms (INT., EXT., - DAY, CUT TO:, etc.). When you type a macro, the associated text is automatically inserted into the script. You can also make macros to create specific element paragraphs before and after their text is entered. You can modify the keystrokes that activate existing macros and change their behavior.

To view or modify macro settings

Choose Document > Macros and the following appears:
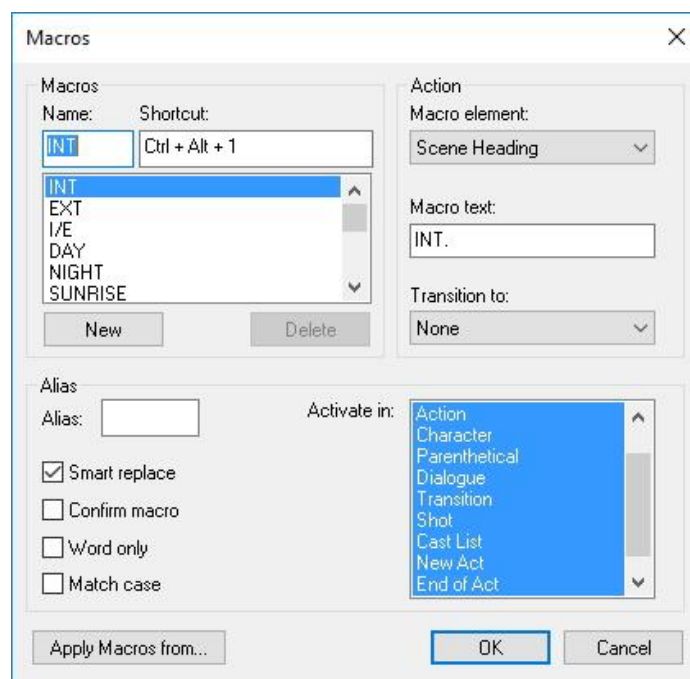
Name

The Name edit field contains the name of the macro, which is displayed in the status bar at the bottom of the script window when the appropriate shortcut keys are pressed.

Shortcut

The Shortcut edit field contains the key combinations for the macro selected in the list, which can consist of:

- Ctrl + <any key>
- Ctrl + Alt + <any key>
- Ctrl + Alt + Shift + <any key>

That is, any combination that is not assigned to a menu command.

In addition, you can use a Function key by itself or in combination with Ctrl, Ctrl + Alt, Ctrl + Alt + Shift.

Macro element

The Macro element field contains the text that is inserted into the script when you invoke the macro.

To modify an existing macro:

 Select the macro from the list to be changed;

1. Type the new name in the Name edit field.;

2. Enter the text to be inserted in when the macro is invoked in the Macro edit field.

If any but the default shortcut key combinations (or Function keys) are used, the macro name will not appear in the Status Bar with the other default macros.

To create a new macro:

1. Click the New button. An item named "New[#]" appears in the Macros list;

2. Set all attributes.

When finished, click OK.

Advanced Features

Macro Element popup list

You can select what type of paragraph the insertion point should be in when the Macro Text is entered. If you invoke the macro when the insertion point is not currently in this type of paragraph which has text, a new paragraph is created. If you invoke the macro when the insertion point is not currently in this type of paragraph which has no text, the paragraph is changed appropriately.

For example, the first default macro, "INT.", is a word which begins a scene heading, and its Macro Element setting indicates this. If you invoke the macro and Final Draft finds that the current insertion point position is not a scene heading, then it adds a new scene heading before entering the text into that Scene Heading.

If the insertion point is positioned anywhere but at the end of a paragraph, Final Draft does not split the existing paragraph.

To specify the element for the selected macro:

Select an element from the Macro Element popup list.

- or -

Choose None to leave the element unchanged (i.e. there is no paragraph change).

Transition To

The Transition To option is used to switch to another paragraph type after the macro text has been entered. Some macros, like "- DAY" and "- NIGHT", are only used at the end of a scene heading. This option saves the additional keystrokes of having to create a new paragraph.

To specify the element for the transition paragraph:

Select an element from the Transition To popup list.

- or -

Choose None to leave the element unchanged (i.e. there is no paragraph added).

Macro Alias

Since you can invoke a macro only with a key combination, the number of macros is limited due to the relatively small amount of available key combinations.

Macro aliases are used to expand the number of macros available. A macro alias is composed of regular text (which can be considered a kind of abbreviation) that is used to invoke a macro. All previously-described functions are available, plus a few more.

 The default macros can also be invoked by an alias.

An example of alias use would be repetitive phrases that are used in a particular script. Let's say there is a very annoying character in a script that responds to almost everything by saying "Absolutely!" Rather than type the text, by properly setting up an Alias (for "abs"), the complete text would be entered.

Another example would be to correct common spelling mistakes. If you frequently mistype "thier" instead of "their" you can create an alias to correct it automatically.

Keep these two examples in mind as we present the following steps for creating macro aliases The number of options may seem complicated, but they all have a logical purpose. The use of macro aliases will save you more typing time.

Alias

The Alias edit field indicates the text that is entered in the script that invokes the selected macro. This is where you would enter "abs" or "thier."

Activate In

Indicates which element(s) an alias is triggered in. Elements may be excluded from being considered from using a specific alias. For example you can set "abs" to be used only in dialogue paragraphs.

To exclude an element:

Click on the element(s) to exclude. Click again to activate.

Smart Replace

Check the Smart Replace option to have a macro alias transformed intelligently when it is entered in.

Smart Replace knows about proper capitalization. For example, in the case of "their," if it is used to start a sentence, the letter 't' is capitalized.

Smart Replace watches for proper spacing. For example, if the macro for "their" has a preceding space entered as part of the Macro Text, "their," and a space is entered prior to invoking the macro, Smart Replace does not add a second space as part of text that is entered.

Confirm Macro

Check the Confirm Macro options to display the macro text for the alias in a popup window when the macro is invoked. This gives you the option to execute the macro (by pressing Enter) or not execute it (by continuing to type).

Word Only

Check the Word Only option to have the alias used only when you type a a complete word. That is, you must enter a space, a punctuation, or press Enter after the alias text before the macro is invoked.

Match Case

Check the Match Case option to have the alias used only when the case of the text entered in the script exactly matches the text entered in the Alias text box. For example, if this is checked, typing "THIER" would not trigger the example alias.

To delete a macro

1. Select a non-default macro;
2. Click Delete (there is no confirmation);
3. When finished, click OK.

Apply Macro From...

If you have a Final Draft script with customized macros, you can use them in other scripts as well. Go to Document > Macros and click Apply Macro from... A standard Windows Open dialogue box is displayed; navigate to the script whose macros you wish to use and click on it. Click Open and the custom macro settings in that script will be copied and made available in the currently-open script.

Bookmarks

The Bookmarks command contains options for managing Bookmarks. Bookmarks are placeholders in a script and may be set anywhere. See Insert Bookmark for more information on how Bookmarks are created and placed in a script.
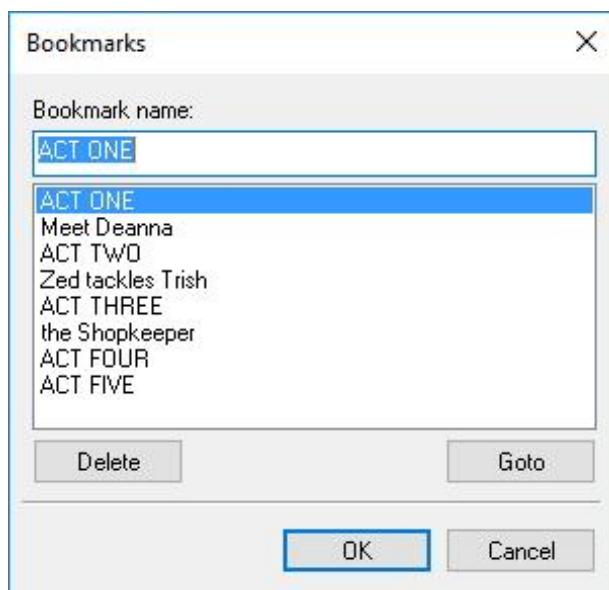
To change the name of a Bookmark

1. Select the bookmark in the list;

2. Edit the name of the bookmark.;

3. Click OK to apply any changes and return to the script.

To go to a Bookmark

1. Select the bookmark in the list;

2. Click Go to

- or -

3. Double-click the bookmark in the list.

Alternatively:

4. Choose Edit > Go to;

5. Select Bookmarks from the Go to dropdown menu;

6. Click the Bookmark name;

7. Click Go to.

The script scrolls to the bookmark's location and selects the paragraph containing the bookmark.

To delete a Bookmark

1. Select the bookmark in the list;

2. Click Delete.

The bookmark is removed from the list.

3. Click OK to apply any changes to the script.

Change Target Script Length

The Story Map defaults to 120 pages, considered the average feature film script length. Double-click anywhere in the Story Map to adjust the target script length (the number of pages represented):
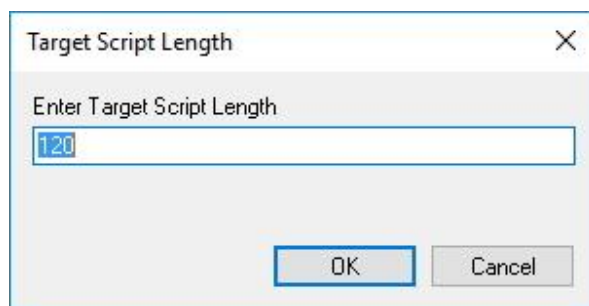
The more pages there are, the longer the Story Map will be.

You can enlarge or reduce the size of the Story Map under View > Zoom Story Map.

Tools Menu

The Tools section contains functions that can make screenwriting easier, help you add polish to your script and assist production personnel.

Dictionary

- [Spelling](#)
- [Thesaurus](#)

Speech Control

- [Text-To-Speech Commands](#)

Tools

- [Collaboration](#)
- [Reports](#)
- [Names Database](#)
- [Reformat](#)
- [Format Assistant](#)
- [ScriptCompare](#)
- [Hide / Show Navigator](#)
- [Options](#)

Spelling

Use the Spelling command to spell-check the script.

See Spelling for additional information.

Thesaurus

The Thesaurus command opens a dialogue box where synonyms and antonyms to selected words can be found. The thesaurus included with Final Draft contains over 100,000 individual words and their definitions as well as hundreds of thousands of links to other related and contrasting words.

See Thesaurus for additional information.

Text-To-Speech Commands

Speech Control

The Speech control command shows the Speech toolbar, which contains a set of buttons to direct the playback of the script being read.
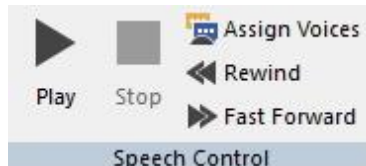
Assign Voices

Use the Assign Voices command to specify different voices for each character for playback with Tools > Speech Control.

Characters tab

The Characters tab displays the SmartType Character list along with the names of all available "actors."
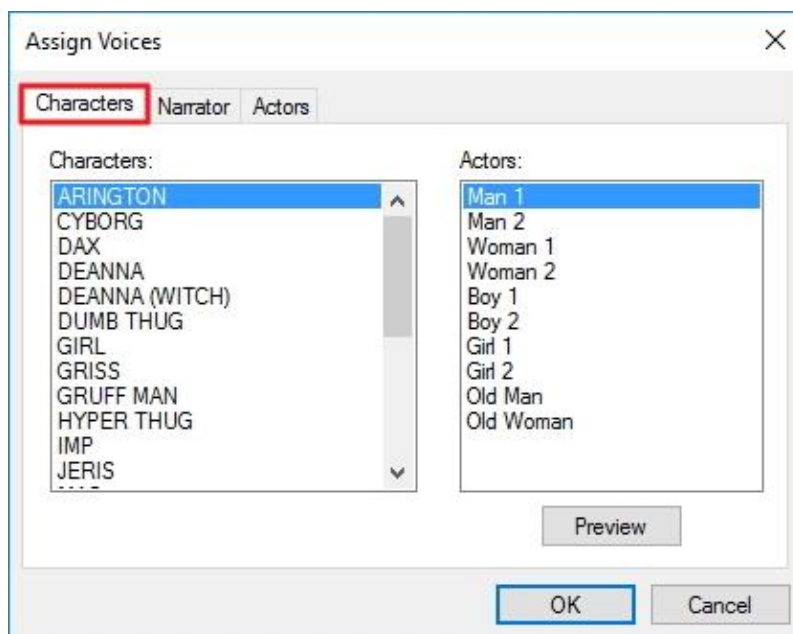
To assign an actor to a character:

1. Click a character;

2. Click the actor you would like to assign to this character;

3. Click the Preview button to hear the actor "audition";

4. If you accept the pair, click OK or click a different actor.

Narrator tab

In the Narrator tab, you can set an actor as the "narrator" of the script. The narrator is the voice that reads the text for elements other than dialogue.

To assign an actor to the narrator and to set which elements the narrator reads:

Click the Narrator tab:
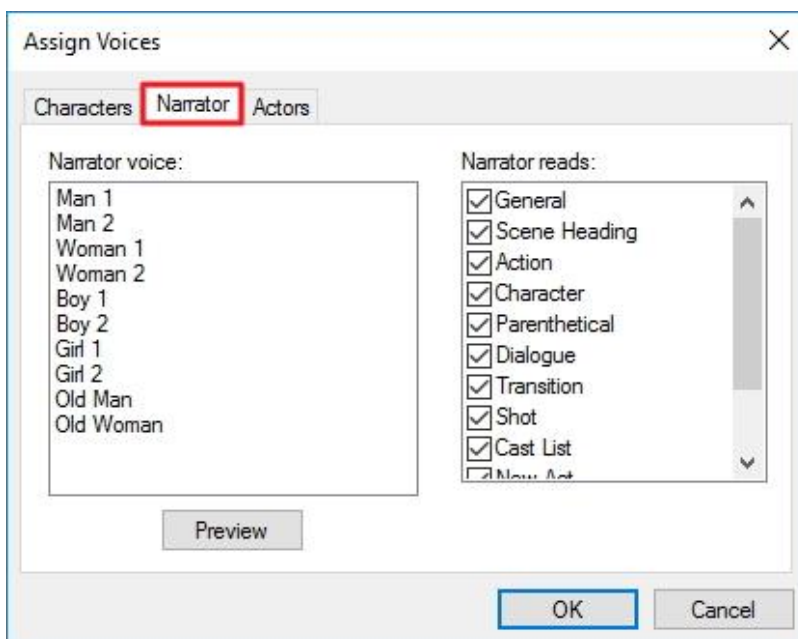
2. Select an actor to be the narrator from the Narrator's Voice list;

3. Check the elements that the narrator will read from the Narrator Reads list;

4. Click the Preview button to hear the narrator "audition";

5. If you accept the pair, click OK or click a different narrator.

Actors tab

You can modify the voices an actor uses in the Actors tab. To set an actor's voice:

1. Click the Actors tab:
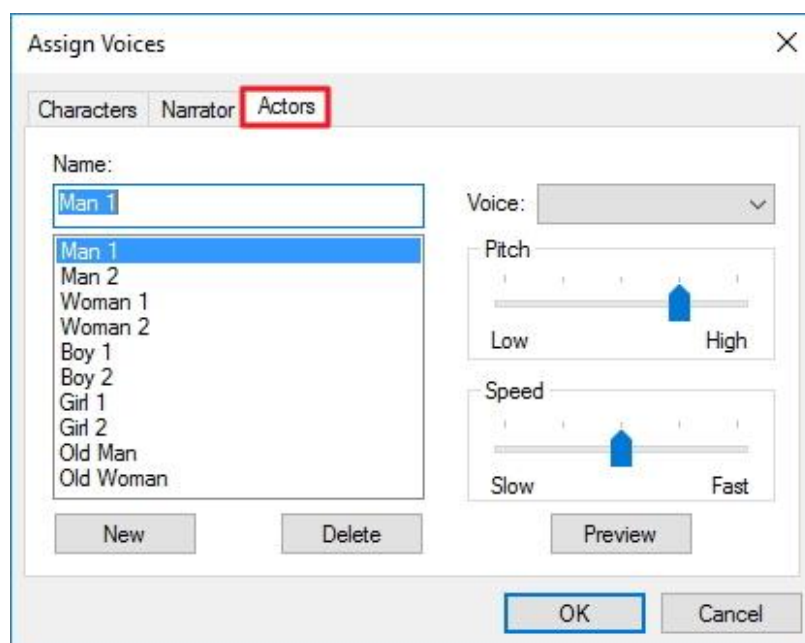
2. Select the actor whose voice you want to modify;

3. Select a voice from the Voice dropdown;

4. Make any changes desired to the pitch and speed;

5. Click the Preview button to hear the voice "audition."

When finished, click OK.

Collaboration

Final Draft 10's Collaboration tool allows you to work on and discuss a script with any number of Final Draft 10 users anywhere in the world in real time.

Final Draft's Collaboration tool uses **Amazon Web Services** for the connection between users' computers. When a script is shared via a Collaboration session, it is not uploaded to or stored, even temporarily, on an Amazon server, a Final Draft server, or any other third-party server. For information on AWS security, see this page: https://aws.amazon.com/security/?nc1=f_cc

To Host a Collaboration Session:

1. Go to Home > Connect > Host or Tools > Collaboration > Host;

2. Enter your name or a name you would like to use for the session;

3. Choose a script to share:

   a. If a script is currently open, it will automatically be selected as the script to share OR
   b. Click the dropdown menu to display an Open dialogue from which to choose a script OR
   c. Select a new blank document from a template OR
   d. Select one of your recently-used scripts;
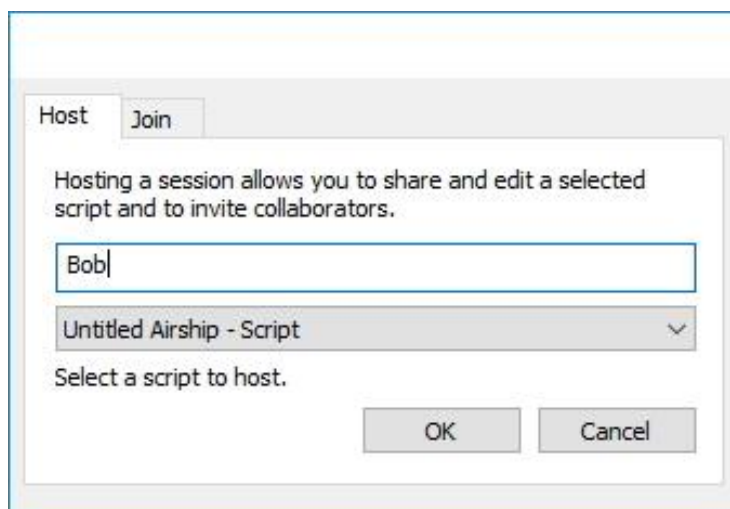
4. After the script is chosen, click OK;

5. The Collaboration window is displayed;

6. Send (via phone, text message or other method) the Session ID to whoever else will be participating;

7. When the other participant(s) attempts to join the session, you as the Host can either Approve or Deny their entry. If you approve their entry, the script will automatically be shared. As participants enter the room, their presence will be indicated in the upper-left panel in the Collaboration window.

8. You will now be able to type into this document and the other participants(s) will see in real time whatever you type.

To Join a Collaboration Session:

1. Go to Home > Connect > Join or Tools > Collaboration > Join;

2. The Join Collaboration window is displayed;

3. Enter your name or a name you would like to use for the session;

4. Type or paste in the Session ID (received from the Host of the session);

5. Click OK;

6. If your entry into the room is approved by the host, the shared script will open on your screen and you will now be able to see in real time whatever is typed by the person who currently has control of the script.

Note that Collaboration does not allow simultaneous typing by more than one person. The only person who can type is the person who has control of the script (the "editor").

The Collaboration Window

The Collaboration window's title bar displays the name of the shared script.

 The panel at the upper left displays the names of the room's participants and the Session ID. The editor has a blue pencil next to his or her name.

 The panel on the left displays session messages -- participant entries/exits, text messages and control history.
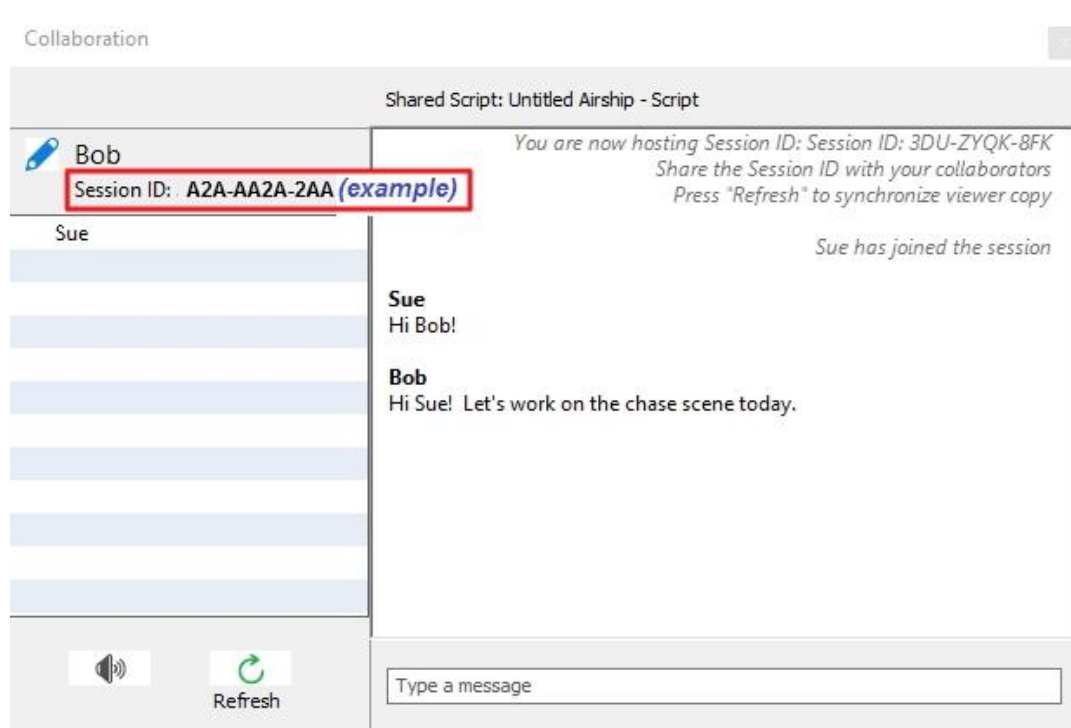
The Session ID

The Session ID must be sent to other participants so they can join the session. It can be selected and copied and pasted into an email or instant message or read aloud. If you are reading the Session ID to someone, note that the Session ID has only uppercase letters.

The Session ID is not reusable for future Collaboration sessions. It expires permanently when the session is closed. However, a participant can leave a session and as long as that session is still live on the Host's computer, he or she can re-enter it with the original Session ID.

The Collaborate Icon

The Collaborate icon starts and allows a participant to join a collaboration session.

 The script that was open when the session started is the only one that can be shared in that session. There is no ability to start a new script or open a different script and share it in the same session.

Edit / Refresh

The editor has the sole ability to share and type into a script. The host of the session is the initial editor but participants can at any time ask to become the editor by clicking the Edit button at the lower left...

...and a message requesting control is displayed on the screen of the person who currently has it. The editor can agree to pass control by clicking Allow or can retain control by clicking Deny. Only one person at a time can be the editor.

For participants who are not the editor, nearly all Final Draft menus and commands are disabled. They will become enabled again if the participant becomes the editor.

No matter which view (Normal, Page or Speed) the script is in when the session begins, the program automatically switches to Page View. Even the editor is unable to change view options (such as splitting the screen, index cards and Scene View).

When a participant becomes the editor, the Edit button is replaced by the Refresh button. The Refresh button re-shares the script and updates it on all participants' screens in the event that one or more participants see something different than what the editor sees. Participants' version of a script can become out of sync due to an intermittent internet connection or other issues.

Chat

The Collaboration window allows participants to exchange text messages in real time. Simply type a message into the box on the bottom right and press Enter on the keyboard to broadcast it to the room.

The large box on the right of the Collaboration window is the transcript of the session's chat.

The Chat feature does not allow for file transfer; it is for exchanging text messages only.

Click the Sound button on or off to notify you with a chime when another participant has sent a text message.

Saving

The editor may save a copy of the script to local storage (hard drive, NAS drive, external drive, etc.) at any time during the collaboration session with the the regular File > Save or Save As command. All other participants will be able to Save or Save As when they are the editor and when the session ends.

Closing a Session

To leave a Collaboration session, any participant may click the Exit button at the upper right of the Collaboration window. The session ends when the Host closes his or her Collaboration window. When a session is closed, all participants will be prompted to save the script they have been working on.

Reports

Final Draft's reports present information from the script in a variety of ways. Though the report formats cannot be changed, the information produced by the reports can be edited, saved and printed. You can also modify the font used when the reports are printed.

To create a report:

1. Choose Tools > Reports > [Report Name];

2. A dialogue appears with different options depending on the report chosen;

3. Once options are set, click OK.
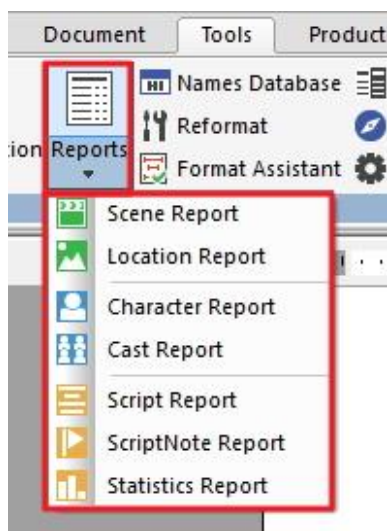
A text document window containing the report appears. The standard text document menu commands are available so the report can be modified.

Scene Report

The Scene Report contains the scene number (if the scenes have been numbered), intro, location, time of day, page number and page length for each scene.

    To create a Scene Report

1. Choose Tools > Reports > Scene Report and the Scene Report dialogue box appears:
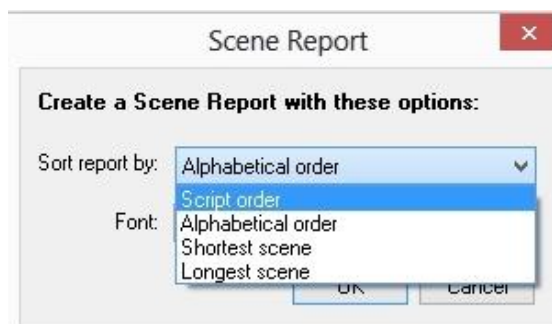
2. Choose how you want to sort the information (script order, alphabetical order, shortest-scene-to-longest, longest-scene-to-shortest).

3. Choose the font to use and click OK.

AIRSHIP - SCRIPT -- SCENE REPORT

SCENE HEADING	PAGE #	LENGTH
	1	1/8
INT. CONFERENCE ROOM - AFTERNOON	1	1 7/8
SUPPLICANT SUIT (1), TOP SUIT (5), TRISH (7)		
INT. CORPORATE CUBICLE FARM - LATER	2	3/8
TRISH (1)		
INT. PRIUS - LATER	3	1 1/8
RILEY (4), TRISH (5)		
INT. CHEMO WARD - FLASHBACK	4	1
PATIENT (1), RILEY (2), TRISH (4)		

Location Report

The Location Report contains each location and the number of times it appears in a scene heading in the script.

To create a Location Report:

1. Choose Tools > Reports > Location Report and the Location Report dialogue appears:
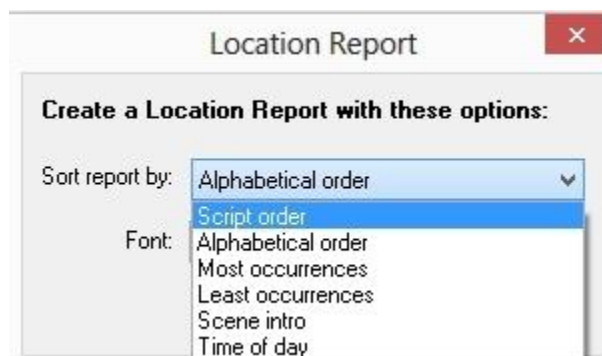
2. Choose how you want to sort the information (script order, alphabetical order, most occurrences, least occurrences, scene intro, time of day);
3. Choose the font to use and click OK.

AIRSHIP - SCRIPT -- LOCATION REPORT

AIRSHIP (2 OCCURRENCES)

    EXT (2)
        EXT. AIRSHIP (2)   P.19

AIRSHIP - ENGINE ROOM (2 OCCURRENCES)

    EXT (1)
        EXT. AIRSHIP - ENGINE ROOM (1)   P.40

    INT (1)
        INT. AIRSHIP - ENGINE ROOM (1)   P.17
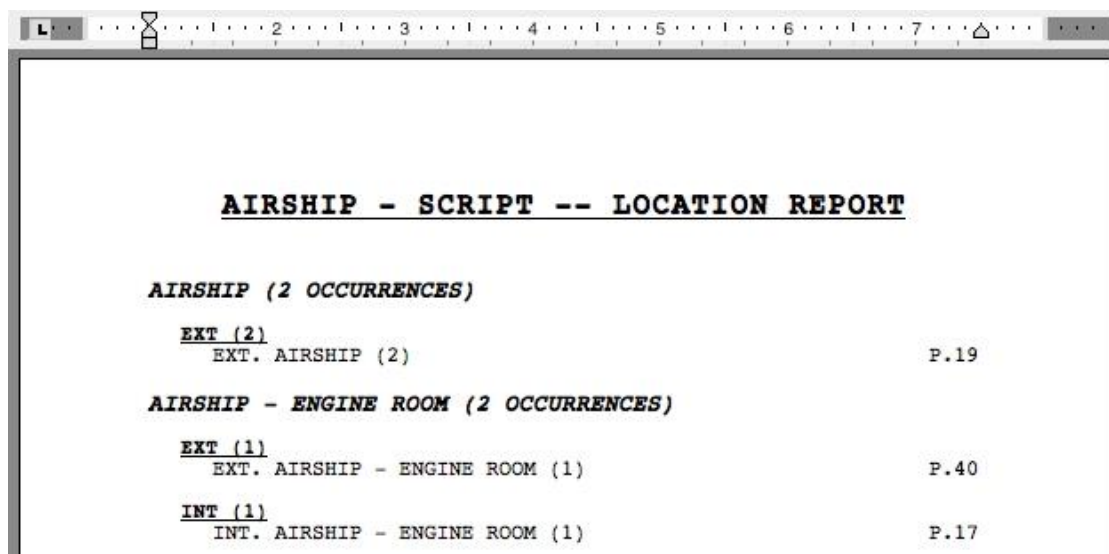
Character Report

The Character Report contains the scene numbers (if any), scene headings, character extensions, parentheticals and complete dialogue for a character. It will also indicate if the character has any monologues of more than 100 words.

To create a Character Report:

Choose Tools > Reports > Character Report and the Character Report dialogue appears:
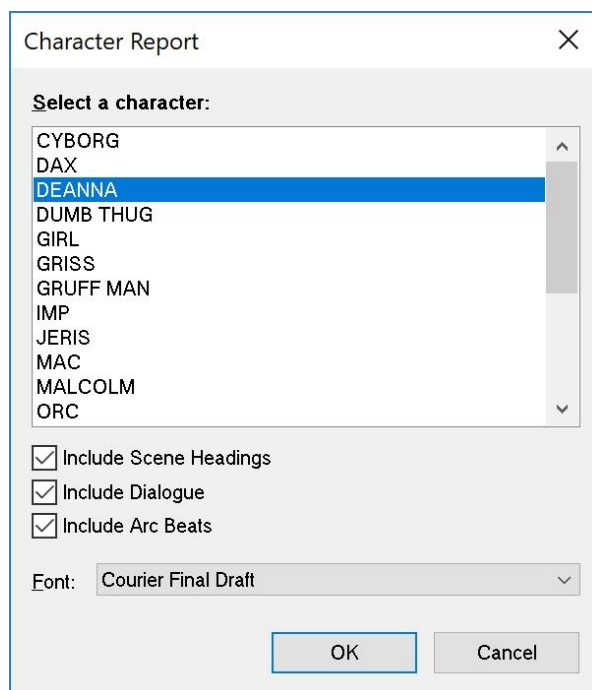
2. Choose the character you want to generate a report for from the list;

3. Choose the element(s) you want to be included in the report (scene headings, dialogue, arc beats);

4. Choose the font to use and click OK.
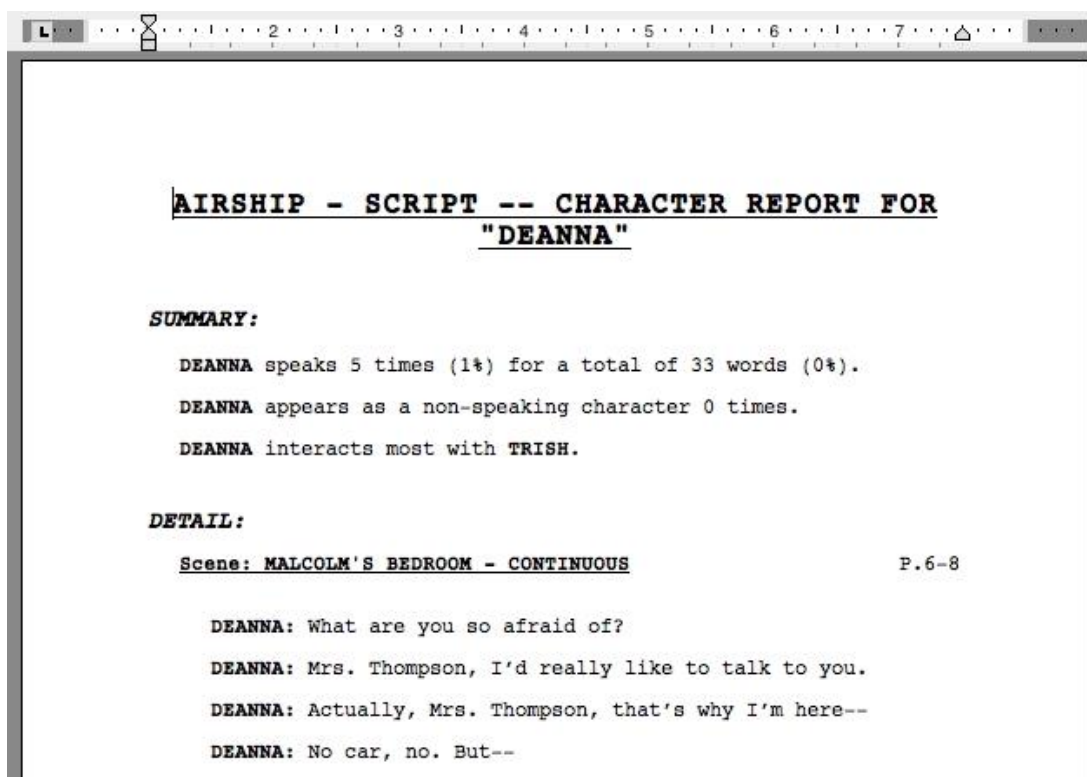
Cast Report

The Cast Report contains a list of each character and how many times he or she appears.

To create a Cast Report:

Choose Tools > Reports > Cast Report and the Cast Report dialogue appears:
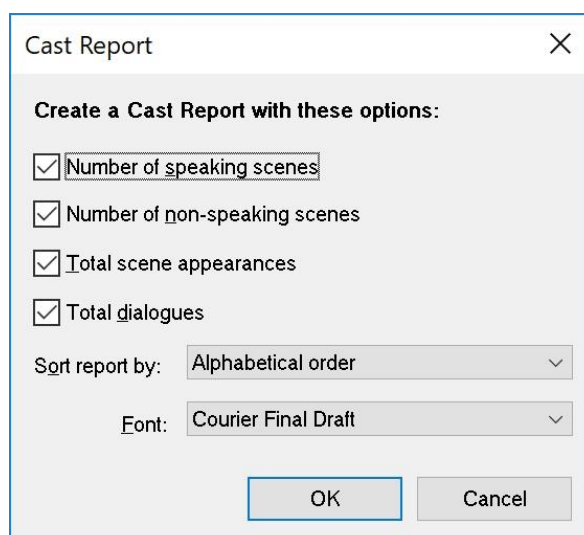
2. Choose whether to include a column for:

- The number of scenes in which each character has dialogue;
- The total number of scenes in which each character appears without dialogue;
- The total number of scene in which each character appears with or without dialogue;
- The total number of dialogues each character has;

3. Choose which column to sort the report by (script order, alphabetical order, most scenes, least scenes, most speaking scenes, least speaking scenes);

4. Choose the font to be used and click OK.

```
AIRSHIP - SCRIPT -- CAST REPORT
```

Character	Total Dialogues	Speaking Scenes	Non-Sp. Scenes	Total Scenes
TRISH	134	23	0	23
ZED	102	14	0	14
JERIS	32	11	0	11
GRISS	38	10	0	10
MAC	28	8	0	8
DAX	6	5	1	6
RILEY	8	3	0	3
MALCOLM	10	2	0	2
DEANNA	5	2	0	2
DUMB THUG	1	1	0	1
GRUFF MAN	1	1	0	1
REGGIE	10	1	0	1
CYBORG	1	1	0	1
GIRL	2	1	0	1
IMP	1	1	0	1
PATIENT	1	1	0	1
TOP SUIT	5	1	0	1
SUPPLICANT SUIT	1	1	0	1
SHOPKEEPER	14	1	0	1
ORC	2	1	0	1
WITCH	2	1	0	1

Script Report

The Script Report contains the text from specified elements, presented in screenplay format.

To create a Script Report:

1. Choose Tools > Reports > Script Report and the Script Report dialogue appears:
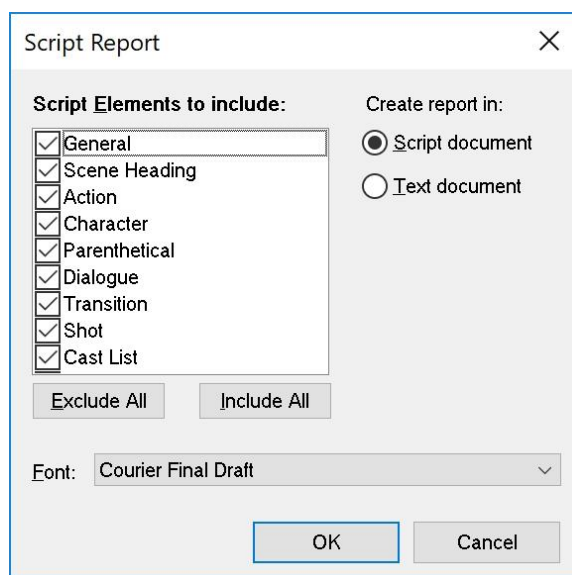
2. Check the element(s) you want to include in the report (in this example, only scene headings, action and shots are selected). All elements are selected by default. You can deselect or select all elements by clicking Exclude All or Include All, respectively;

Choosing all the elements will generate a report that is identical to the actual script.

3. Choose whether the report will be generated as a text document or script document. In a text document, all lines are aligned flush left. In a script document the elements are formatted as they would be in a script;

4. Choose the font to use;

5. Click OK.

As a Text document:
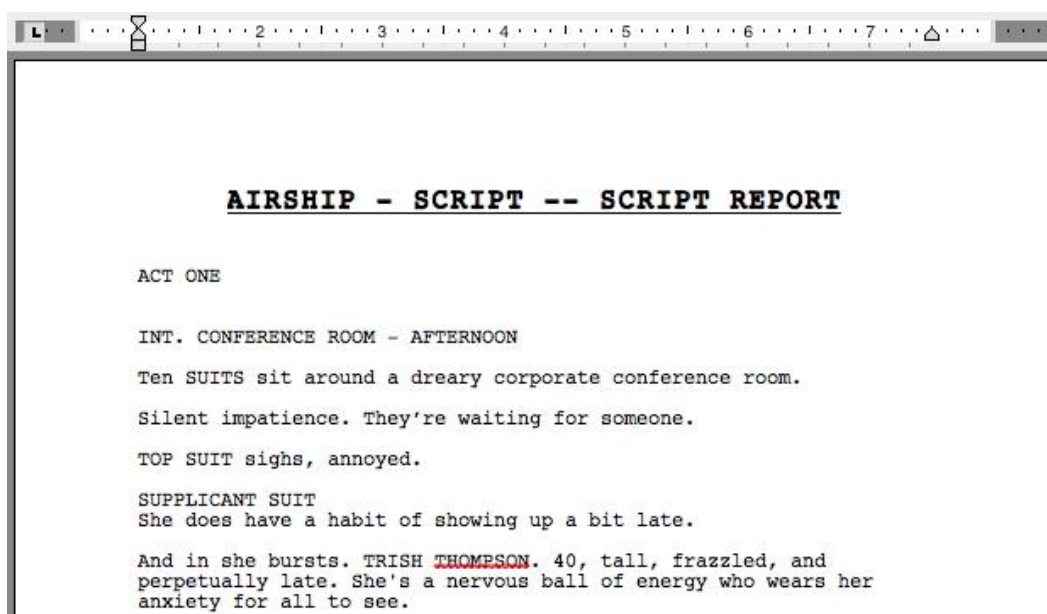
As a Script document:
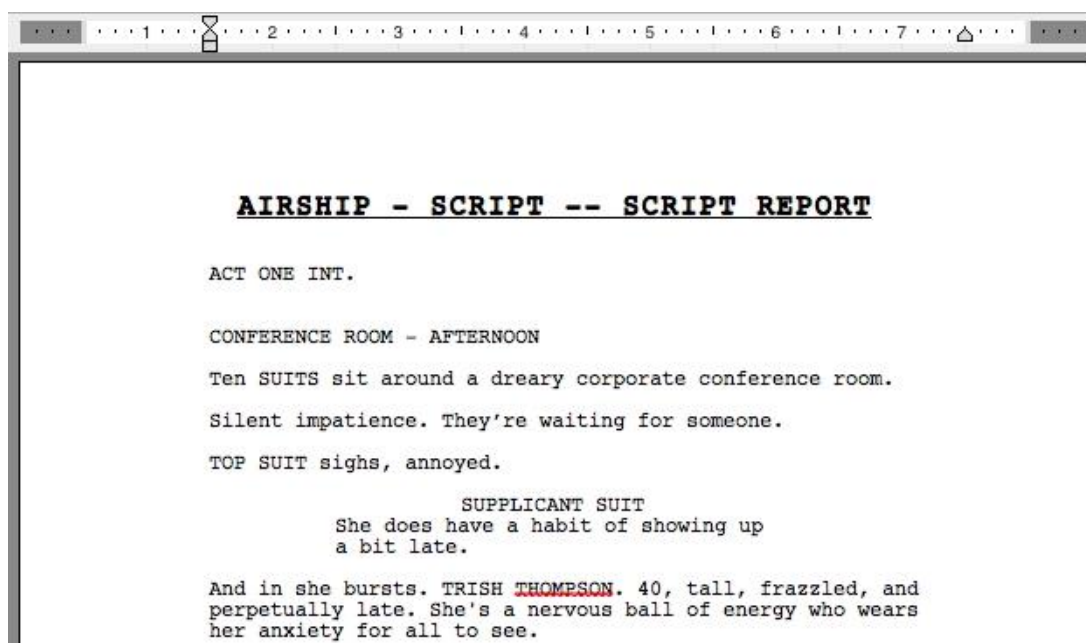
ScriptNote Report

The ScriptNote Report contains the page number, scene heading, marker character and complete text of each ScriptNote in your script.

To create a ScriptNote Report:

1. Choose Tools > Reports > ScriptNote Report and the ScriptNote Report dialogue appears:

2. Choose the type(s) of ScriptNotes to include in the report;

3. Choose other information fields to include in the report, if necessary;

4. Choose which column to sort the report by (script order, name, type, scene number, page, date created, date modified);

5. Choose the font to use and click OK.
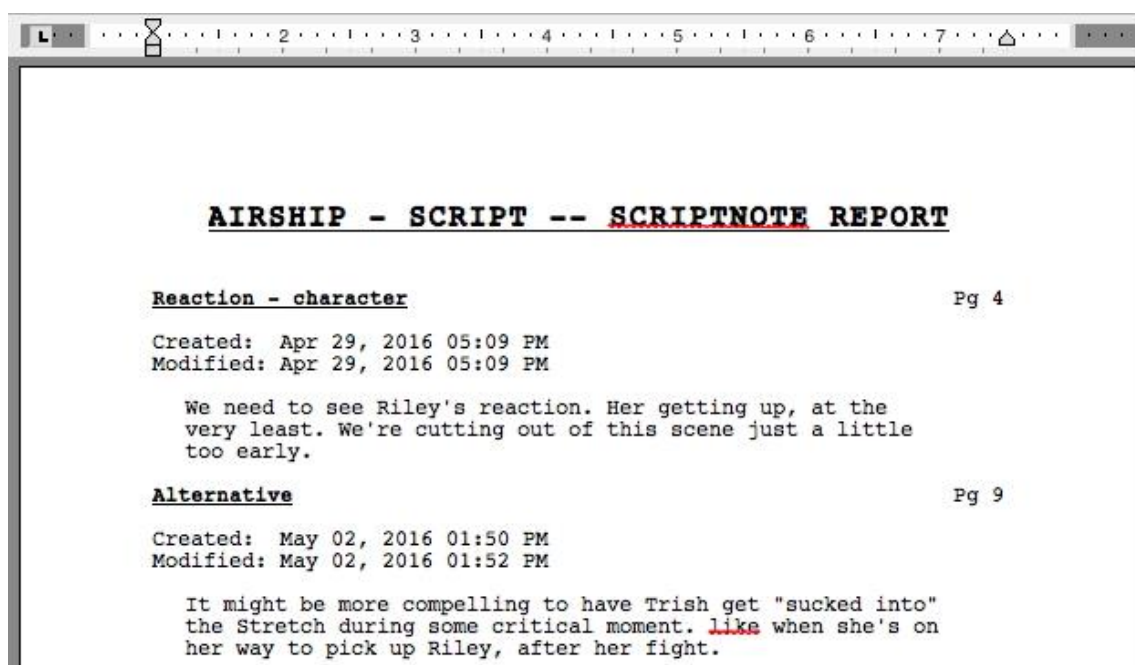
Statistics Report

The Statistics Report can include the number of words and paragraphs, the number of each element and their percentage of all elements, character statistics and scene statistics.

To create a Statistics Report

1. Choose Tools > Reports > Statistics and the Statistics Report dialogue appears:

2. Choose the set(s) of statistics to include in the report;

3. Choose the font to use and click OK

Here is a sample Statistics Report that includes character statistics:
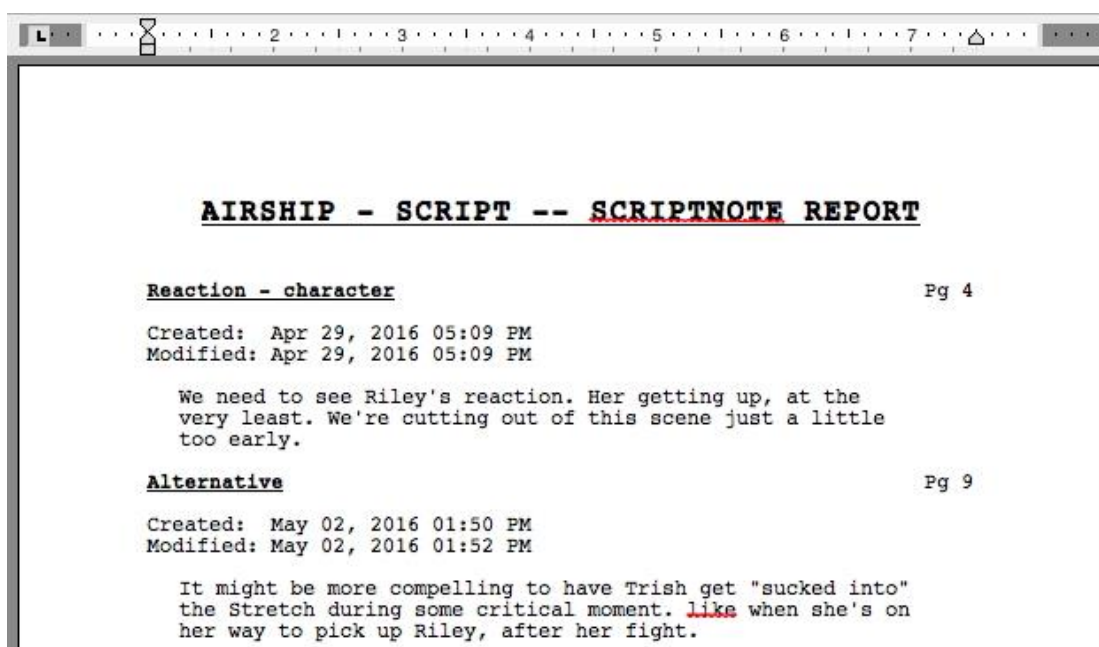
Names Database

The Names Database command provides over 90,000 names and is useful in helping you choose alternative names and finding unique or interesting names, as well as determining their correct spelling.

To find a character name:

1. Choose Tools > Names Database to show the Names Database dialogue:
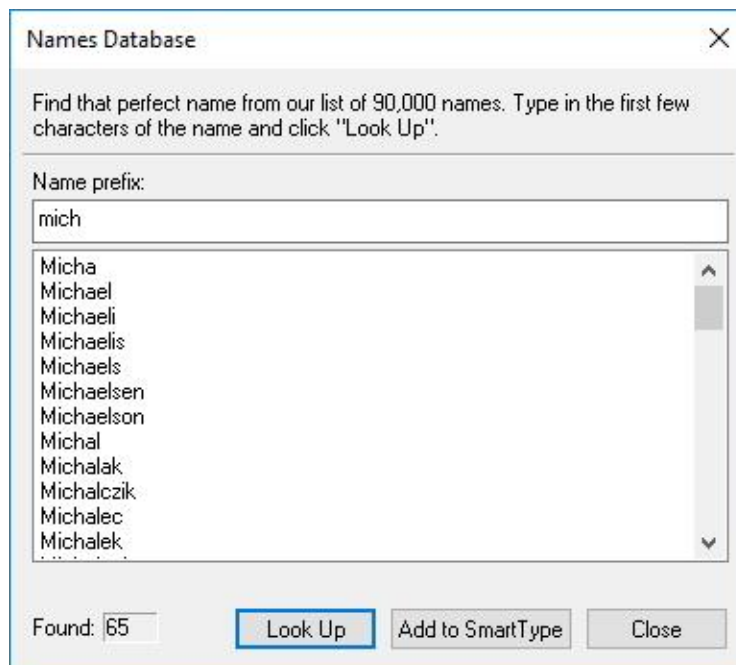
2. Type the first few letters of a name in the Name Prefix text field. In this example, we want to find some variations on the name "Michael";
3. Click the Look Up button. The list contains all the names that begin with the letters entered;
4. Scroll through the list. Select the name you want;
5. Click the Add to SmartType button to include the selected name in the Character SmartType list;
6. When finished, click the Close button.

Reformat

Use the Reformat command to convert text that is not formatted properly into correct script format, such as when a Dialogue is accidentally formatted as an Action element. If you import a script written using another word processor, the built-in formatting logic will apply; however, you may still need to reformat some elements.

1. Choose Tools > Reformat. The paragraph containing the cursor is selected and the floating Reformat window appears;

The paragraph containing the cursor is selected.

2. Choose a new element for the paragraph;

    - or –

2.   Press the number key (shown in brackets) for the new element for the paragraph;

The paragraph is reformatted and the next paragraph in the script is automatically selected.

3. Continue reformatting each paragraph as needed;

- Click Next to skip a paragraph without any reformatting;

- Click Previous to select the previous paragraph;

- Click Delete to delete the current paragraph;

 There is no confirmation dialogue and the deletion cannot be undone.

4. When done, click Close or press the Escape key on the keyboard to dismiss the Reformat tool.

In this example, the Character Name "TRISH" is incorrectly rendered as a Scene Heading. The Reformat tool has selected the text and is waiting for you to choose the correct element. Press the number 3 on your keyboard or click the Character button from the Reformat window and the text will be re-rendered as a Scene Heading. The next paragraph will immediately be selected, ready for you to make the next reformatting choice. If the next paragraph is correctly formatted, click Next.
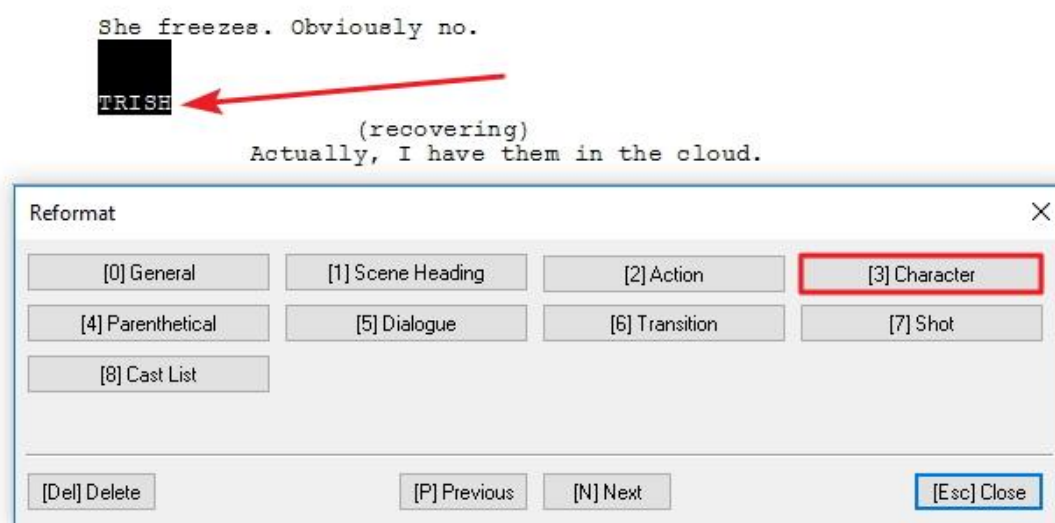
 You cannot enter text while the Reformat dialogue is open.

See <u>Reformatting</u> for more information.

Format Assistant

Final Draft is designed to automatically format a script correctly; however, because formatting errors may occur while you are editing a script, Format Assistant can alert you if a script has:

- Elements that begin with a blank space
- Empty elements
- Characters with no dialogue
- Characters with two consecutive dialogues
- A dialogue without a character preceding it

You can run the Format Assistant at any time. You can also set it to run automatically before you print.

To use the Format Assistant:

Go to Tools > Format Assistant.

The Format Assistant will search your script for errors. If it finds an error, the Format Assistant window appears and highlights the paragraph containing the error.

In the example below, the dialogue that starts with "I'm so sorry." has blank spaces at the beginning. Clicking the Fix button will delete these blank spaces and move to the next found rule violation.
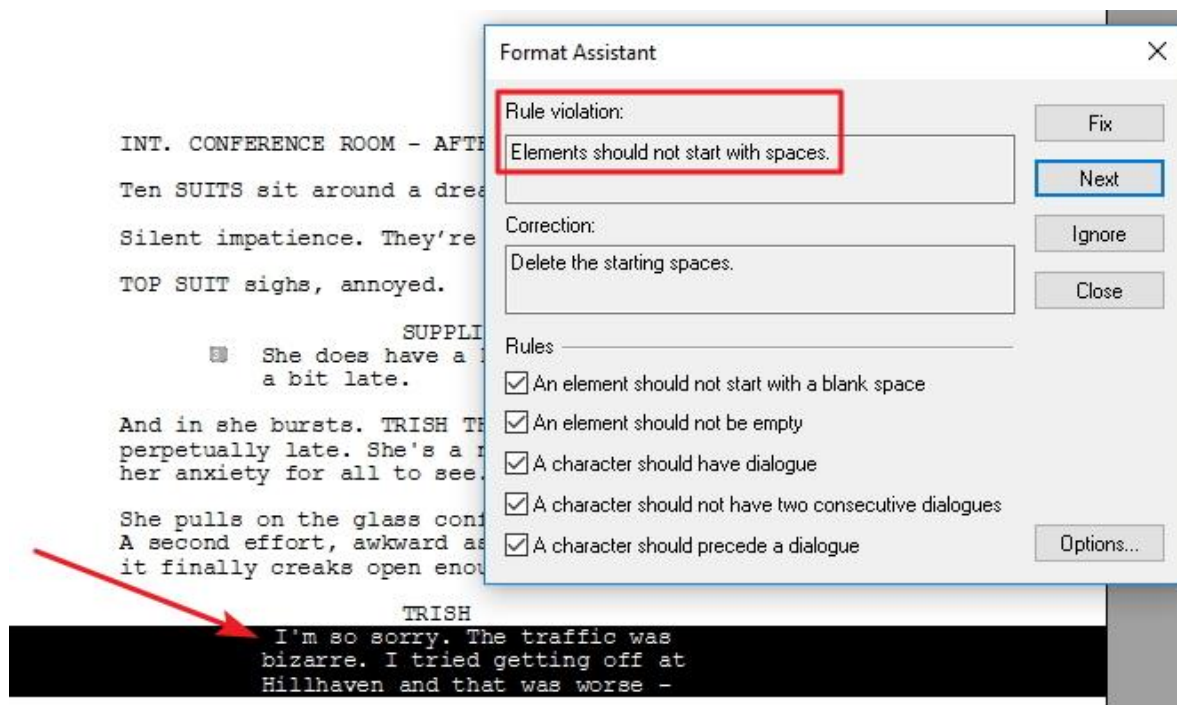
Text in the **Rule violation** area indicates which formatting rule was broken.

Text in the **Correction** area indicates how the error will be corrected.

To correct an error, click Fix. The error is corrected and the search for additional errors continues.

To disregard an error and continue checking for more errors, click Ignore.

To disregard an error and remember to disregard it until the script is closed, click Ignore.

Choose which Format Assistant Rules to use:

Uncheck (or check) the check box next to the desired Rule.

NOTE The Rules are changed and retained for the current script only.

When Format Assistant has found and reported on all the errors it can, it will display this message:
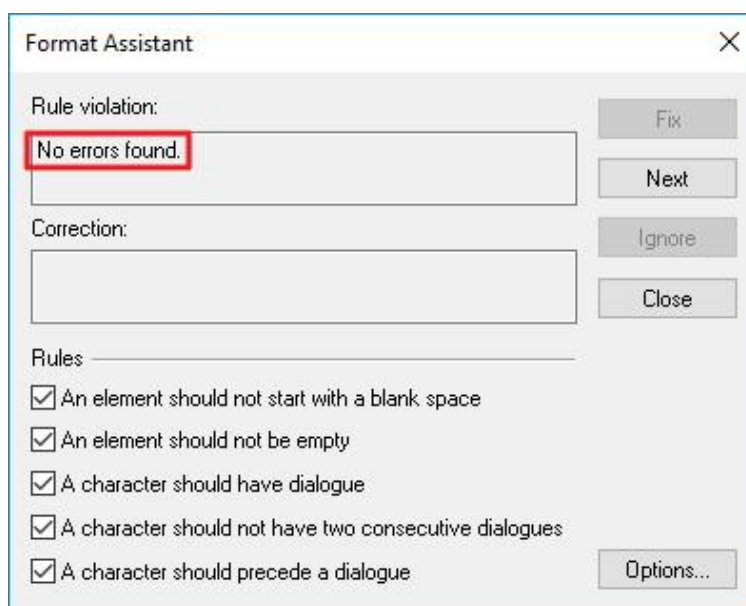
When finished, click Close.

Format Assistant Options

Format Assistant Options determine whether and how to use the Format Assistant before printing.

From the Tools > Format Assistant dialogue, click Options and the Format Assistant Options dialogue appears:
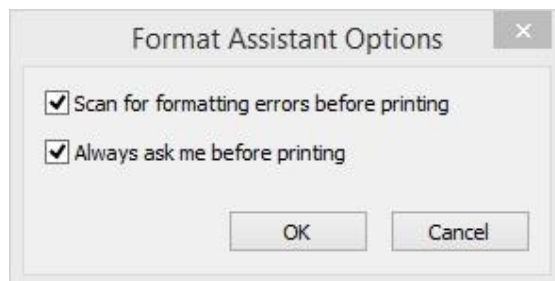
Scan for formatting errors before printing. Check this option to have Format Assistant check scripts before they are printed.

Always ask me before printing. Check this option to have Final Draft ask whether you want a script scanned for formatting errors before you print.

Printing and Format Assistant

By default, Final Draft asks you if you want the Format Assistant to be run before you print. From the Home > Print or File > Print dialogue, click OK and the following appears:

Format Assistant

Format Assistant can scan your script for any formatting errors so you can correct them before printing. What do you want to do?

Scan Now   Print Now

☐ Do not ask me this again but always scan before printing.

☐ Turn Format Assistant off
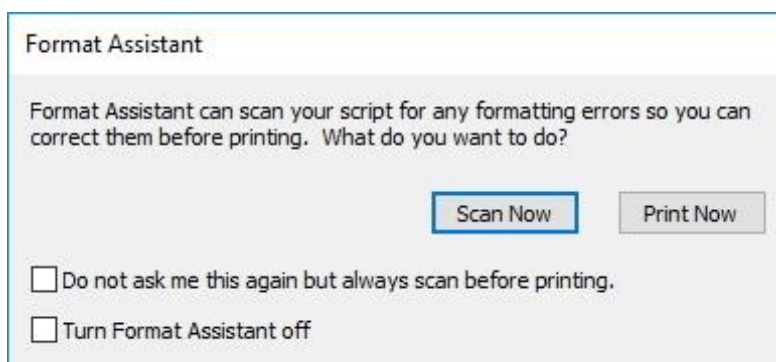
To run the Format Assistant, click Scan Now and the Format Assistant begins scanning.

NOTE *Any Rules you have previously changed for the current script are in effect.*

If the Format Assistant doesn't find any errors, the script prints. If the Format Assistant does find errors, the Format Assistant window appears asking if you want to correct them.

NOTE *In order to print the corrected script ,you have to again choose Home > Print or File > Print.*

To print without running the Format Assistant, click Print Now.

To run the Format Assistant automatically before printing, check the box next to "Do not ask me this again but always scan before printing."

To disable the Format Assistant, check Turn Format Assistant off.

ScriptCompare

The ScriptCompare command examines two scripts and displays their differences.

To compare two scripts

1. Open the first script;
2. Choose Tools > ScriptCompare;

The standard Open dialogue appears.

3. Choose the script to be compared and click Open.

After the two scripts are compared, a third script appears. It contains text from both scripts with the first script's text in blue and the second script's text in red.

```
INT. CONFERENCE ROOM - AFTERNOON

Ten SUITS sit around a dreary corporate conference room.

Silent impatience. They're waiting for someone.

TOP SUIT sighs, annoyed.

                    SUPPLICANT SUIT
          She shows does have a habit of
          showing up late a lotbit late.

And in she bursts. TRISH THOMPSON. 40, tall, frazzled, and
perpetually late. She's a nervous ball of energy who wears
her anxiety for all to see.
```

This new document is named *[Scriptname] Changes* and can be saved for future reference.

Hide / Show Navigator

Displays or hides the Navigator.

Customize (Classic view only)

This command opens the Customize dialogue that allows you change what toolbars are visible and which buttons appear on each toolbar. See Customize for more information.

Options

The Options command opens the Options dialogue, which contains settings that allow you to control the way a number of Final Draft for Windows features operate. Settings are saved between sessions.

The General tab is specific to this dialogue. As a convenience, options for some other commands that have an Options tab in their dialogue are included. These include: SmartType, Spelling, Document, Header/Footer, Numbers and Revisions. Refer to the appropriate sections for details.

To set Options:

Choose Tools > Options and the Options dialogue appears:
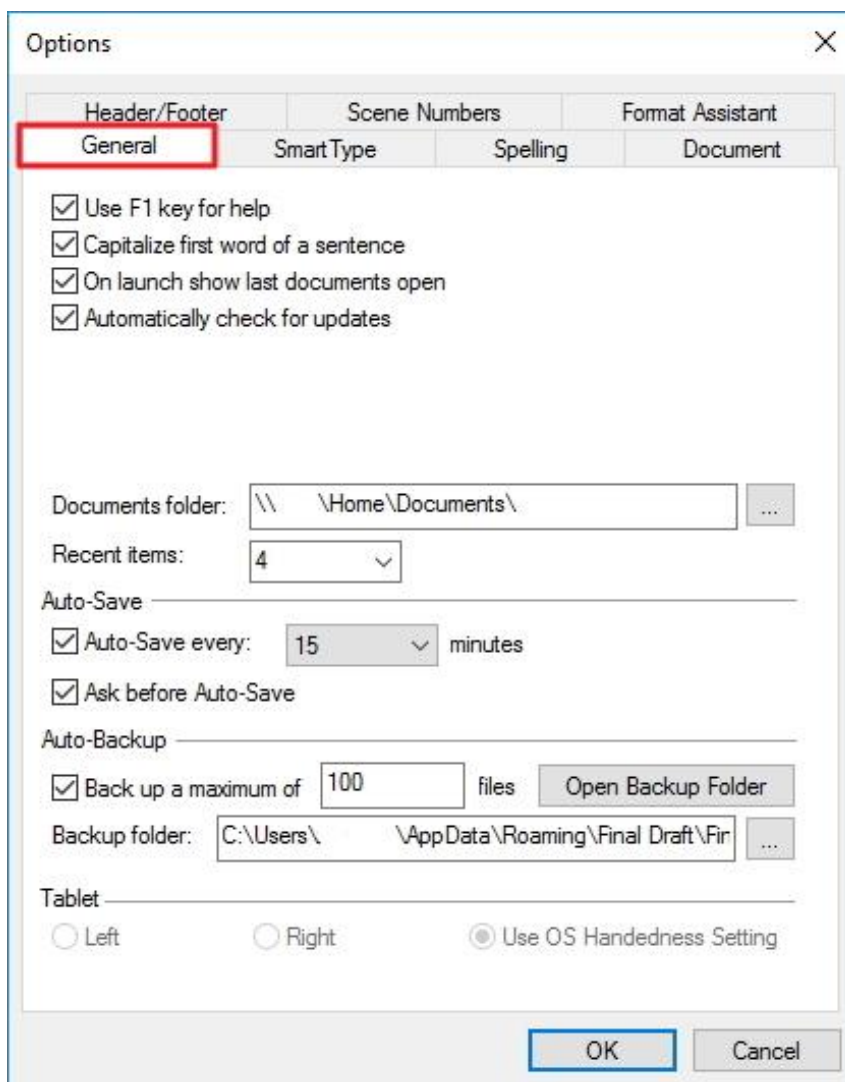
2. Click the desired tab and make any changes;

3. Click OK to apply the settings.

General Tab

    Use F1 key for help.

Specify whether or not to use the F1 key to invoke Help. Uncheck this if you intend to assign the F1 key to a keystroke shortcut.

    Capitalize first word of a sentence

Specify whether or not to automatically capitalize the beginning of every sentence.

On Launch

Specify what opens when you launch Final Draft. If you select Open last documents, the documents you have open when you quit Final Draft open automatically the next time you launch Final Draft. If you select New document, a new document opens with the last template with which you created a new document.

Automatically Check for Updates

Set Final Draft to connect to an online service that determines if your current version of Final Draft can be updated. If a newer version is available, you will be able to download it for free.

Help Final Draft improve its products and services by sharing anonymous diagnostic and usage data

Choose to send to our company information about how Final Draft software is used. Only program data is collected -- nothing about your identity, location, computer or files is sent.

Documents Folder

Set the Documents folder to a different location and name.

Recent Items

Set the number of recently opened files displayed under Recent Items / Exit (Ribbon view) or File > recent files (Classic view). Default is 4.

Auto-Save

Auto-Save Every

Check this box to have Final Draft automatically save the document you are working on at a time interval you specify. The default is on and 15 minutes. To change the Auto-Save time interval, select a different number of minutes from the Auto-Save Every dropdown.

To change the Auto-Save time interval, select a different number of minutes from the Auto-Save Every dropdown.

> *Even if the time has expired, Final Draft does not interrupt your typing to save your script. It waits for approximately five seconds of inactivity before triggering an Auto-Save.*

Ask Before Auto-Save

Check this box to have Final Draft display a confirmation message before it automatically saves your document.

Auto-Backup

Check this box to have Final Draft automatically create a backup copy of your document every time it saves. You can specify the maximum number of backup copies Final Draft keeps in your backup folder and you can change the location of your backup folder. This can be on the local hard drive or, better yet, an external storage device.

When Final Draft creates a backup copy it is named [date] [time] [filename].fdx. For example, if you saved the script *Airship - script* on July 4, 2017, at 1:37pm, the backup is named *201707041337 Airship - script.fdx.*

Backup Folder File Count

To change the maximum number of copies Final Draft saves to your backup folder, enter a number in Backup Folder File Count (default is 100; maximum is 1000).

After the maximum number of backups are saved, the oldest backup will be deleted at the moment a new backup is created.

Open Backup Folder

Click this button to access your backup script files.

To change the name or location of your backup folder

1. Click the box with the three dots to the far right of the Auto-backup section title;
2. Choose or make a new folder in the desired location and click OK.

For example, you can set Final Draft to save backups to a cloud storage synch folder or another hard drive.

Tablet

This option allows Tablet PC users to set where the scroll bar is positioned.

Production Menu

The Production section contains settings and commands to be used when a script is being reviewed, revised and distributed to cast and crew.
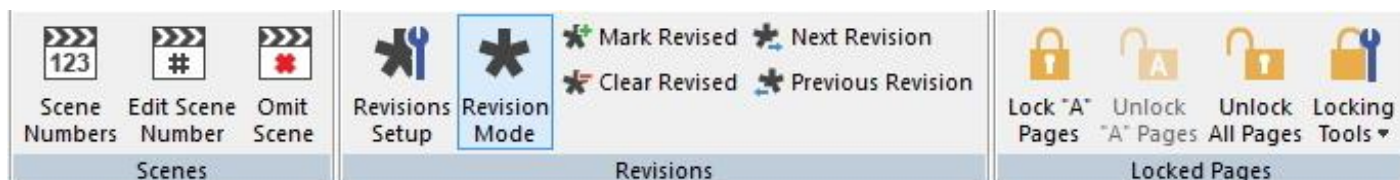
Scenes

- Scene Numbers
- Edit Scene Number
- Omit Scene

Revisions

- RevisionsSetup
- Revision Mode
- Mark Revised
- Clear Revised
- Next / Previous Revision

Locked Pages

- Lock Pages
- Lock "A" Pages
- Unlock "A" Pages
- Unlock All Pages
- Locking Tools Submenu

Scene Numbers

Final Draft does not automatically assign scene numbers as you create or delete scenes. Instead, you must use the Scene Numbers command to number or renumber scenes. The Scene Numbers command allows you to number or renumber scene numbers or other elements.

> *TIP: Traditionally, scenes are not numbered until pre-production begins. If you are submitting a spec script, numbering the scenes is not recommended.*

> *In this section, only Scene Numbers are described. You can number other elements in a script using the Scene Numbers command. To do this, position the cursor in the element you want to number and select the Element from the dropdown list in the Scene Numbers dialogue.*

In standard screenplay format, you would normally assign scene numbers to scene headings only. If the script requires that a heading not be assigned a scene number, you should use the shot element instead of the scene heading element.

Final Draft also contains options for nonstandard numbering by permitting any element to be numbered. Nonstandard numbering is used in animation, interactive, multimedia and other scripts.

To number scenes using the default settings

1. Choose Production > Scene Numbers;
2. Click Number/Renumber;

3. Choose the desired scene number mode (numbers then letters / letters then numbers);
4. Click OK.

By default, Scene Heading is selected as the paragraph type to be numbered. Every scene heading is assigned a scene number, starting with the number entered in the Starting Number field (the default is 1), and incrementing by one.

> **NOTE** *If the Keep Existing Numbers option is unchecked (and numbering has previously occurred), a confirmation message appears when OK is clicked.*

Numbers Tab

Number/Renumber

Check this box and click OK to initiate numbering.

Remove Numbers

Check this box and click OK to remove all scene numbers from the script.

Elements

Select the element type to number. Only one element may be numbered at a time.

Starting Number

Select the number to begin numbering with.

Number From Current Scene

Check this box to begin numbering with the scene at the current cursor position. If this box is not checked, the script will be numbered from the beginning.

Keep Existing Numbers

Specify whether to lock existing scene numbers. If you check this box, new scenes which have been inserted between previously numbered scene headings are assigned "A" and "B" scene numbers.

Options Tab

Click the Options tab and this window appears:
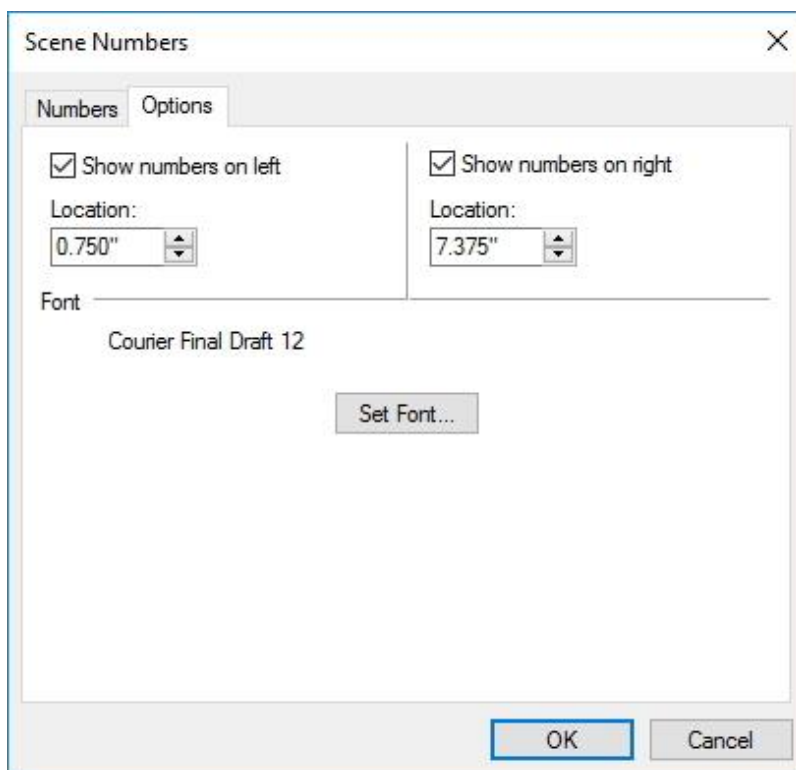
Show Numbers on Left and Show Numbers on Right checkboxes

Specify whether to display numbers to the left and/or right of paragraphs.

Left and Right Location Settings

Click the up or down arrows next to the Location box to adjust the location of the scene numbers or highlight and overtype the existing number. Placement of scene numbers is measured in inches from the left edge of the page.

NOTE *Once changed, these settings remain for future (re)numberings no matter which element is selected in the Elements dropdown list.*

Font

Choose the font and font size of the numbers.

To set Font attributes

1. Click Set Font;

A font dialogue appears.

2. Make any changes desired and click OK.

Renumbering Scenes

When a script is in production it is common for new scenes to be written and inserted between two existing and numbered scenes. This new scene must also be numbered but it cannot use a number that has already been assigned.

To create a new scene and give it a unique scene number

1. Position the cursor at the end of the text of the scene after which the new scene will be added;

2. Press Control + 1 to create a new scene heading;

3. Type the letter I (as in Interior) or E (as in Exterior);

4. Press Tab twice;

5. The Location SmartType list appears, allowing you to select the location. Press the Tab key to accept the choice;

6. The Time SmartType list appears, allowing you to select the time of day. Press the Tab key to accept the choice;

7. The cursor moves to blank Action paragraph;

8. Type the scene.

```
5        EXT. APARTMENT COMPLEX - MOMENTS LATER                    5

         Trish and Riley get out.

                          TRISH
                 We'll find a way to get you to a
                 new hospital.

                          RILEY
                 Very exciting.

         Trish walks up the exterior stairs towards her apartment.
         Riley doesn't follow.

                          RILEY (CONT'D)
                 I'm going to stay out here for a
                 second. I need some air.

         Trish nods.

         ┌──────────────────────────────────────────────────────┐
         │ EXT. STORAGE ROOM - DAY                                │
         │                                                        │
         │ Trish walks past the door, which is slightly open.     │
         └──────────────────────────────────────────────────────┘

6        INT. TRISH'S APARTMENT - CONTINUOUS                       6

         Designed in 1990 to make poor people feel like they were
         moving up in the world. Hasn't even been painted since.
```

Now that we have a new scene, we will need to number it for production purposes.

To number a new scene in a script in which scenes are already numbered

1. Choose Production > Scene Numbers;

2. Check Add Numbers;

3. Be sure that Keep existing numbers is checked. If it is not checked, all currently-numbered scenes will be renumbered;

4. Click OK.

```
5        EXT. APARTMENT COMPLEX - MOMENTS LATER               5

         Trish and Riley get out.

                          TRISH
                     We'll find a way to get you to a
                     new hospital.

                          RILEY
                     Very exciting.

         Trish walks up the exterior stairs towards her apartment.
         Riley doesn't follow.

                          RILEY (CONT'D)
                     I'm going to stay out here for a
                     second. I need some air.

         Trish nods.


5A       EXT. STORAGE ROOM - DAY                               5A

         Trish walks past the door, which is slightly open.


6        INT. TRISH'S APARTMENT - CONTINUOUS                   6

         Designed in 1990 to make poor people feel like they were
         moving up in the world. Hasn't even been painted since.
```

Notice that the new scene is now correctly numbered 14A. All other scenes have retained their original numbers.

You may want to renumber a scene to fit another numbering format requested by someone in production. You can manually adjust individual scene numbers as well.

Edit Scene Number

Use the Edit Scene Number command to manually change individual scene numbers.

NOTE *To change numbers for other elements, position the cursor on a numbered element and select Edit Scene Number.*

To modify a scene number

1. Position the cursor in the scene whose number you want to change;
2. Choose Production > Edit Scene Number;

The Edit Scene Number dialogue appears, containing the scene number for the cursor position:

3. Enter a new number;

4. Click OK.

The current scene's number changes to the new number.

If the scene has yet to be numbered, the dialogue appears blank.

Removing an Unwanted Scene Number

In the event that a scene (or another element) has been assigned a number erroneously, it can be removed by going to Production > Edit Scene Number, deleting all text from the box and clicking OK.

Omit Scene

Once scenes are numbered, you can use the Omit Scene command to indicate that a scene has been deleted. Since the scene numbers must not change, the term "omitted" replaces the text of the deleted scene.

To omit a scene

1. Place the cursor in the scene to be omitted;

2. Choose Production > Omit Scene.

The scene is removed from view and stored (see below). The scene heading text becomes "OMITTED" but the scene number remains.

In this example, we will omit Scene 21:

ACT FOUR

| 21 | STORAGE ROOM | 21 |

Dax lifts the lid of a crate, peeks inside. Bro-nods to Zed. "Yeaaaaaah."

INSIDE: A few dozen cannonballs.

ZED
She'll make a good laborer.

GRISS
I'm sure. As big as a house.

We can hear Trish YELLING from down the hallway.

GRISS (CONT'D)
Gonna have to get her under control
first.
(beat)
Pleasure as always, Zed.

Dax is already making his way out of the room with the crate.

Jeris shakes his head, angry.

| 22 | EXT. STREET | 22 |

Dax and Zed exit into the street. As soon as he's clear, he and Zed BOOK IT WITH THE CRATE. Jeris jogs along behind.

When the Omit command is issued, the page looks like this:

ACT FOUR

| 21 | OMITTED ▶ ← | 21 |

| 22 | EXT. STREET | 22 |

Dax and Zed exit into the street. As soon as he's clear, he and Zed BOOK IT WITH THE CRATE. Jeris jogs along behind.

Since this scene was omitted in the first Blue revision set (1st Rev. Blue), the page turns blue (denoted by the coloration on either side of the page) and the omitted scene is marked as revised. The scene itself has not been revised; the omission of the scene is a revision.

The triangle icon indicates that the omitted scene can be viewed or retrieved.

To view omitted scenes

1. Double-click the triangle icon;

| 21 | OMITTED ▶▶ |

2. and a dialogue appears:
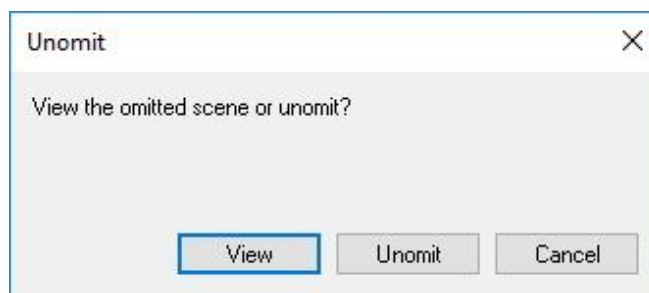
3. Click View.

A small window containing the omitted scene appears:
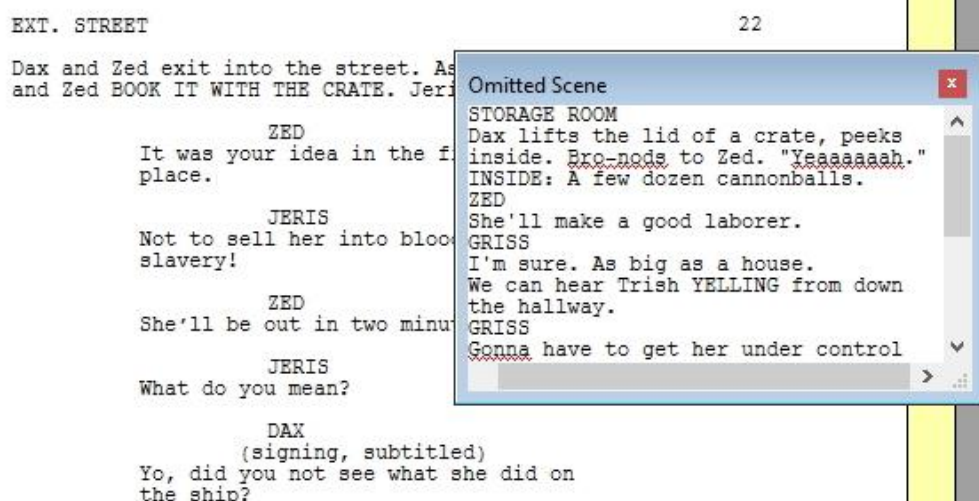
3. Click the Close button when done.

To retrieve an omitted scene and put it back into the script

1. Double-click the triangle icon and a dialogue appears;

2. Click Unomit.

The scene is restored.

> *You can permanently delete an omitted scene's text and scene number from the script by selecting and deleting it. However, this is not recommended because all remaining scenes would then have to be renumbered. The point of the Omit command is to remove a scene but still have it accounted for. Deleting an omitted scene defeats the purpose of the feature.*

Revisions Setup

Use the Revisions command to select, modify and create different revision sets. Each revision set is typically distinguished by color or other characteristics.

Choose Production > Revisions, and the Revisions dialogue appears:
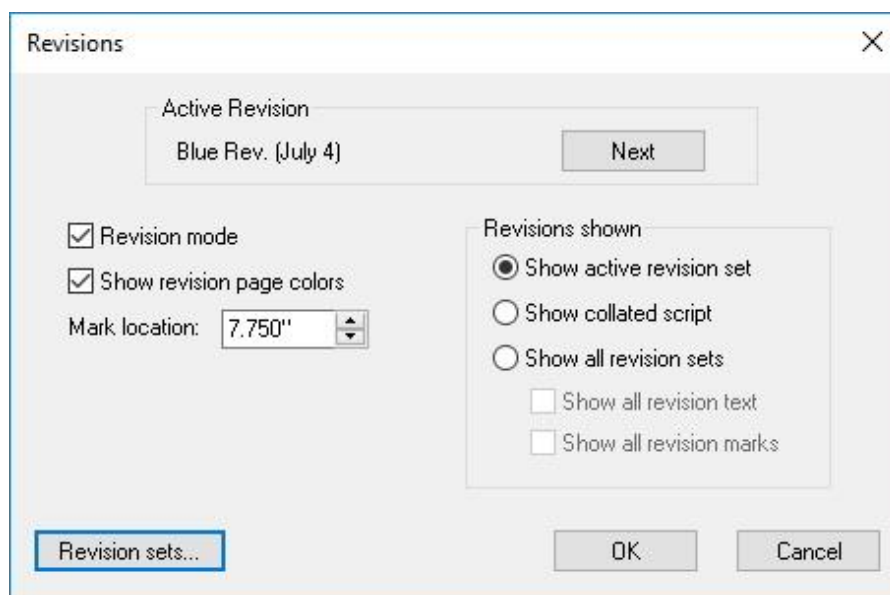
Active revision set

When entering revised text, the revised text has the characteristics of the active revision set, indicated by the name at the top of the window. Every revision set has its own style characteristics. One benefit of having multiple revision sets is that it is easy to differentiate between recent revisions and earlier ones. When you print the script, the revised text prints in its designated style (and color if the text is colored and a color printer is used).

The only initial difference between the revision sets in the Screenplay template is their name and color.

To move to the next revision set, click Next. The next revision set on the list will now be the active revision set. It is not possible to go backward in the list of revision sets.

To change the characteristics of a revision set:

Click the Revision Sets button at the lower left. A new window appears which displays the settings for the revision set.
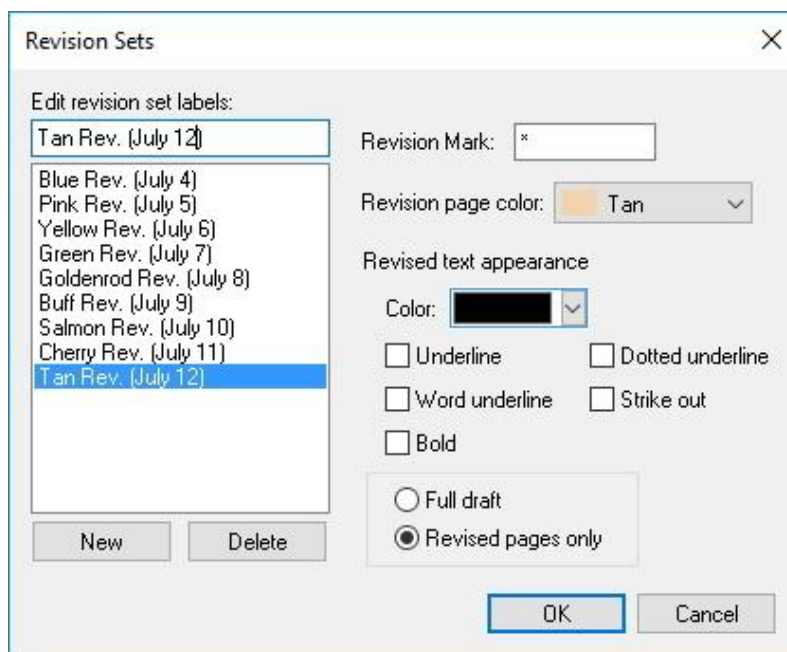
Select a revision set in the list at the left and its settings appear on the right. In most Final Draft templates, the standard US production revision sets will already be listed and only the date of the revision set needs to be added to the revision set label.

To change the label of the revision set

Highlight and overtype the current revision set name.

To change the revision mark

Highlight and overtype the current revision mark.

> NOTE *The asterisk (" * ") is standard for production scripts. Other symbols may be used to denote a distinct set of revisions from a particular person, or that person's initial(s) may be used. No more than two characters are recommended for a revision mark.*

To change the onscreen page color of a revision set

Choose it from the Revision Page Color dropdown menu. In most Final Draft templates, the standard US production revision sets will already be listed and the matching page color chosen for each set.

To change the appearance of the revised text

Color:

Click on the color swatch and choose a predefined color from the list

- or -

Click Other to display the Windows color editor. Move the crosshairs to the desired color and move the slider on the right to darken or lighten that color. Click Add to Custom Colors, click that color swatch and click OK
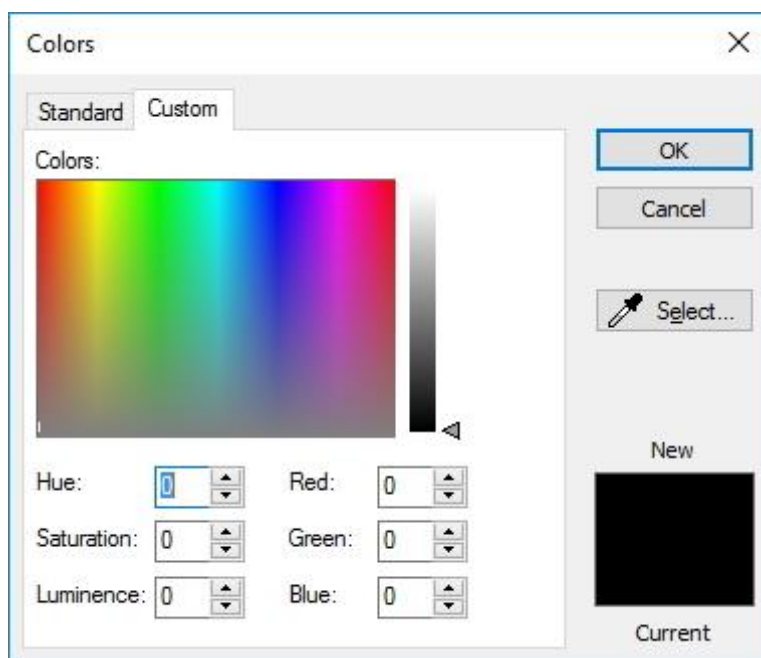
To change the font style of the selected revision set

Check each font style you want the revised text to have. The choices are

1. Underline -- the text is underscored by a continuous line;
2. Dotted Underline -- the text is underscored by a dotted line;
3. Word Underline -- each individual word is underscored by its own line;
4. Strike out -- the text is struck through its horizontal center with a continuous line;
5. Bold -- the text is rendered bold.

The lines applied to the text are the same color as the text.

You can indicate that the revision set is a "Full" revision set by selecting the Full draft option. This means that, if you have the Collated Revisions label set to display in the header, any pages that do not have revisions on them will display the label for the last "Full" revision set. If you select the Revised pages only option, only the pages that have the appropriate revisions on them will display the Collated Revisions label in the header.

To make a revision a "full draft"

1. Select the revision you wish to designate as a full draft;
2. Select the Full draft option.

To add a new revision set

1. Click New;

A new revision is added at the end of the list and the default name is selected in the Name text field.

2. Edit the name as desired;

3. Select an appropriate color and font style.

To delete a revision set

1. Select the revision in the list;

2. Click Delete.

IMPORTANT: Do not delete a revision set that has already been used. Serious problems in page labeling, revision set printing or exporting revision sets to PDF may result.

If a revision set is deleted, the revision set is cleared from the list and all revisions in the script that were marked with that revision set are no longer marked as revised. Note that you cannot delete the active revision.

When all changes are complete, click OK.

Revisions Options

Revision Mode

Checking and unchecking this box turns Revision Mode on and off. This switch has the same functionality as the Production > Revision Mode menu item.

Mark Location

Adjusts the margin for revision marks, measured from the left edge of the page.

To change the margin setting, click the up or down arrow to adjust the values. You may also highlight and overtype the existing value. Press OK to apply the change.

Show Active Revision Set

If this radio button is checked, only the revisions from the active revision set appear as revised text on the page. That is, if a script is in its fourth revision set but you only want to see revision marks on text that has been added or removed during this fourth revision set, choose this. All the revisions made in sets 1-3 will still be in the script but they will not be marked revised.

Show Collated Script

If this radio button is checked, all revisions made after the script is moved to a full draft will appear as separate revisions. That is, if the script is moved to Full Blue and then to Pink, whatever text was revised as part of the Blue set will be shown as Blue revised, but any text revised after moving to Pink will be displayed as Pink revised.

Show All Revision Sets

If this radio button is checked, every revision set will be displayed. If this option is selected, you will have further choices to show or hide revised text. The text will actually still be visible but it won't be displayed as revised. The other checkbox will toggle revision marks on and off.

Show All Revision Text

If this box is checked, all revisions will be displayed as revised text in corresponding colors at the same time. When this option is unchecked, all revisions display as normal text.

Show All Revision Marks

If this box is checked, all revision marks will be displayed. When this option is unchecked, no revision marks are displayed.

To apply the options, click OK.

Revision Mode

Use the Revision Mode command to toggle revision mode on and off. When the script is in revision mode, all text you add or edit is marked as revised. It is easier to turn on revision mode than to manually mark every change after the fact using the Mark Revised command. All new text entered is marked as revised and displayed in the current revision style. Any lines from which text has been deleted will have a revision mark (if a revision mark is one of the attributes of the current revision set) next to them.

Mark Revised

The Mark Revised command causes selected text to be marked as revised using the active revision style. This revision will be part of the current revision set.

To mark revision text

1. Select the text;
2. Choose Production > Mark Revised or Control + R.

A revision mark (typically an asterisk "*") appears to note the text as revised. The text appears in the color and font style set for the current revision style.

If Production > Revisions Setup > Show Revision Page Colors is checked, the page on which the newly-revised text appears will display that revision set's color.

In this example, "A Suit tries not to laugh." has been marked as revised. It is part of the Blue revision set, which is set to display not only a blue "page" (the coloration on either side of the page) but also blue text. As revised text, the asterisks on the right side of the page are displayed to indicate that these lines are revisions.

(Note that revised text is usually black; for purposes of illustration and to point out that this option is available, the revised text in the graphic below has been set to blue).
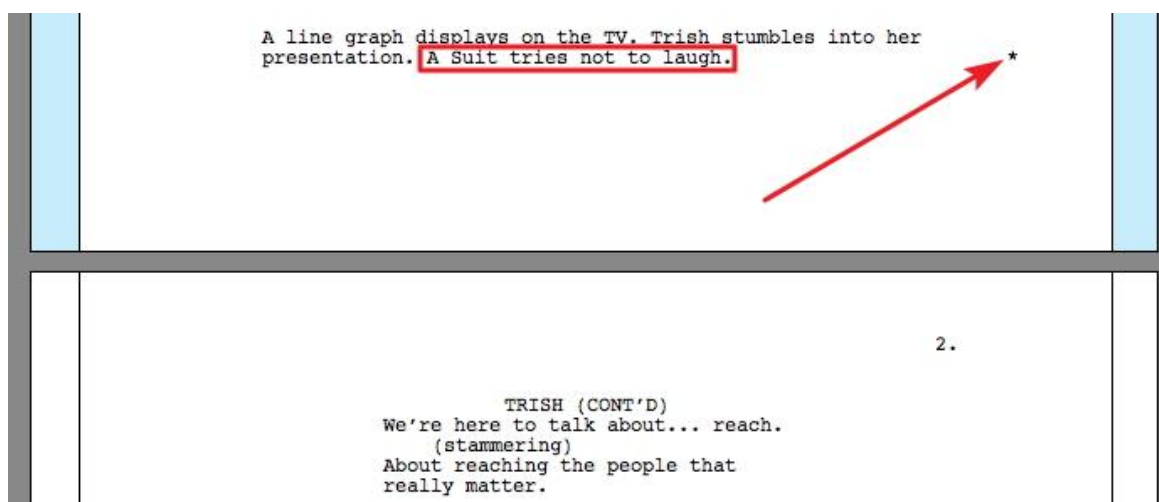
Clear Revised

Use the Clear Revised command to delete any revision marks and revert revised text to normal.

To clear text which has been marked as revised

1. Select the revised text;

2. Choose Production > Clear Revised.

Revision marks and revision styles are removed, and the text appears the same as other text in the script.

To clear all the revised text in a script

1. Choose Edit > Select All or Control + A on the keyboard;

2. Choose Production > Clear Revised.

Next / Previous Revision

Changes the displayed script page to (and positions the blinking cursor in) the next or previous revised paragraph.

Lock Pages

Like any other word processor, Final Draft automatically repaginates when text is added to or removed from the document. If a document is exactly 10 pages long and 2 pages' worth of text is added to the beginning, what were pages 9 and 10 are now pages 11 and 12. This is not an issue if a script is not about to go into production. However, when a script is broken down by scene and page in collateral production documents (i.e., schedules, prop lists, talent call sheets), automatic repagination with each change would be a critical problem.

For example, when a script has been distributed to cast and crew and The Big Important First Act Monologue starts on Page 15 and The Big Chase Scene has been designated as Scene 25, no matter how much the script is rewritten, all

subsequent versions must still have The Big Important First Act Monologue on Page 15 and The Big Chase Scene must still be Scene 25. Otherwise, people would not be, in a very literal sense, on the same page.

Also, once a script has been issued, every page and scene must now be accounted for without exception — if Page 15 or Scene 25 are deleted without permanent denotation, cast and crew will wonder if they're missing a page. Final Draft's page-locking feature is designed to protect a script's pagination against changes caused by the addition and removal of content.

To lock script pages

1. Choose Production > Lock Pages;

A dialogue appears asking whether to enable <u>Revision Mode</u>.

2. Click either the Yes or No button, depending on the situation. (Enabling revision mode is recommended);

From this point forward, if enough text is added to a page to cause existing text to spill over to the next page, Final Draft moves the additional text to a blank A page without affecting the next existing script page. Conversely, when you delete or omit text from a locked page, the text from the next page does not flow backward onto that preceding page.

When pages are locked, the menu command changes to Lock "A" Pages and other locking and unlocking commands are enabled.

> *"Locking pages" or "locking a script" is not a security setting and does not refer in any way to its accessibility to certain individuals or groups.*

Lock "A" Pages

You can lock pages for each revision separately. For example, pages have been locked so there is now a 21A, 21B, etc. If you choose the Lock "A" Pages command, Final Draft locks all existing A and B pages, which then act just like any other locked page (retaining their starting position, etc.)

When you add new text to a locked A page that causes an overflow to a new page, it becomes an "AA" page, and so on. Likewise, if there are multiple locked pages and you delete more than a page, the multi-page range that appears in the header reflects the page range that you deleted (such as 7BB-9A).

Unlock "A" Pages

The Unlock "A" Pages command reverts one level of page-locking. It becomes enabled only after you lock A pages.

To unlock "A" pages

1. Choose Production > Unlock "A" Pages. A confirmation dialogue appears;
2. Click Yes.

The last level of locking is overridden and the appropriate pages are unlocked.

This command may be chosen multiple times, if applicable.

No matter how many times "A" pages are unlocked, the Production menu item still reads "Unlock A Pages" — that is, the menu item does not dynamically track levels of page-locking.

Unlock All Pages

You can use the Unlock All Pages command to completely unlock the script and renumber the pages in standard numerical order (removing all "A" and "B" page numbers).

To unlock all pages

1. Choose Production > Unlock All Pages;

A confirmation dialogue appears.

2. Click Yes.

All pages are unlocked and the script repaginates so that the pages are renumbered consecutively.

> *IMPORTANT: You cannot go to Home > Undo or Edit > Undo to move a just-unlocked script back to its locked state with all of its A pages intact. DO NOT unlock a production script unless you have a backup of the locked script and an important reason to do so. This function should be used only in extraordinary circumstances.*

Locking Tools Submenu

Relock Pages

The Relock Pages command removes all A page numbers from the page containing the cursor to the end of the script, renumbers them in normal sequential order, then locks them again. Use this command when the locked script does not match the printed draft of the script due to pages not being properly locked at some point before changes were made.

To relock pages

1. Place the cursor at the beginning of the page where relocking is to begin;
2. Choose Production > Relock Pages;

A confirmation dialogue appears.

3. Click Yes.

All pages following the current page are unlocked and repaginated normally, then locked again.

Adjust Locked Page

Use the Adjust Locked Page command to change the starting position for a single locked page. This can be useful when you need to move a particular locked page up or down a paragraph or two to match a printed draft.
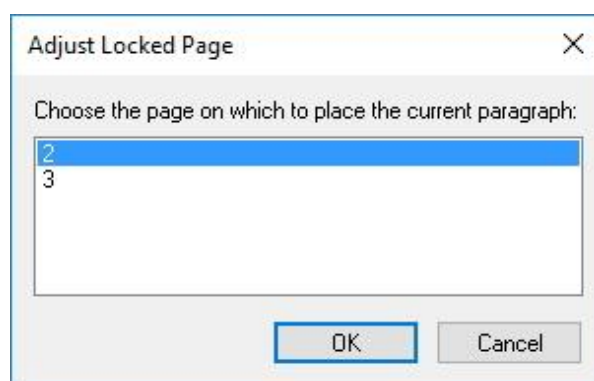
To adjust locked pages

1. Place the cursor at the beginning of the paragraph where you want the locked page to start;

2. Choose Production > Locking Tools > Adjust Locked Page;

A confirmation dialogue appears.

3. Click Yes;

The Adjust Locked page dialogue appears:

4. Select the page number where you want the current paragraph to begin;

5. Click OK. The script repaginates to reflect the new starting position for the specified locked page.

> *IMPORTANT: If the page number you need is not on the list, it is because that page it is not a valid candidate. Final Draft cannot number a page in a way that is inconsistent with its pagination logic or normal sequential numbering.*
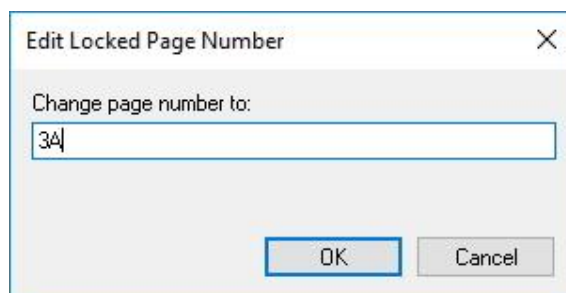
Edit Page Number

Use the Edit Page Number command to manually change the number of a page that displays in the header or footer.

To modify a page number:

1. Position the cursor in the page whose number you want to edit;

2. Choose Production > Edit Page Number;

The Edit Page Number dialogue appears:

3. Enter the new page number;

4. Click OK.

The page number changes.

Lock New Page

Use the Lock New Page command to create a new locked page at the current cursor position. The new locked page extends from the insertion point (the blinking cursor) to the end of that page. This should only be necessary if a page is incorrectly numbered.

> **To create a new locked page:**

1. Place the cursor exactly where the new locked page is to begin;

2. Choose Production > Locking Tools > Lock New Page;

A confirmation dialogue appears.

3. Click Yes.

The page becomes locked.

Unlock Page

The Unlock Page command unlocks a single page. This essentially removes the bottom border of the page and allows as much text as will fit to flow backward from following page. Use this command if a page is incorrectly numbered or is improperly numbered as an "A" page.

> **To unlock a page**

1. Place the cursor on the page to be unlocked;

2. Choose Production > Unlock Page;

A confirmation dialogue appears.

3. Click Yes.

The page becomes unlocked and text from the following page will move up into it.

Unlocking Pages

You may want to delete some content on pages after they have been locked, resulting in "orphan" pages. It is common to combine the page numbers and put the remaining script contents on a single page to cut down on paper and confusion.

There are two ways content can be moved around; unlocking a page or deleting all the contents on a single page to create a page "x-y" on the prior page. Unless you don't expect to need to use a page number again, we don't advise unlocking a page once your pages are locked and suggest the second method described below in "merging pages". However, sometimes it is impossible to get the results you are looking for without unlocking your pages.

To manually unlock an individual page:

1. Place your cursor in front of the first contents at the top-most position of the page you wish to unlock in order to have its contents move up to the prior page;

2. Choose Production > Locking Tools > Unlock Page;

3. A dialogue will ask you to confirm whether you want to unlock the page at the cursor location. Click Yes.

The contents from the page move up to the prior page filling any available space on the prior page.

Repeat steps 1-4 on any other pages you wish to unlock and move up to other content. For example, if you have an empty page 1A, 2 and 3 and want to merge them all together with page 1.

Once you have unlocked all the pages you want merged together, you will now need to relock the new page so that any subsequent changes you make to the script will maintain the proper pagination and page numbering.

To manually re-lock an individual page:

1. Place your cursor in front of the first contents at the top-most position of the page you wish to relock;

2. Choose Production > Locking Tools > Lock New Page;

3. A dialogue appears asking you to confirm whether you want to lock the page at the cursor location. Click Yes.

 The contents on the page are now locked.

Continue these steps for any other pages that you still have remaining that were created as a result of unlocking pages.

> *NOTE You do not need to lock pages beyond any that were affected by the "unlock" process. So, for example, if you unlocked pages 1A, 2 and 3 and merged them all into a single page, you only need to relock that single page. You will not need to lock pages 4 and after.*

Window Menu (Classic view only)

The Window menu contains commands for displaying the currently open documents. The bottom of the Window menu contains a list of all currently open documents. It is available only in Classic View.

To make a document the front-most (active):

Select the document title from Window menu.

The document window is brought to the front and a check mark appears next to its name in the Window menu.

Cascade

The Cascade command allows you to view all the currently open document, stacked upon one another. This makes it easy to cut and paste text between different documents.

Tile

The Tile command allows you to view all the currently open documents, tiled on-screen. Similar to Cascade, it makes it easy to cut and paste text between different documents.

The size of each tile depends on the number of open documents.

Help Menu

The Help section contains information about your program and resources for program management.

- [Final Draft User Guide](#)
- [What's New](#)
- [Sample Scripts](#)
- [finaldraft.com](#)
- [Check for Updates](#)
- [Submit Feedback](#)
- [Register Online](#)
- [Activate/Deactivate](#)
- [Get Help](#)
- [About Final Draft](#)

Final Draft User Guide

The Final Draft User Guide command opens the web page on which this PDF document can be viewed and downloaded. An internet connection is required.

What's New

Contains details about new features in Final Draft 10 and a link to the Final Draft website.

Sample Scripts

This User Guide refers to *Airship*, a sample project in various stages of writing and production.

- *Airship - Outline* represents a script in its beginning stages, when the writer is working on the broad strokes of the story.
- *Airship - Script* represents a working draft of a script.
- *Airship - Shooting Script* represents a script that is being or will shortly be produced. It has been scheduled and budgeted and distributed to cast and crew.

finaldraft.com

Choosing this command will open your default web browser to Final Draft's home page. An internet connection is required.

Check for Updates

Use this command to determine whether a newer version of Final Draft is available for download. An internet connection is required.

Submit Feedback

The Submit Feedback command opens your default web browser to Final Draft's feedback page, where you can suggest changes or enhancements to Final Draft products. An internet connection is required.

Final Draft customers are encouraged to submit suggestions on how the program can be improved.

The Submit Feedback channel is a way for us to collect information on what new functionality our clients need in the program or to let us know that a particular feature is doing a good or a bad job.

If you are having a problem with Final Draft, please log on to www.finaldraft.com/support for troubleshooting resources and ways to reach our support staff.

Register Online

The Register Online command opens your default web browser to Final Draft's online registration form. An internet connection is required.

Registering your copy of Final Draft is strongly recommended. Only registered customers are eligible for free software updates, customer support and discounts on other Final Draft products and services.

Registration is a one-time-only process. If you have already registered your copy of Final Draft and you are prompted by the program to register, choose Register Later.

Activate/Deactivate

Your computer must be connected to the internet to activate and deactivate. Final Draft 10 can only be activated and deactivated online.

Choose the Activate command to activate your copy of Final Draft. Once it is activated, it will run without restrictions. When Final Draft has been activated, this menu command will read Deactivate.

Choose the Deactivate command to remove the activation from the computer. This activation is returned to your account on our activation server and is now available to be downloaded onto another computer.

Once the computer has been activated, an internet connection is not necessary to run Final Draft.

Get Help

The Get Help command displays the exact version of Final Draft installed, your unique Customer Number and links to Final Draft support services:

- Self-service support options
    - The searchable online knowledge base
    - The interactive troubleshooter

- Assisted support options (registered customers only)
    - Email
    - Chat
    - Phone – 818-906-8930

If you open a support ticket with a Final Draft technician, he or she may request information about your computer. The System Info button in this window will open the Windows System Information utility, which can generate a report about your hardware and software. This report can be sent to Final Draft support personnel should they request it.

About Final Draft

Select About Final Draft to view the Final Draft version number, your Customer Number and Final Draft copyright information.

Elements

Scripts are comprised of different types of information -- scene headings, action, characters, dialogue and others. Each of these has its own indents (margins), alignment, spacing, casing and other attributes. Final Draft calls these unique paragraphs "Elements." In this sense, a script can be described as a stack of elements.

The specifications for all elements are defined in the Format > Elements dialogue. Other word-processing programs may refer to them as styles or style sheets.

Whenever you create a new paragraph in your script, it gets its characteristics from the specifications in the Elements dialogue, which gives the script a consistent, professional look. You can alter the entire script by changing the settings for one or more elements. For example, if you change the indents (margins) for the dialogue element, every existing and new paragraph of dialogue is (re)formatted accordingly. See Modifying Elements and Creating New Custom Elements for more information.

Elements in a Script

The Element dropdown menu indicates the element type of the paragraph that contains the blinking cursor.
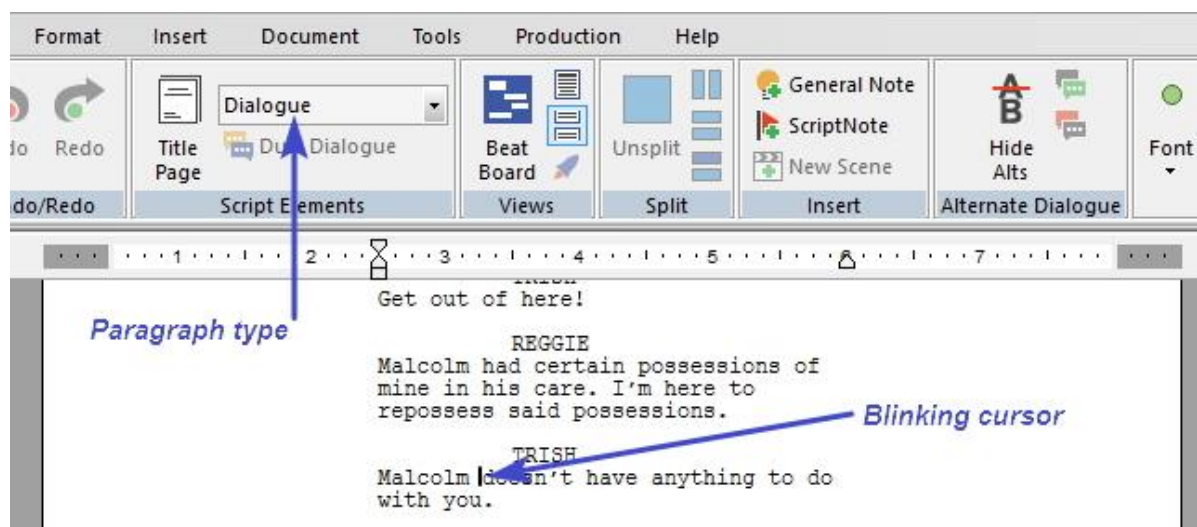
There is also an Element indicator in the status bar at the bottom of the window.
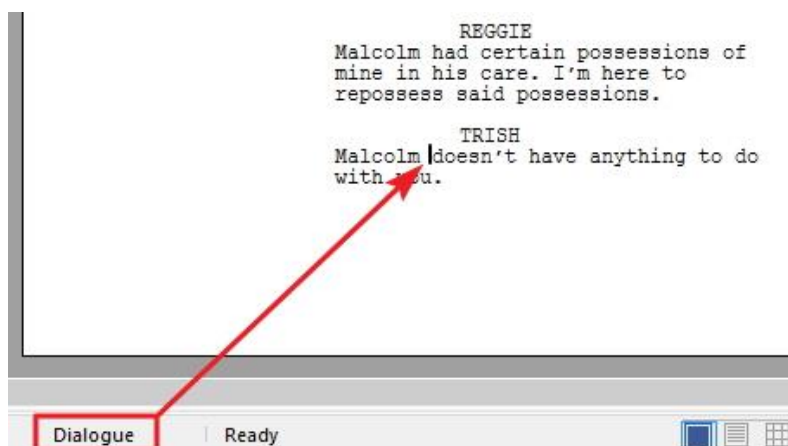
Changing a Paragraph's Element Type

Occasionally, you might need to change a paragraph's element type after you've created it.

To reformat an individual paragraph to a different element, place the cursor in the paragraph (or select a word or a block of text).

Choose the new element from the Element dropdown in the toolbar.

- or -

 Type Control + Shift + [#] to reformat the current paragraph. See Reformat for more information.

Adding Paragraphs

Final Draft offers a variety of methods for adding new paragraphs and switching elements so that you may choose the method that works best for your own typing style.

You can create a new paragraph by:

- Control + [#] key combination.
- The Tab key.
- The Enter key.

Modifying Elements and Creating New Custom Elements

Most scripts can be written using the default set of elements. However, Final Draft gives you the ability to modify existing elements and create new ones, which allows complete customization of the look of any script.

To modify the list of elements and element properties

1. Choose Format > Elements and the Elements dialogue appears, open to the Basic tab:
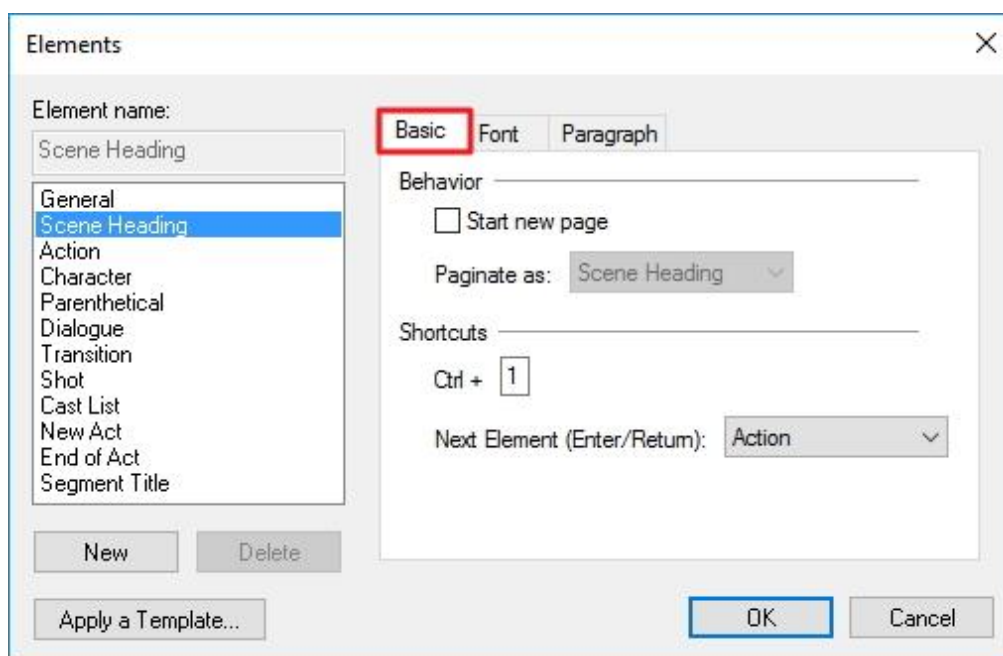
The Elements dialogue contains the controls for all aspects of each element. It contains a list of the current elements as well as all the keystrokes, margins, alignment, spacing and stylistic information for each element.

2. Make changes to any element(s);

3. Click OK.

The change is applied to all instances of that element throughout the script.

Basic Tab

The Elements List contains the elements that are defined for the currently open script. The currently selected element's characteristics are determined by the options set in the Basic, Font and Paragraph tabs of the Elements dialogue.

> **Behavior Options:** These options determine what happens when an element is added or inserted in the script.

> **Start New Page:** When Start New Page is checked, a new page begins where the element is added or inserted.

> Example: If you need each scene to begin on its own page, choose Scene Heading from the list on the left and check this box. Click OK and every scene will now start on a new page.

> **Paginate As:** The Paginate As option instructs Final Draft how to break pages when the selected element text overflows between pages. You can select the page-breaking rules for one of the screenplay elements listed, or you can select None

> Example: You are writing a musical and have created a special Lyrics element for use when characters are singing. Set the Lyrics element to paginate as dialogue, which ensures that it is never orphaned from its associated character element.

Shortcuts: The Shortcuts options determine which keyboard shortcuts are used to add or insert the selected element. It also indicates which element is automatically created when you type the Enter/Return key at the end of a paragraph.

Control Key: This option sets the keystroke combination that creates a new paragraph of the selected element type.

To change an element shortcut:

1. Choose the element desired from the Element List;
2. Click in the Shortcut Key text field;
3. Replace the current character with any character desired. It can be a number, character, function key, etc.

Enter Key / Next Element pop-up list: This option specifies which element is automatically created when you press the Enter key at the end of an element.

To change which element is automatically created when the *Enter* key is pressed, choose the element from the dropdown list.

Example: You want the Enter key to bring up a new Character element after Dialogue instead of an Action element. Choose Dialogue from the list on the left and Character from the Next Element (Enter/Return) dropdown on the right.

Font Tab

The Font tab indicates the current font and size setting for the selected element.
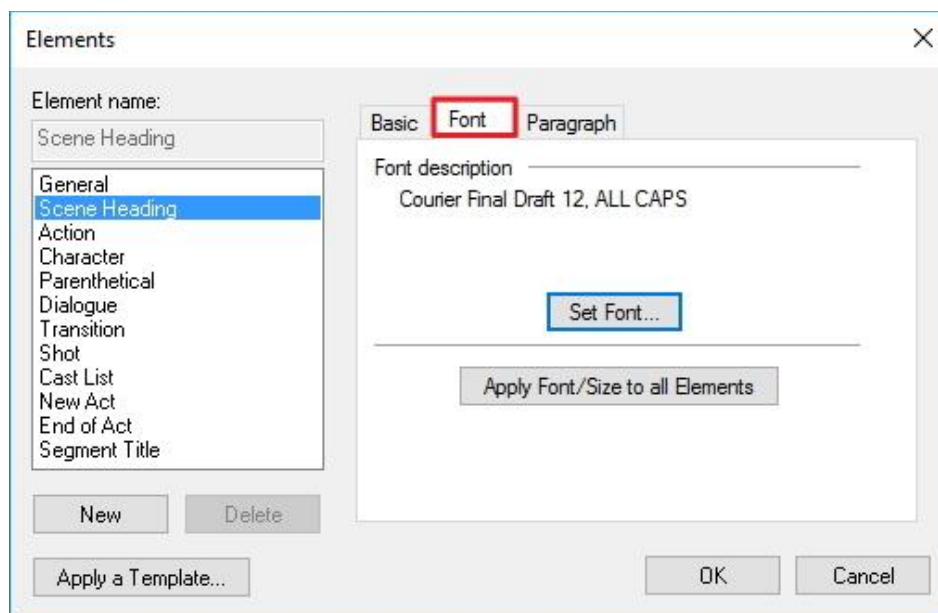
IMPORTANT: You have the ability to use other third-party fonts, but this is not recommended. Setting a script in a different font almost always causes a change in the page count, especially when the script is sent to a computer that doesn't have that font installed. This is true even if the font is in the Courier family. Using Courier Final Draft is the way to ensure that a script retains its original page count even if it's opened on a variety of machines.

To set font and size for an element

1. Choose the element desired from the Element List;

2. Click the Font tab;

3. Click Set Font;

The Font dialogue appears.

4. Make any desired changes and click OK;

To set font and size for all elements:

1. Change these font attributes for one element;

2. Click Apply Font/Size to All Elements.

All the elements are set to the same font and size. Note that the Apply Font/Size to All Elements command does not apply a style or styles (such as bold or italic) to all elements.

Paragraph Tab

The Paragraph tab is the place to adjust an element's layout attributes.
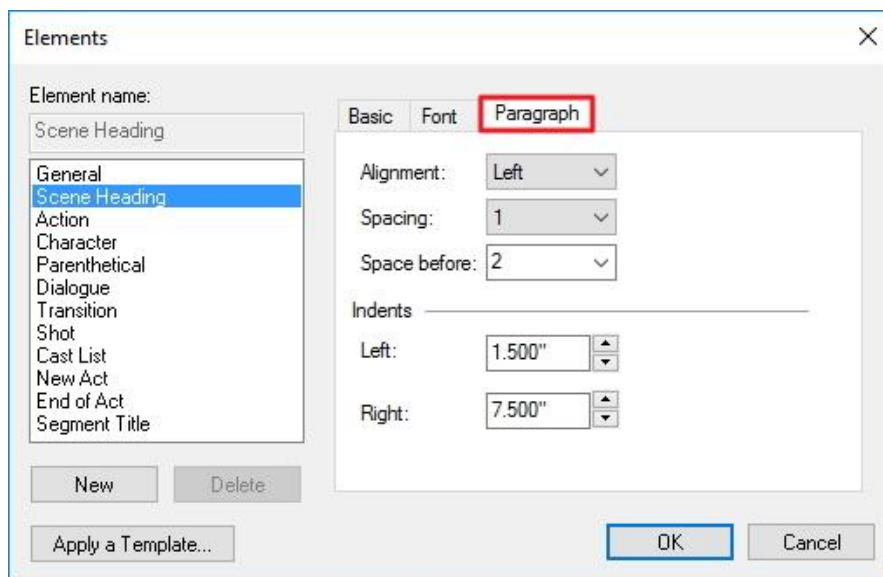
Alignment: The Alignment dropdown contains the options Left, Centered, Right and Justified.

Spacing: The Spacing dropdown contains the options 1, 1.5, 2, and 3.

Space Before: The Space Before option allows you to set the spacing *before* an element. The options include 0, 1, 2 and Other (where you can enter a value up to 30).

Left and Right Indents: These settings control the indents (margins) of the selected element and are measured in inches from the left edge of the page.

To change the Left or Right Indent settings for an element:

 Choose the element desired from the Element List;

1. Click the up or down arrows next to the setting.

To create a custom element

1. Click New. A default name appears in the Element list and in the text field above the list;
2. Edit the name in the text field. The name in the Elements list changes accordingly;

The Basic, Font and Paragraph tab options are set to default for those of the Action element.

3. Make any changes desired.

To delete a custom element

1. Select a custom element. The Delete button becomes enabled;
2. Click Delete.

> *You cannot delete or rename a core element (General, Scene Heading, Action, Character, Parenthetical, Dialogue, Transition, Cast List).*

To Apply a Template

If you have written a certain kind of script (i.e., feature screenplay) that must be converted to another kind of script (i.e., one-hour drama), there is no need to adjust all elements of the script one at a time. You can convert the script to another format by instructing Final Draft to apply the element settings from one of the templates that ship with Final Draft.

1. Click Apply a Template and the following appears:
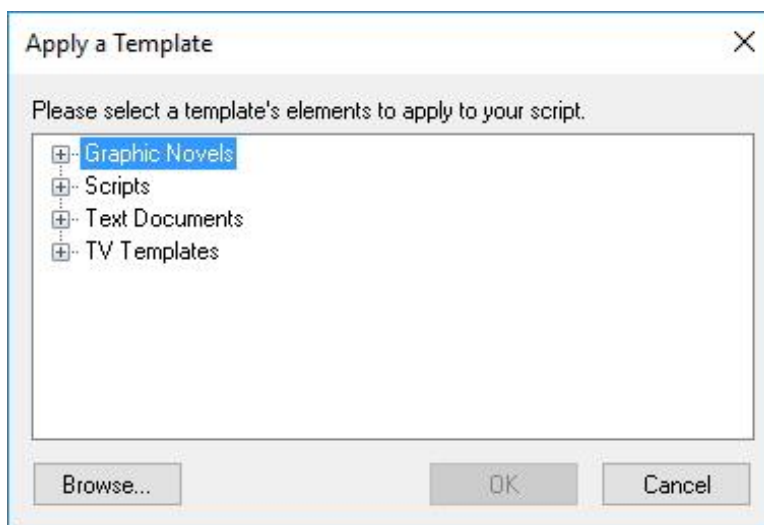
2. A list of files available in the Stationery folder appears;

3. Choose a category and expand it by clicking the plus sign next to it;

4. Select the template you want and click OK. The element specifications of the template you chose will be applied to your script.

The elements from the file are loaded and can be edited for use with the current script.

To Apply the Elements from Another Script or a Template not included in Final Draft

1. Click Apply a Template and the following appears:
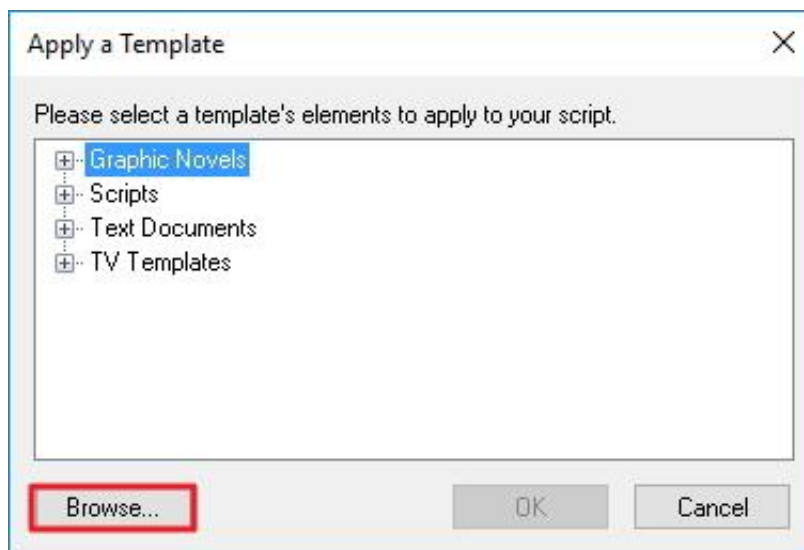
2. Click "Browse" to open the Open dialogue;

3. Navigate to the script or template and click Open;

4. Select the script or template you want and click OK. The element specifications of the script or template you chose will be applied to your script.

Standard Elements

The basic screenplay elements are:

General

General elements are used for any text which does not fall within any of the standard elements.

Scene Heading (Slug Line)

A Scene Heading marks the beginning of a scene, describing where and when the scene takes place. Scene Headings are always written in uppercase. Traditionally, scene headings are the only element that have a scene number assigned to them. They are never "orphaned" at the bottom of a page but are placed at the beginning of the next page to stay with the action that follows.
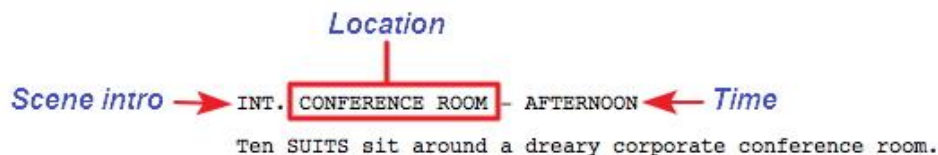
Scene intros indicate whether the scene is set inside or outside. The default scene intros are: INT (interior); EXT (exterior); I/E (interior/exterior).

Location indicates where the scene is to take place.

Time indicates when the scene is to take place.

Action

Action represents screen direction that tells what is happening in the scene. It may include physical and psychological action.
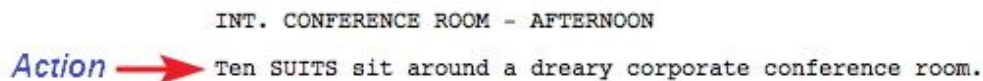
Character and Dialogue

A character always precedes dialogue to indicate who is doing the talking. Characters are always written in uppercase.

Dialogue represents a character's speech. It is always preceded by a character, which identifies the speaker.

```
                              TRISH
                    I'm so sorry. The traffic was
                    bizarre. I tried getting off at
                    Hillhaven and that was worse -

                              TOP SUIT
                    You brought the data tables?
```

Parenthetical

Parentheticals provide directions which precede or follow dialogue. They indicate an immediate action being taken by the speaker, or that the dialogue should be delivered in a certain way. Parentheticals should be no more than a few words.

```
                              TRISH
                         (recovering)
                    Actually, I have them in the cloud.
```

When a parenthetical element is added, Final Draft automatically enters both the left and right parentheses and positions the cursor between them.

Transition

A Transition marks the end of a scene and may indicate how the passage between scenes takes place. They are always written in upper case. Some examples are CUT TO:, DISSOLVE TO:, and MATCH CUT TO:.

```
                         TRISH (CONT'D)
              I might actually have to--

                         TOP SUIT
              Get out.

                                      DISSOLVE TO:|
```

Shot

A shot is used to indicate a camera angle, camera movement or direction within a scene. Shots are always written in uppercase and behave and paginate just like scene headings, although they do not get numbered. They will not be "orphaned" at the bottom of a page but will be placed at the beginning of the next page to stay with the action that follows the shot description.

```
        She just puts her head down when her cell phone CHIMES again.

        ECU CELL PHONE

        She checks it. One new email. She opens it.
```

Cast List

The Cast List feature is used in sitcoms to list which characters appear in a scene. The cast list appears directly below the Scene Heading. See Cast List for more information.

```
INT. ARINGTON'S ARMS
(JERIS, SHOPKEEPER, TRISH, ZED)|     ◄——— Cast list

Shelves picked clean in this ramshackle shop. It looks
looted.
```

As characters are entered into the scene, their names automatically appear in the new Cast List element. When a character is removed from a scene, it is removed from the Cast List for that scene. For information adding a nonspeaking character to a scene's Cast List, see Insert Nonspeaking Character.

Continueds and Extensions

Final Draft will automatically add a (CONT'D) after a character name if that character's speech is interrupted by an Action paragraph. Automatic Character Continueds are enabled by default and can be disabled under Document > Mores and Continueds.

A **character extension** indicates where the speech is "coming from" — offscreen, off camera, voice-over, telephone, etc.

```
But she keeps stumbling. SLAMS headfirst into the TV as she
hits the ground.

                    REGGIE (CONT'D) ◄——— Dialogue Continued
          Real sorry about this, lady.

                    TRISH (O.C.)| ◄——— Character extension
          Who are you...
```

Tutorials

- [Typing a Sample Script](#)
- [Opening Older *Final Draft* Scripts](#)
- [Importing Content from Other Sources](#)
- [Make Writing Dialogue Easier](#)
- [Manipulating the Page Count](#)

Typing a Sample Script

With Final Draft open to a blank, untitled screenplay document:

Type the letter **i**.

A SmartType menu will come up and offer INT. or I/E. INT. (the abbreviation for Interior) will be highlighted; accept it by pressing the Tab key. Note that Final Draft capitalizes everything in this element automatically, which is standard. A period and a space are also added automatically.
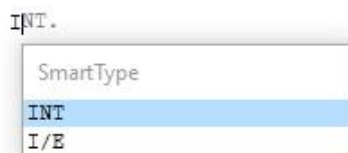
Type in a location such as **house** and hit the Tab key. The Time of Day SmartType menu will come up and allow to you choose when the scene takes place. Choose **Night** with the arrow key, the letter **N** on the keyboard or the mouse and hit the Tab key.
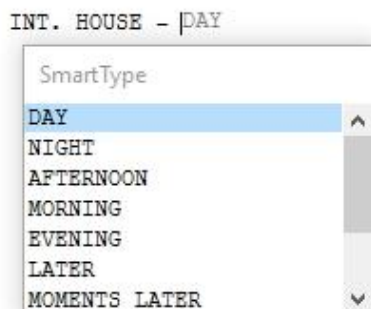
You're now in a blank Action paragraph.

Type this sentence: **a man enters and sits down at the desk.** Note that the first letter of the sentence is automatically capitalized.

Press Enter again to move to the next paragraph. Press Enter to bring up the Elements menu and choose Character.

```
INT. HOUSE - DAY

A man enters and sits down at the desk.
```

```
Elements

[G] General
[S] Scene Heading
[A] Action
[C] Character
[P] Parenthetical
[D] Dialogue
[T] Transition
```
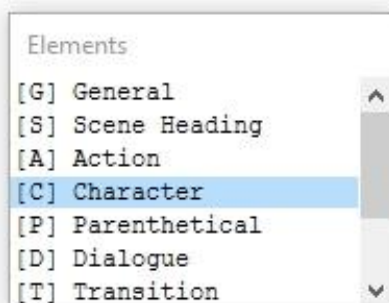
Type in **bob** and press Enter. The name will be rendered in all uppercase.

Now you're in a blank dialogue paragraph. Type **alone at last!**. Press the Tab key to insert a new Parenthetical paragraph and type **sees Sue**. Note that the parentheses will be added automatically. Press Enter to continue Bob's dialogue. Type **what are you doing here?**

```
                    INT. HOUSE - NIGHT

                    A man enters and sits down at the desk.

                                        BOB
                              Alone at last!
                                   (sees Sue)
                              What are you doing here?
```

Press Enter twice to bring up the SmartType menu of elements. Choose Character with the arrow key, the letter **C** on the keyboard or the mouse and type **sue**. Press Enter and type Sue's line, **waiting for you.**

```
                    INT. HOUSE - NIGHT

                    A man enters and sits down at the desk.

                                        BOB
                              Alone at last!
                                   (sees Sue)
                              What are you doing here?

                                        SUE
                              Waiting for you.

                                        BOB
```

Note that Final Draft will insert the next appropriate element when Enter is pressed, depending on which element the cursor is in. For example, when the cursor is at the end of a scene heading, pressing Enter brings the next logical element, action. When the cursor is at the end of a character name, Enter inserts a dialogue element.

You can always tell what the Enter and the Tab key will insert by checking the Status bar at the bottom.

```
                                    TOP SUIT
                          You brought the data tables?

                  She freezes. Obviously no.

                                    TRISH
                              (recovering)
```

No Scene | 1 of 51 | Character | [Tab] Parenthetical, [Enter] Dialogue
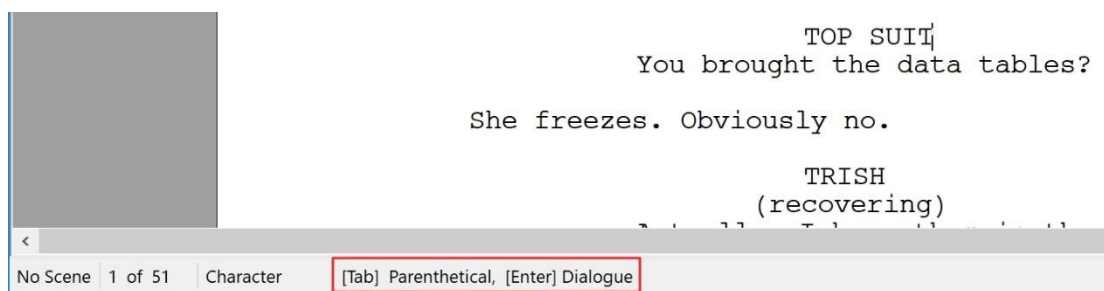
If you need to insert a new paragraph of a type not offered by the Enter key, hold down the Control key and choose another element's number.

Example: If the blinking cursor is at the start of a blank Action paragraph and you want to insert a Transition instead, hold down the Control key and press the 6 key. A new blank Transition paragraph will replace the blank Action paragraph.

If it makes your writing flow better, you can change what the Enter key inserts. For example, if you are writing a dialogue-heavy script, you may want to have Enter insert a new Character after dialogue instead of Action. This will allow you to write dialogue quickly.

To do this, go to Format > Elements and from the list on the left, choose Dialogue. Change the Next Element (Enter/Return) dropdown to Character and click OK. To finish this new setting, go to Document > SmartType > Options and check the box for Automatically Guess Next Character, then click OK. Now when you have finished typing Bob's dialogue and press Enter, then type or SmartType in "Sue" and her dialogue, Enter after Sue's dialogue will insert the character name BOB. After Bob's dialogue, press Enter and the character name SUE will be inserted.

When this scene ends and it's time to move to the next scene, insert a new scene heading by pressing Control +1.

Opening Older Final Draft Scripts

If you need to open a Final Draft script that was written in Final Draft 7 / 6 / 5, be aware that it has a different file format. It can be opened directly by Final Draft 10 but the program must be directed to recognize the older .FDR format.

Go to File > Open and from the Files of Type dropdown menu, choose Final Draft 5-7 Documents.

Navigate to where you have your older Final Draft script saved and double-click it to open it.
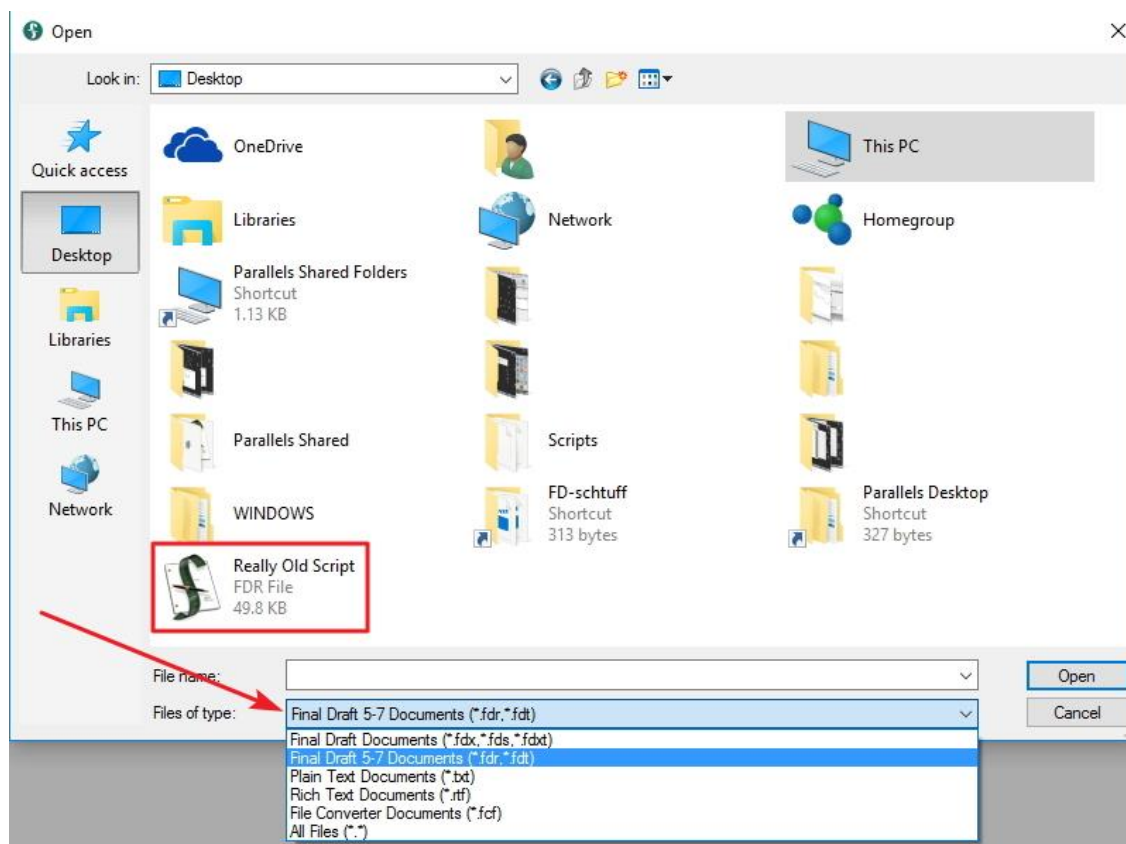
A message box will appear advising you that the program will create a new copy of the file in the .FDX file format and keep the original FDR file as well. If you do not wish to screen this message box again the next time you open a Final Draft 7 / 6 / 5 script, click Don't Show This Message Again.
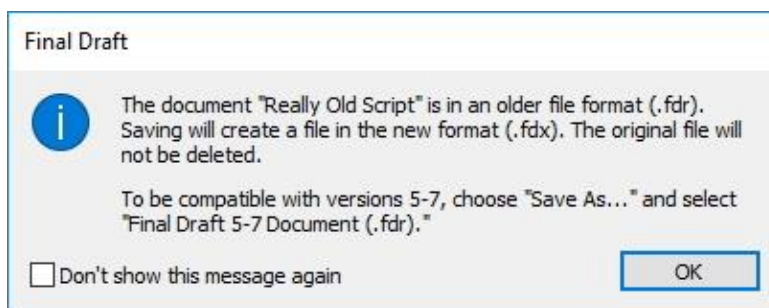
Importing Content from Other Sources

Scripts written in other writing programs (such as MS Word) or other screenwriting programs can be opened in Final Draft software in a few easy steps.

1. Open the script in the program in which it was created;

2. Choose the Desktop as the save-to location and from the Save as Type or Format dropdown menu at the bottom of the window, choose Plain Text, Text Only or ASCII Text file (they're all the same). Recent versions of MS Word will offer Save As Other; choose Plain Text from this submenu;

3. Save the file;

4. In Final Draft, go to Home > Open or File > Open;

5. Navigate this dialogue box to look on the Desktop;

6. Change the Files of Type to read Text Documents;

7. Double-click the text copy of your script;

8. You'll be asked to choose to format it as a Script or Text. Choose Script;

9. Final Draft will import the text and render it as a feature screenplay;

10. Go to Home > Save or File > Save and save the script with any file name modifications you might want, such as today's date or the word "master" (without quotes).

To apply a different format to this script, see Applying a Template. If it needs reformatting, see Reformat.

If you need to get content from a web page, a PDF or some other source that cannot be saved as a text file, copy and paste it into a word processor and follow the steps above.

Make Writing Dialogue Easier

Final Draft can make writing dialogue even easier by changing the Dialogue element to transition to Character with Enter rather than keeping it set to its default transition-to element, Action.

1. Go to Format > Elements Settings and choose Dialogue from the list on the left;
2. Change the Enter value to Character.
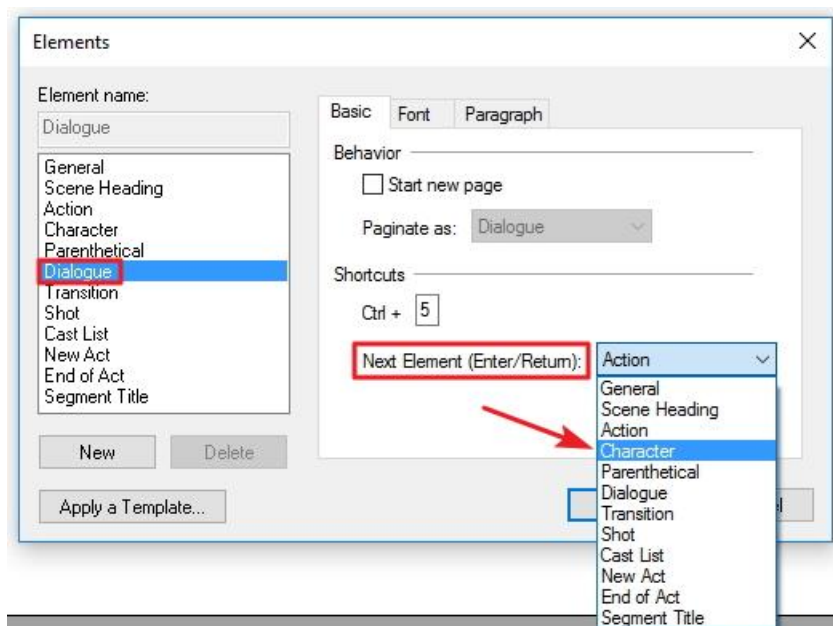
From this point forward, pressing Enter after a character is finished speaking will insert a new Character paragraph instead of a new Action paragraph. Final Draft's Auto-guess Next Character function is enabled by default and once it sees that two characters are having a conversation, it will automatically insert the other character's name after the first character's dialogue is over.

To see this work (after making the change to the Dialogue SmartType element as above):

1. Go to Help > Sample Scripts > Script to open the sample script *Airship;*
2. Click the mouse at the end of SUPPLICANT SUIT's 's line, She does have a habit of showing up late.
3. Press Enterto create a new Character paragraph;
4. Press D on the keyboard to display the character SmartType list;
5. SmartType displays the choices in gray; select DAX with the mouse or by typing the letters DA;
6. Press Enter to accept this character name;
7. Type a bit of dialogue and press Enter.
8. The character name SUPPLICANT SUIT will sketch in; press Tab to accept this choice;
9. Type a bit of dialogue and press Enter;
10. SmartType displays the choice DAX in gray;
11. Type a bit of dialogue and press Enter.

Once again, as soon as Final Draft is aware that Supplicant Suit and Dax are having a conversation, it can supply their names automatically with the Enter key.

To choose a different character name from the SmartType list or to enter a new name, simply overtype the auto-suggestion. If there is a character match in SmartType, it will sketch in. If there is no character match, finish typing the new character name, press Enter and it will be added to the Character SmartType list.

IMPORTANT: By changing Dialogue's default transition-to element, to insert a new Scene Heading, Action, Shot or Transition paragraph after a Dialogue paragraph, you will now need to press Control + Element Number.

Manipulating the Page Count

Manipulating the page count, also called cheating the page count, is usually done to prevent widows/orphans. It's also done sometimes to keep the last line or two of a scene at the bottom of the page rather than letting it spill to the top of the next page.

Widows and orphans refer to paragraphs that should stay together but are erroneously separated by a page break. A Character name at the bottom of Page 5 and that character's dialogue at the top of Page 6 is a widow/orphan situation. Final Draft was designed to prevent this but as writers continually move, add and delete text, this can sometimes occur.

Producers need to rely on roughly one page per minute of screen time and 30 seconds per page for a sitcom. If the script is cheated too much, those formulas go out the window.

IMPORTANT: Although you can undo changes to your pagination, it's much easier to create a new copy of the file and tweak that one. Go to File > Save As and call the test copy something like "Scriptname – pagination test" (without quotes). If the new copy isn't right, you will still have the master. If it is right, rename it and use it as the new master.

Local Indents (Margins)

Place your cursor anywhere within the element whose indent you want to change. In the ruler bar, click on the triangular indent marker on the right. Drag it to the left or the right and the text will contract or expand accordingly.

If you've tweaked an element's indents and want to restore them to default, you can use the Revert Paragraph icon (the red X).

It's not part of the regular toolbar set, but if you customize the toolbar to include it and you've changed the indent of a particular block of text, if you put the cursor on that block of text and click the Revert Paragraph icon, the block of text will be formatted to the element's default indent.

Leading

You can tighten or loosen the vertical line spacing (leading, pronounced "ledding") of a particular block of text by choosing Format > Leading and selecting an option. The options are Very Tight, Tight, Normal and Loose.

Global Indents

You can narrow or widen the horizontal margin of one or more elements throughout the script.

1. Go to Format > Elements Settings;
2. Click the Paragraph tab;
3. On the list on the left, click the element whose indents you want to change;
4. Alter the left- or right-hand indents.

Changing margins through the Elements control panel is global and will be applied to every instance of that element.

 Best practice is to jot down the margin settings before adjusting them in the event that you want to undo the change.

Line Spacing Options

1. Go to Document > Page Layout;
2. Click Options;
3. Select an option from the Line Spacing field: Very Tight, Tight, Normal and Loose.

Line Spacing Differences

A script that's exactly 100 full pages with Regular line spacing will come out as:

• Very Tight: 90
• Tight: 95
• Loose: 107

Text and Header/Footer Margins

Text margins control the amount of space left blank at the top and bottom margin of each page.

Header/Footer margins control the amount of space left blank above the header and below the footer.

1. Go to Document > Page Layout and click on the Margins tab;
2. Raise or lower the top or bottom Text and/or Header/Footer margins.

 Due to variables in printer drivers and operating systems, there's no exact formula for how adjustments made to either of these two margin settings will translate into pages added or subtracted from the page count. That is, moving the bottom text margin from (for example) 1" to .5" won't reliably reduce a script's page count on any computer by exactly (for example) 1.5 pages. Some trial-and-error experimenting on test scripts will help you determine the appropriate settings. We recommend leaving the default settings in place.

Navigator

The Navigator is a tool that displays a variety of information about the currently-open script.
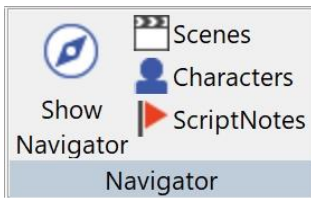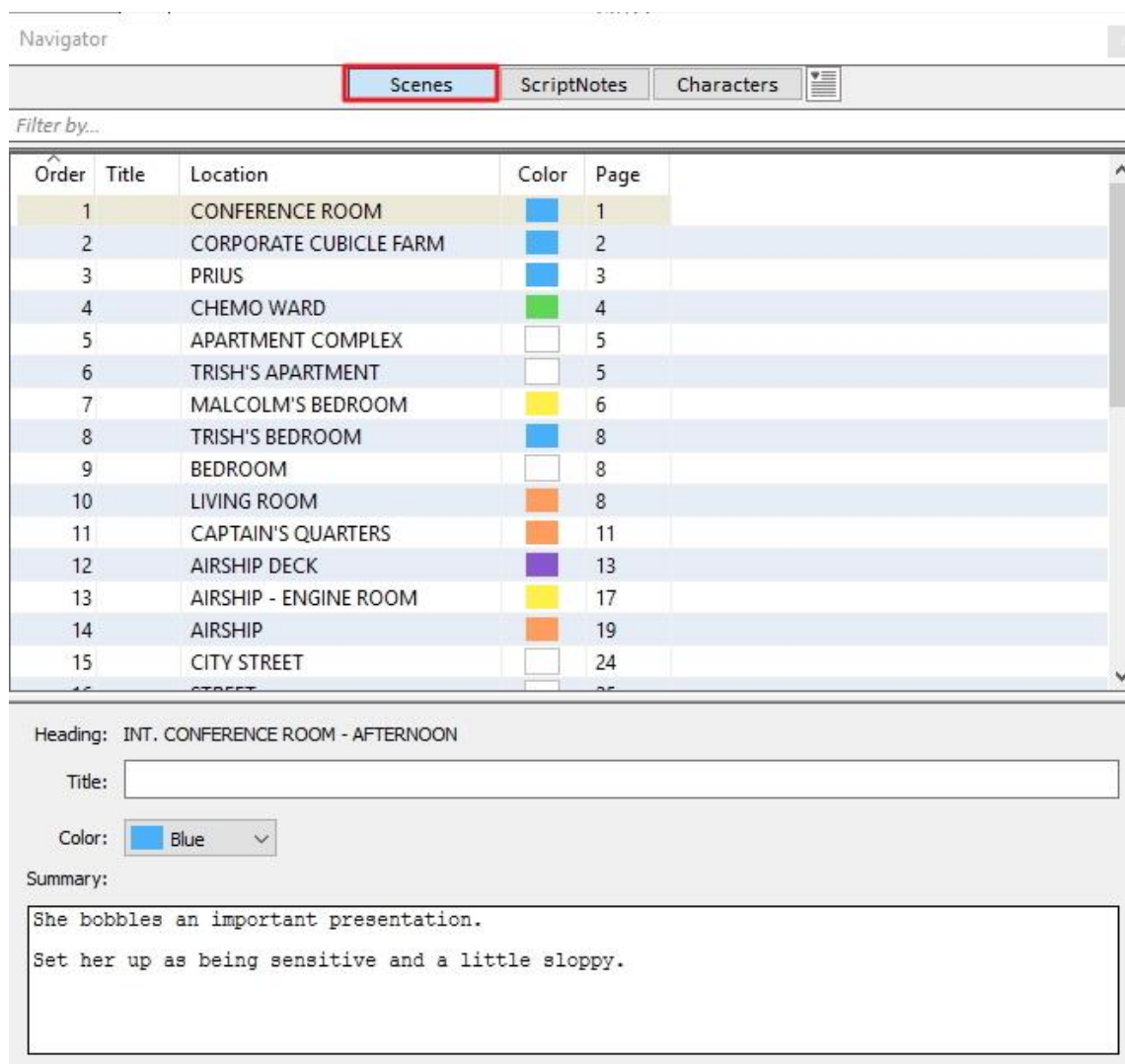
- Navigator > Scenes
- Navigator > ScriptNotes
- Navigator > Characters
- Showing / Hiding the Navigator

Navigator > Scenes

If the Navigator is not open, go to Tools > Show Navigator and click on the Scenes button at the top of the panel or click the Scenes Navigator icon at the upper right of the application window:

The Navigator panel will be displayed, open to the Scenes tab:

This view contains a table of the scenes in the active script. Each row of the table corresponds to a scene in the script. The highlighted row in the Navigator corresponds to the currently-selected scene in the active script. If multiple scenes are selected in the active panel, the highlighted row corresponds to the last scene you added to the selected scenes. If you make another script active, the Navigator displays the scenes in the new active script.

Navigating to a Scene

Double-clicking a scene in the Navigator will display that scene in the active panel (see the Panels section). If the active panel shows your script pages (Page/Normal View), the scene you chose in the Navigator will be displayed at the top of the screen and the blinking cursor will be placed at the beginning of that scene.
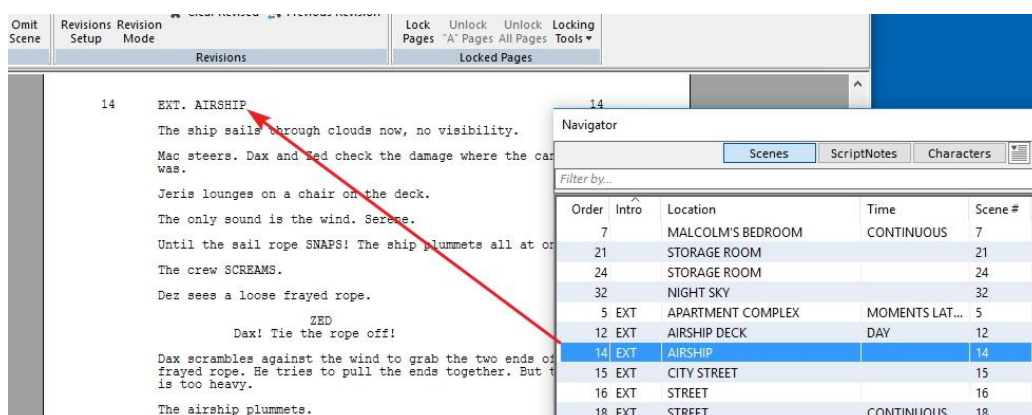
If the active panel is set to an Index Card view, the card of the scene you chose in the Navigator will be positioned at the top of the screen and highlighted.

Conversely, wherever you place the blinking cursor in a script page or whichever card you click on in an Index Card panel, that scene will be highlighted in the Navigator.

Sorting Scenes

You can sort the scenes by any column in either ascending or descending order. To sort by a column: Click on the header of the column you wish to sort by. The triangle indicates whether the column is currently sorted by ascending or descending order.

Example: To group scenes by location intro (interior or exterior), click on the Intro column header. All exterior scenes (EXT) will be displayed at the top of the list, followed by all interior scenes (INT). To reverse this order, click the Intro column header and all the INT scenes will be displayed at the top of the list.

The Columns

The Scenes section of the Navigator contains the following columns (shown here alphabetically):

The **Order** column displays the numerical order each scene appears in the script, (e.g., the first scene in the script has a "1" in the Order column, the second scene in the script has a "2" in the Order column, etc.). Note that the Order is not the same thing as the scene number (see Scene Numbers).

The **Color** column displays the scene color. You can assign a color to each scene to make scenes easier to group and sort. See the section below on the Scenes section for how to change the scene color.

The **Intro, Location and Time** columns display parts of the scene heading for each scene. The Intro column displays the scene intro (either INT or EXT), the Location column displays the name of the location and the Time column displays the time of day.

The **Length** column displays the length, in pages, to the nearest 1/8th of a page, of each scene.

The **Page** column displays the starting page number for each scene. The Scene # column displays the scene number for each scene, if scene numbers have been generated. See Scene Numbers for information on how to generate scene numbers.

The **Title** column displays the title of each scene. The title is a short text label you can assign to a scene, in addition to the scene heading and summary, to make it easier to identify. See the section below on the Scene Properties Inspector for how to enter and edit a scene title.

Filter By… The Navigator can display scenes based on search criteria you type into the Filter by… box at the top of the panel. Place the blinking cursor into the Filter by… box by clicking your mouse one time in that space. Type a search

parameter such as "ext." or "int." (without quotes), a location, a time of day, a character name or a word from a scene summary. As you type, scenes containing the search term you entered will be displayed.

Example: Type the letters "st" (without quotes) into the Filter by… box and only scenes that contain that letter combination in the scene heading or in the scene summary will be displayed.

Add the letter O to the text string and only scene headings or scene summaries containing "sto" are displayed:

To view all scenes again, delete the search term from the Filter by… box. The Filter by… box does not search for individual words in action or dialogue.

Scene Properties

The lower panel of the Navigator allows you to add information about a scene that is not displayed on the script page. This information can be helpful in organizing, structuring and tracking the many scenes that comprise a script.

 The scene's Title: You can, if you wish, assign a short title to a scene in order to reference it quickly and easily. Click into the Title field to enter or edit text and click anywhere outside the edit field to apply the change. The Title field is blank until you enter text.

Examples of scene titles are "The Necktie Scene," "The Bicycle Accident" or "Bob Meets Sue."

The scene's Summary: You can, if you wish, describe in greater detail what happens in a scene. This is particularly useful at the story construction stage of the writing. The scene summary will appear in the Index Card summary view. Click into the Summary field to enter or edit text and click anywhere outside the edit field to apply the change. The scene summary field is blank until you enter text.

An example of a summary is:

> "*Bob nervously walks up to the mailbox, places the briefcase with the top-secret papers underneath it and runs. Sue is behind a bush waiting for him. When he starts running, she calls Fred on her cell phone, tells him the drop has been made and follows Bob from a distance*."

This is too long for a scene title and provides an accurate description of what happens in the scene. It can be used to indicate what has already been written or what still needs to be written.

The scene's Color: You can, if you wish, assign a color to a scene. Assigning a color to a scene or group of scenes enables you to organize your scenes into groups or categories. You can then sort the scenes by color in the Navigator. The Scene View and Index Card panels also display the each scene's color. To assign a color to a scene, click on the color dropdown menu and select the color you want. This color will be applied to the scene immediately. If multiple scenes are selected, the new color applies to all of the selected scenes.

Examples of how colors can be used to organize scenes are:

- All A-story scenes are red, B-story scenes are green and C-story scenes are purple;
- All park scenes are red, all restaurant scenes are green and all hotel scenes are purple;
- All Bob scenes are red, all Sue scenes are green and all Fred scenes are purple.

If multiple scenes are selected in the active Script panel, then the title and summary text boxes are unavailable. Thus you cannot change the title or summary of multiple scenes at once. However, if multiple scenes are selected in the active Script panel and all the selected scenes have the same color, then the color dropdown displays that color, which can be changed here. On the other hand, if the selected scenes have different colors, then the Color dropdown is unavailable. If each scene is to be assigned a different color, they will have to be selected one by one. In the Script panel, if the selection highlight extends across the start of a scene heading, then both the scene previous to the scene heading and the scene that contains the scene heading are selected.

Navigator > ScriptNotes

If the ScriptNotes Navigator is not open, go to Tools > Show Navigator and click on the ScriptNotes button at the top of the panel or click the ScriptNote Navigator icon at the upper right of the application window.
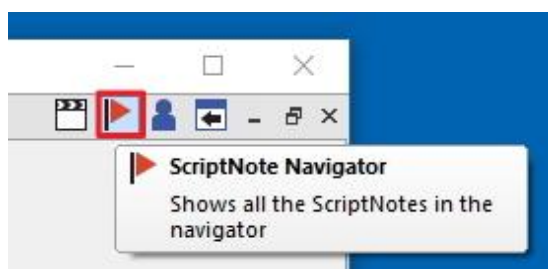
This view contains a table of all the ScriptNotes in the active script. If you make another script active, the Navigator displays the ScriptNotes in the new active script.

See Insert ScriptNote for information on creating a ScriptNote.

See Insert General Note for information on creating a General Note.

Navigating to a ScriptNote

On a script page, click the mouse cursor on a colored ScriptNote marker on the right side of the page and if the Navigator is not currently open, it will open and display that ScriptNote.

 If the Navigator is open and the ScriptNotes section has been selected, click the mouse cursor either on the ScriptNote marker or in the scene heading to which the ScriptNote marker is attached and that ScriptNote will be displayed.

```
INT. AIRSHIP - ENGINE ROOM

Trish scurries along a cramped central catwalk, surrounded by
whirring GEARS and SPROCKETS as big as she is.

The crew clambers after her. Zed in front.

And then Trish sees it. The life boat. It's nothing but a
tiny sunfish sailboat with a bunch of odd wooden cross beams
attached haphazardly across it. And it's sitting on top of a
trap door.

                    ZED
          Don't you even think about it. You |
          won't survive.
```

Conversely, double-clicking a ScriptNote in the Navigator will scroll to the scene containing that ScriptNote in the active panel. If the script panel shows your script pages (Page/Normal View), the scene containing the ScriptNote will be displayed at the top of the screen, the blinking cursor will be placed at the beginning of that scene and the scene will be highlighted. If the active panel is set to an Index Card view, the card of the scene containing the ScriptNote will be positioned at the top left of the screen and highlighted.

Sorting ScriptNotes

You can sort the ScriptNotes by any column in either ascending or descending order, identical to sorting in the Scenes section.

The Columns

The ScriptNotes section of the Navigator contains the following columns. Because they can be placed in any order in the header row, they are listed here alphabetically.

The **Color** column displays the ScriptNote's color. You can assign a color to each ScriptNote type to make them easier to group and sort.

The **Date Created** column, which indicates the date on which the ScriptNote was created.

The **Date Modified** column, which indicates the most recent date on which the ScriptNote was edited.

The **In Script** column, which indicates whether the note is a ScriptNote attached to a particular paragraph or a General note, which applies to the entire script. A checkmark in the In Script box means it is a ScriptNote and specific to a particular paragraph.

The **Name** column, which displays the name of the ScriptNote (if the ScriptNote has been given a name).

The **Order** column displays the numerical order of each ScriptNote as it appears in the script, (e.g.,the first ScriptNote in the script has a "1" in the Order column, the second ScriptNote in the script has a "2" in the Order column, etc.).

The **Page** column, which indicates on what script page number the ScriptNote has been inserted. General notes do not have page numbers listed in this column.
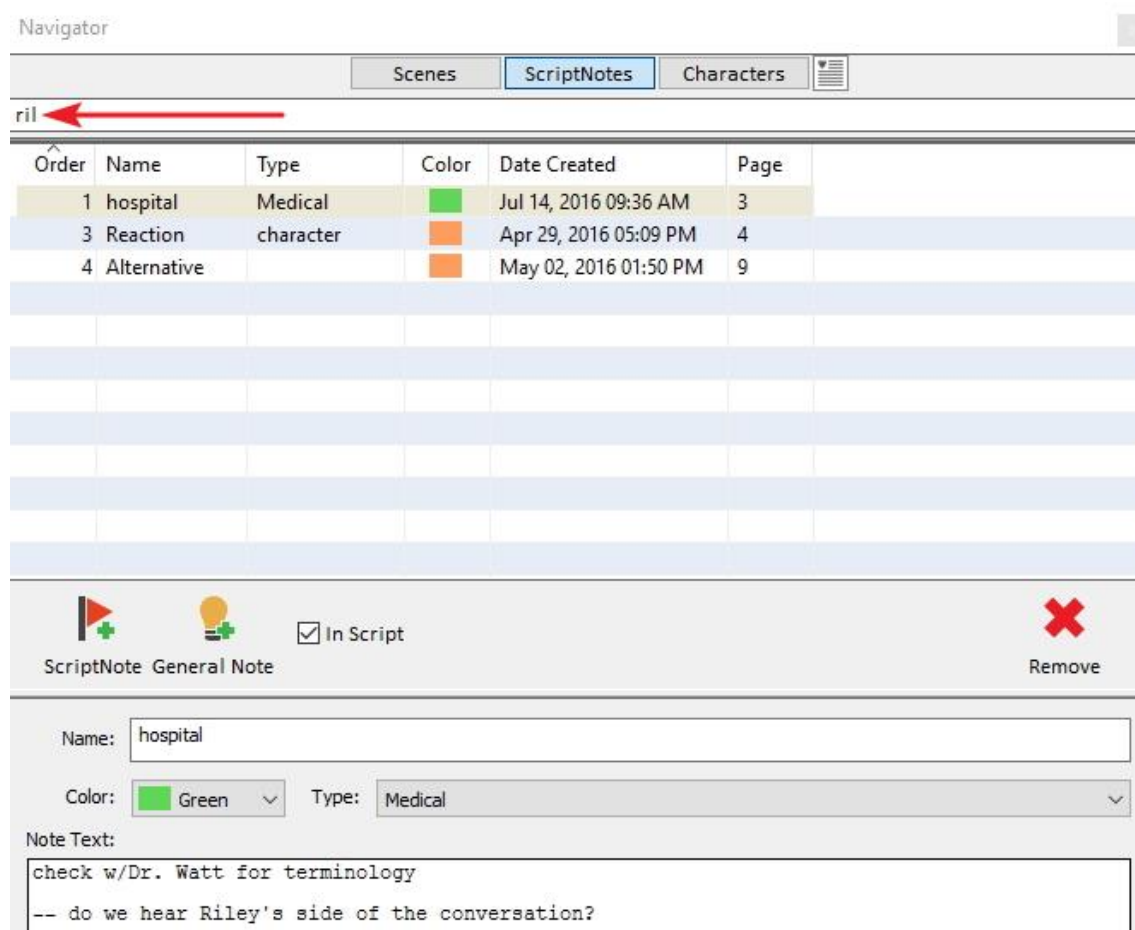
The **Scene #** column displays the number of the scene in which the ScriptNote has been inserted, if scene numbers have been generated.

The **Type** column, which indicates what kind of ScriptNote it is (if the ScriptNote has been assigned a type).

Filtering ScriptNotes

The Filter By… section at the top of the ScriptNotes Navigator displays ScriptNotes based on search criteria you type into the Filter by… box. Type a search term such as a word written in a ScriptNote, a ScriptNote type, a ScriptNote name or a date on which one or more ScriptNotes was created or modified. As you type, ScriptNotes containing the search term you entered will be displayed.

In this example, entering "ril" -- the first part of a character in the script named Riley -- will return all ScriptNotes that contain this combination of letters.

To view all ScriptNotes again, delete the search term from the Filter by… box.

ScriptNotes Properties

The lower panel of the Navigator allows you to add information to a ScriptNote or edit existing ScriptNote text.

ScriptNote / General Note: If the "In Script" box is checked, the note is a ScriptNote and is attached to a particular paragraph. If the box is unchecked, it is a General note and applies to the entire document. General notes appear at the top of the Navigator, above the ScriptNotes.

Delete: The red X on the right deletes this note from the document. You cannot undo this command.

Name: You can, if you wish, name a ScriptNote. Click into the Name field to enter or edit text and click anywhere outside the edit field to apply the change. The Name field is blank until you enter text.

 Examples of ScriptNote names are "Fix this immediately," "Check with Legal on this," and "Need alt line."

Color: You can, if you wish, assign a color to a ScriptNote. To assign a color to a ScriptNote, click on the color dropdown menu and select the color you want. This color will be applied to the ScriptNote immediately.

Examples of ScriptNote color schemes are making all Director's Notes red, all of Sue's Notes blue and all Dialogue Notes green. Another way to organize ScriptNote colors might be First Revision Set notes are blue, Second Rev Set notes are pink and Third Rev Set notes are yellow.

Type: You can, if you wish, assign a type to a ScriptNote by clicking the dropdown menu.

Examples of ScriptNote types are Director's Notes, Sue's Notes, Dialogue Notes and Camera Notes. Another way to organize ScriptNote types might be Urgent, Important, and Pending. Still another way to organize ScriptNote types might be by revision set.

Note Text: Click into this field to compose or edit a ScriptNote and click anywhere outside the edit field to apply the change. The Text field is blank until you enter text.

Moving a ScriptNote from one place to another

1. Open the ScriptNote Navigator (if it's not already open);
2. On the script page, click into the paragraph connected to the ScriptNote you want to move;
3. Uncheck the "In Script" box;
4. On the script page, click into the paragraph to which you want to attach the Scriptnote;
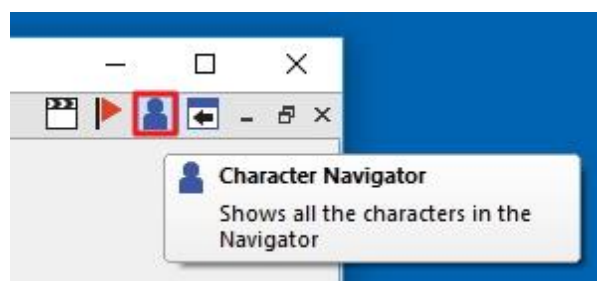5. Check the "In Script" box.

 The ScriptNote is now attached to this paragraph.

 ScriptNotes added to a script in Final Draft 10 will not retain some properties when the script is opened in Final Draft 8.

Navigator > Characters

If the Characters Navigator is not open, go to Tools > Show Navigator and click on the Characters button at the top of the panel or click the Characters Navigator icon at the upper right of the application window:

The Navigator panel will be displayed, open to the Characters tab.

This view contains a table of all the Character notes in the active script. If you make another script active, the Navigator displays the Character notes in the new active script.

You can navigate to a scene and sort and arrange columns in this section the same way as in the Scene section. Unlike the Scenes section, this section allows you to track the scenes in which one or more of the script's characters speaks.

The Columns

The Characters section of the Navigator contains all of the columns found in the Scenes section plus a Character column and a Character's Arc column.

Click the Add/Remove Column icon at the far right of the Navigator toolbar...

...and a context menu will appear. It indicates which characters and character arc beats are currently shown and allows you to select additional characters and/or characters' arc beats to be shown:

To add another character's arc beats, click Show Character (and/or Character Arc) and choose a character to track:
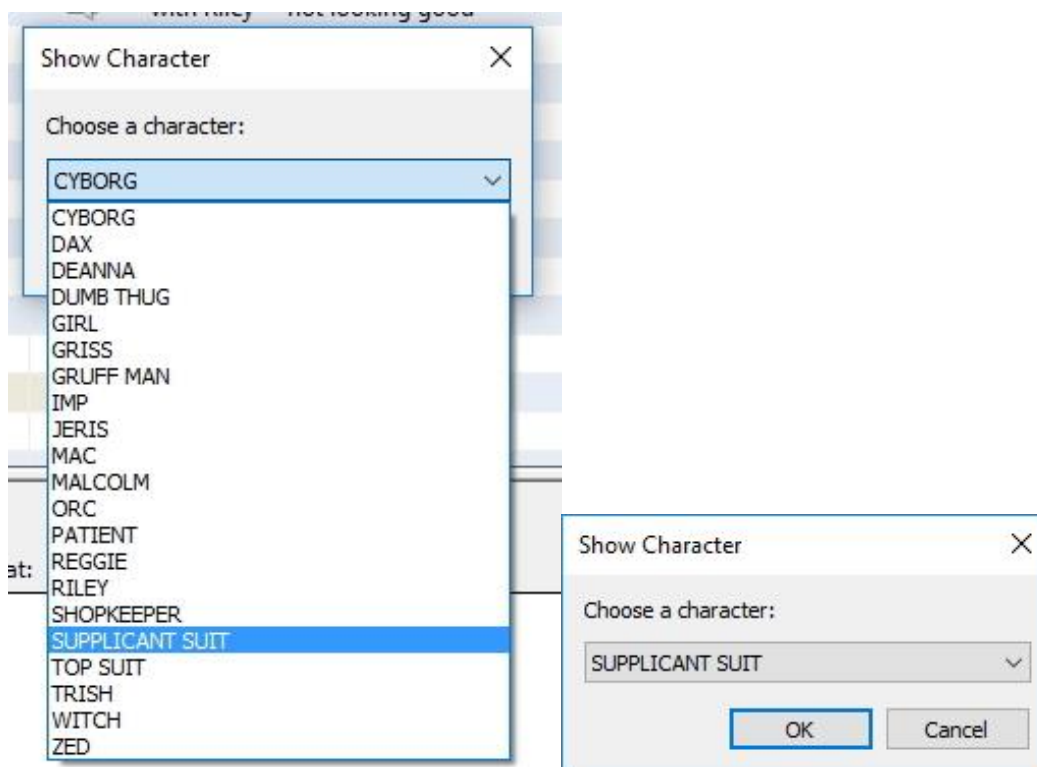
You can, if you wish, add a column for each of your characters. You must add Character columns one at a time, you cannot multiple-select from this dropdown menu. When a Character (and/or Character Arc) is chosen, his or her name (and/or his or her character arc) will appear as a column header.

Characters

If a character has dialogue in a scene, a dialogue bubble icon will be placed in that character's column in that scene's row.

This can be useful in determining how many and which scenes characters appear in and how many and which scenes combinations of characters interact with each other.

If the character (in this example, Dax) has been added to a scene but has no dialogue, and that character has been added as a column in the Character section of the Navigator, the character's non-speaking presence in the scene will be denoted by a dialogue bubble with a red X.

Character's Arc

Content added to the Character Arc Beat box in the lower panel will be displayed in that character's column and in that scene's row.

Filter By…

Displays scenes based on search criteria you type into the Filter by… box at the top of the panel. Type a search term such as words written in Character Arc beats, character names, locations or any other terms that work in the Scenes section Filter by…. box. As you type, scenes containing the search term you entered will be displayed.

To view all Character notes again, delete the search term from the Filter by… box.

Characters Properties

The lower panel of the Navigator allows you to add information about a character in a scene. This information can be helpful in organizing, structuring and tracking a character's individual story as it progresses through the script.

The Character in this Scene box displays the speaking characters in the scene selected in the upper panel.

Non-Speaking Characters

To add a non-speaking character to a scene

If you need to add a character to the scene but the character does not have dialogue, click the Add button at the lower left and you will be able to enter a non-speaking character to the scene:
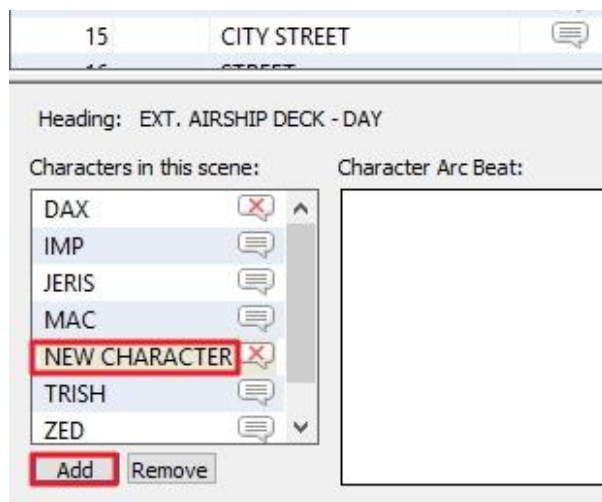
Examples of non-speaking characters are Orderly, Receptionist, Atmosphere or Extras.

To remove a non-speaking character from a scene

Click Remove from underneath the Character in this Scene box. This box will be disabled if you select a character who speaks in the scene.

As with speaking characters, if you create a non-speaking character, you can add this character and/or the character's arc to the columns in the upper panel.

The Character Arc Beat tool

Many if not most screenplays, TV shows and stage plays can be discussed in terms of character arc — the dramatic journey that changes a character from (for example) inexperienced to experienced, unfulfilled to fulfilled, downtrodden to victorious.

A simple example of a character arc is:

1. Bob is **unhappy** at work because he feels is underpaid;
2. Bob works extra hard on an assignment;
3. Bob is praised by his boss;
4. Bob gets a raise;
5. Bob is **happy** at work.

The Character Arc Beat box allows you to attach notes to particular scenes about where the character is on his or her dramatic journey:

1. Choose a scene from the upper panel;

2. Click into the Character Arc Beat field in the lower panel to enter or edit text;

3. Click anywhere outside the edit field to apply the change.
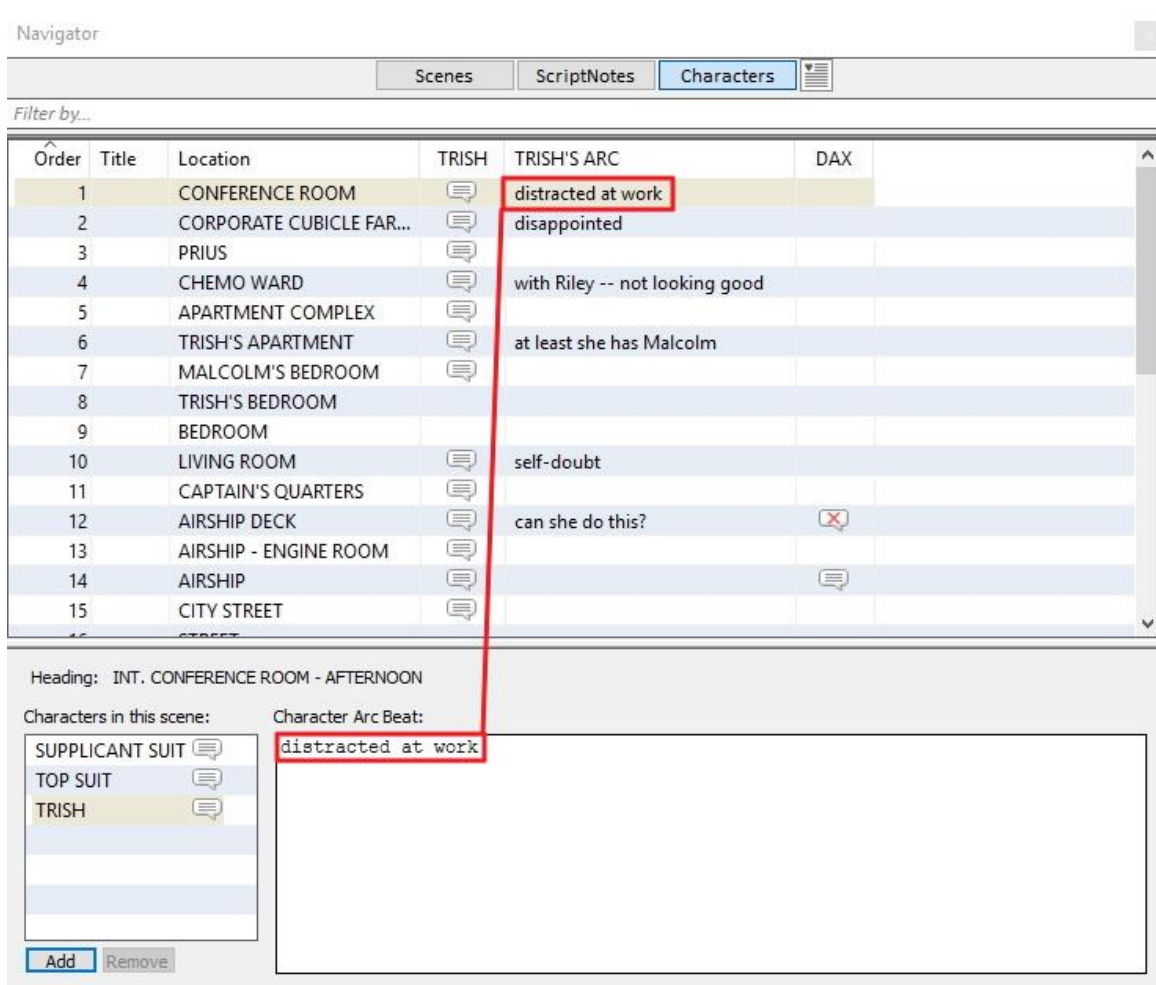
Using the Character Arc beats section in the Navigator can help you determine the exact scenes or groups of scenes in which the character's arc beats should occur.

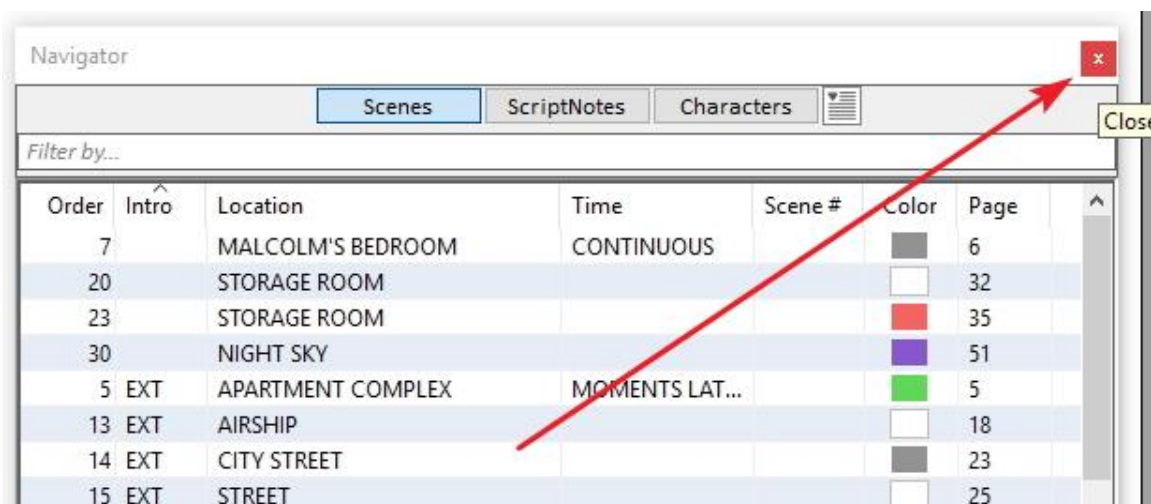The Character Arc Beat field is blank until you enter text.

Showing / Hiding the Navigator

The Navigator will be open by default the first time you run Final Draft. To remove it from your screen:

Choose Tools > Hide Navigator

- or -

Click on the Close border icon of the Scene Navigator window:

To display it again, choose Tools > Show Navigator

- or -

 Click one of the Navigator icons in the toolbar.

Size and Position

To resize the Navigator, mouse-click and hold a corner or a side of the Navigator window and drag. To reposition it on your screen, mouse-click and hold the bar at the top of the Navigator window and drag the Navigator where you want it.

If the Navigator is open when you close Final Draft, it will be visible and have the same size and position as when you closed the program. If the Navigator is closed when you close Final Draft, it will also be closed the next time you open Final Draft. The upper and lower panels may be resized; when one panel is enlarged, the size of the other will be reduced. Position the cursor on the line between the two panels so that the resize cursor is shown, hold down the mouse button and drag the line up or down.
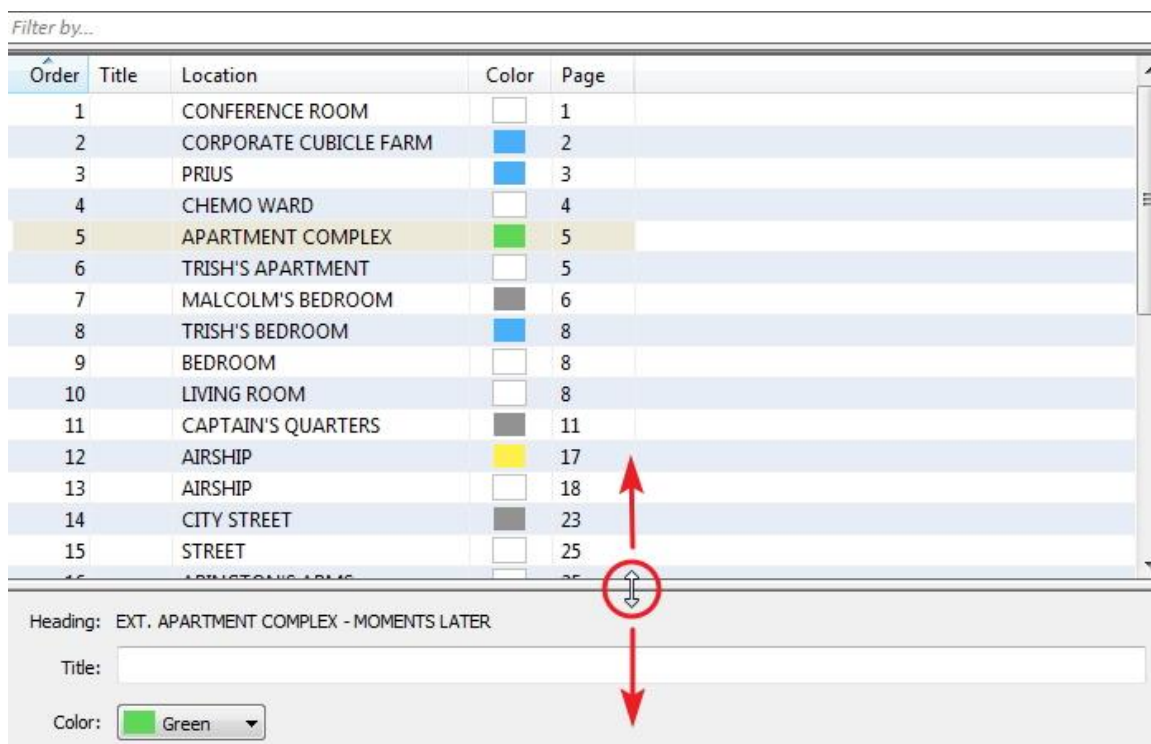
The Navigator is comprised of three sections: Scenes, ScriptNotes and Characters. It has an upper panel that displays a list of scenes, ScriptNotes or characters and a lower panel that displays detailed information about the item selected in the list.

Changing the way the columns display

You can choose which columns to display. By default, only certain columns are visible and each section -- Scenes, ScriptNotes and Characters -- has a different set of menu items available. You can choose to show or hide any column except Order. To show or hide a column in the Navigator, click the Add/Remove Column icon at the far right of the Navigator toolbar:
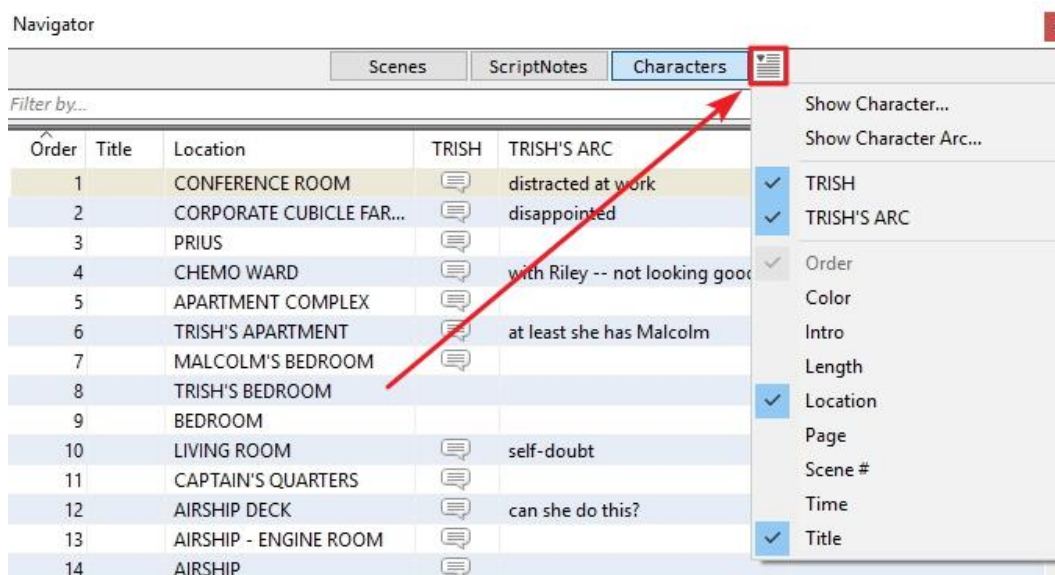
Each column available to display in the Navigator has a corresponding menu item. If a column is currently visible, its menu item is checked. Select a column's menu item to hide or show it. If you hide the column that the Navigator is currently sorted on, the sort order will revert to the default sort order (ascending by the Order column).

You can change the width of a column and the order the columns appear in the Navigator. To change the width of a column:

1. Hold down the left mouse button over a column boundary in the header;

2. When the mouse cursor changes to a resize cursor, drag the mouse left or right to change the width of the column.

 If a column is too narrow to display the contents of a cell, hover the cursor over the cell and a pop-up window will appear that displays the entire note:

The width of each column is saved as an application preference. The Navigator column widths will be as you left them the last time you closed the program.

To rearrange columns:

1. Hold down the left mouse button on the header of a column;

2. Drag it to another location. You will see the new location highlight;

3. Release the mouse button. The column order is saved as an application preference and will be as you left it the last time you closed the program.

Panels

Final Draft's Panel system allows you to display the Script panel, Index Card panel and/or Scene panel individually or any two of these at a time by splitting the screen vertically or horizontally. Some examples:

Cards and Pages -- Vertical Split

Pages and Scene View -- Vertical Split

Pages and Cards -- Horizontal Split

Pages and Pages -- Vertical Split

The Panels feature gives you the flexibility to tailor the display to the way you want it to work. Some examples:

- Use only the Summary Cards view to fill your screen with story beats or plot points, giving you a high-altitude view of the project that can help you structure the story;

- Split your screen and with Script > Page view in both panels, display Scene 1 and Scene 100 at the same time. This can assist you in ensuring that an important conversation in Scene 1 is accurately recalled in Scene 100;

- Have Scene View in one panel and script pages in another to easily see what scenes precede and follow the scene you're currently writing.

 TIP: Take time to experiment with the Panels system to see how it can best work for you.

Script Panel

The Script panel is the standard textual view of the script. The Script panel has three different display modes: Normal View, Page View and Speed View. The Normal and Page views are WYSIWYG (What You See Is What You Get) displays, meaning that the font, text layout and pagination are presented on your screen exactly as they will be printed. Speed View is WYSIWYG except for pagination.

Script - Normal View

Choose Normal View to display the text of the script with all active components: page breaks, page numbers, dialogue breaks, mores, continueds, headers and footers. See <u>Script - Normal View</u> for more information.

Script - Page View

Choose Page View to display the text of the script on realistic-looking script pages, with all active components: page numbers, dialogue breaks, mores, continueds, headers and footers. See <u>Script - Page View</u> for more information.

Script - Speed View

Choose Speed View to display the text of the script as if it were a single, continuous page, which means more of the text appears on screen. Speed View looks like Normal View but without any of the active components. See <u>Script - Speed View</u> for more information.

Index Card Panel

The Index Card panel is designed to approximate a common way scripts are developed, structured and annotated. Each card represents one scene.

A scene is defined as extending from the first letter of a scene heading to the last possible punctuation mark or letter before the next general, scene heading or transition element.

Cards are ordered in a left-to-right, top-to-bottom fashion. This section describes functionality that is specific to the Index Card panel. For discussion of functionality common to both the Index Card panel and the Scene panel, see <u>Scene Panels and Index Card Panels</u>.

The top line of each card contains the scene's scene heading, scene number (if any) and page number. Cards (scenes) may be added in both Index Cards views and the number of columns of cards viewed at any time may be changed. Index Cards may be viewed along with the Script (see following).

 Most functions and commands that are used to write or edit the script are not available in the Index Card panel. You must be in the Script panel to access them.

Index Card Panel Display Modes

The Index Card panel has two display modes, Summary and Script, which simulate the two sides of a physical index card. The Summary display is blank initially and available for you to type in notes pertaining to the scene.

Final Draft - [Airship - Script -- with card content]

Home   File   Edit   View   Format   Insert   Document   Tools   Production   Help

Normal Page Speed   Beat Board   Unsplit   Vertically   Show   Show   Hide   Hide ScriptNotes   Zoom Story   Classic
                        Index Cards   Horizontally Navigator Story Map Alts   Hide Ruler   Map   View
                        Scene View   Swap Panels   Show Invisibles

Views   Split   Show/Hide   Zoom

INT. BEDROOM - NIGHT p.8	INT. LIVING ROOM - CONTINUOUS p.8
can't sleep — DREAM SEQUENCE?	INTRO Deanna **Deanna should be wearing a yellow blouse
INT. CAPTAIN'S QUARTERS - DAY p.11	**EXT. AIRSHIP DECK - DAY p.13**
INTRO Captain Trish is scared of him	ATTACK!! should be fast-paced Trish wins the day.
INT. AIRSHIP - ENGINE ROOM p.17	**EXT. AIRSHIP p.19**
set up the necktie scene in Act 2 plant seeds of doubt in Trish's mind about Dax	straggler attack?

100% 100%

The Script side contains some of the script text from that scene.
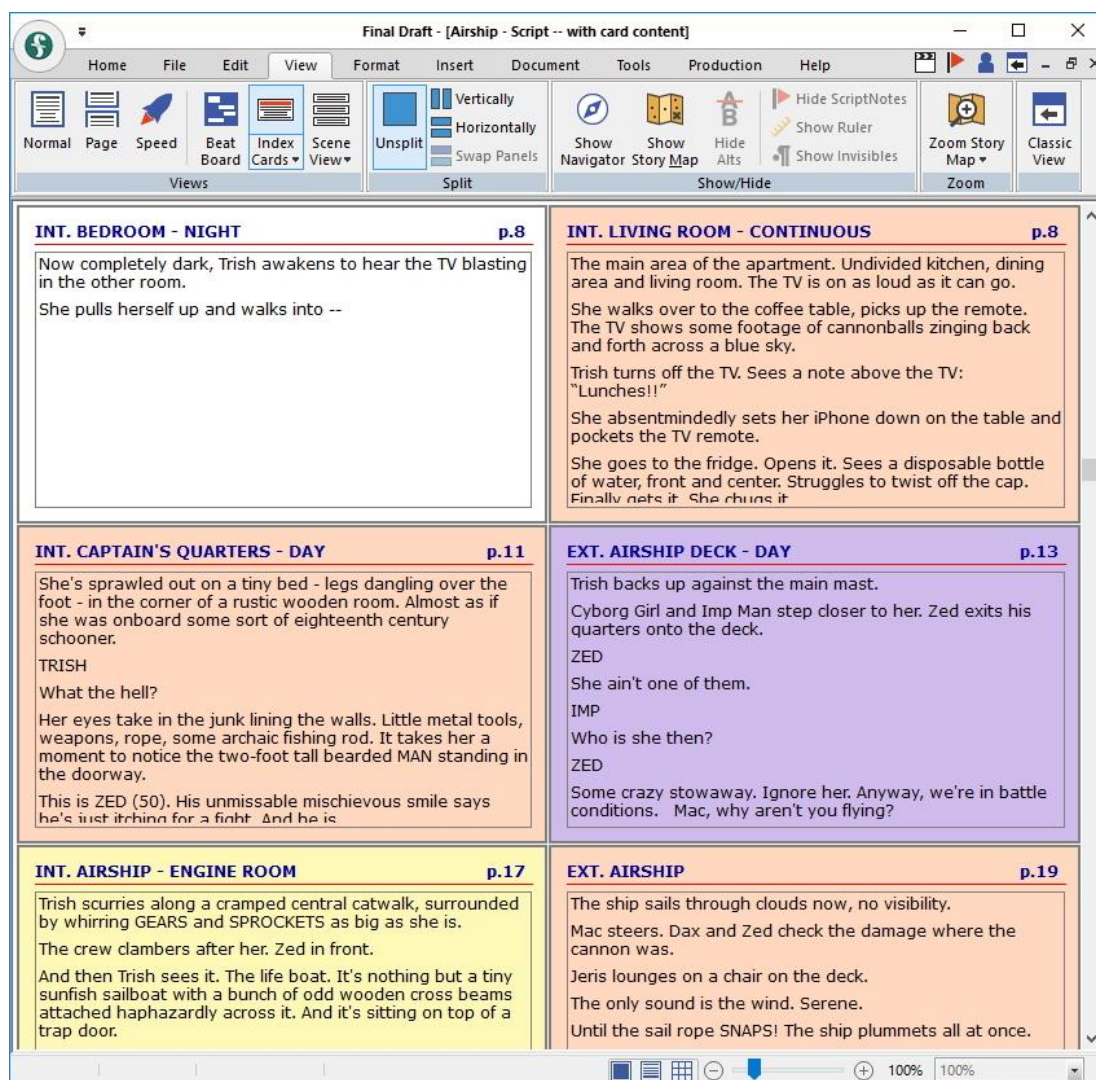
To change the display mode of an Index Card panel, go to the View menu and choose Index Cards - Script or Index Cards - Summary.

- or -

Right-click the mouse on any card and choose Script View or Summary View from the context menu.

Summary Cards

In addition to the scene heading, scene number and page number, the Summary cards contain any notes you've written pertaining to the scene.

Example: A useful Summary card might contain this text (without quotes): "Bob confronts Sue about the secret documents." This is a concise description of the story beat or plot point conveyed in this scene. Additional notes about what happens in the scene may also be added.

 TIP: Creating a set of Summary cards with one story beat or plot point per card may be a good way to structure a script, before you go to pages. Arranging and rearranging the cards until your story is exactly where you want it can mean less rewriting time.

To add summary text to an Index Card:

1. Click once in the summary area of an Index Card;

The cursor appears in the summary text area of the Index Card.

2. Type in any text;
3. Click anywhere else in the panel to apply the changes to the card.

Script Cards

The Script cards display text from the scenes in the actual script -- as much of the beginning of the scene as the card can hold.

The amount of text the card can hold depends on the size of the card, which depends on the <u>View > Cards Across</u> setting. If more cards are displayed, the cards are smaller and less text is visible.

Text in Script cards cannot be edited but the scene heading may be edited.

Editing the Scene Heading

You can edit the scene heading of a scene in either display mode of the Index Card panel.

To edit a scene heading in an Index Card:

 Click the scene heading in an Index Card;

The cursor appears in the scene heading text area of the Index Card.

2. Edit the scene heading.;
3. Click anywhere else in the panel to apply the changes to the card. Any changes made to the scene heading in an Index Card will be reflected in the actual script.

Changing Fonts and Font Size

Index Cards can use any font and font size available on your computer.

 The default font for the Index Card panel is Verdana 9.

 Changing the font/font size of the Index Cards does not affect the font/font size of the script.

NOTE *IMPORTANT: If you transfer your script to another computer, the font/font size might change due to unavailability of a particular font/font size on the second computer.*

To change the font and font size of Index Cards, choose *Format > Font*.

The Index Cards appear in the selected font and size. The font changes for all the text in all the Index Cards in the script. You cannot change the font for individual index cards or ranges of text in the summary.

Printing Index Cards

You can print the Index Card panel to actual index cards, regular paper or special card stock made by Avery and other vendors.

To print Index Cards:

1. Choose File > Print Cards;
2. Set the options as desired;
3. Click OK.

The standard Print dialogue appears.

4. Choose the number of copies to print, page range, etc.;
5. Click OK.

NOTE *The current display mode of the Index Card panel (Summary or Script) prints.*

Print Cards dialogue

The Print Cards dialogue allows you to configure how the cards will print.
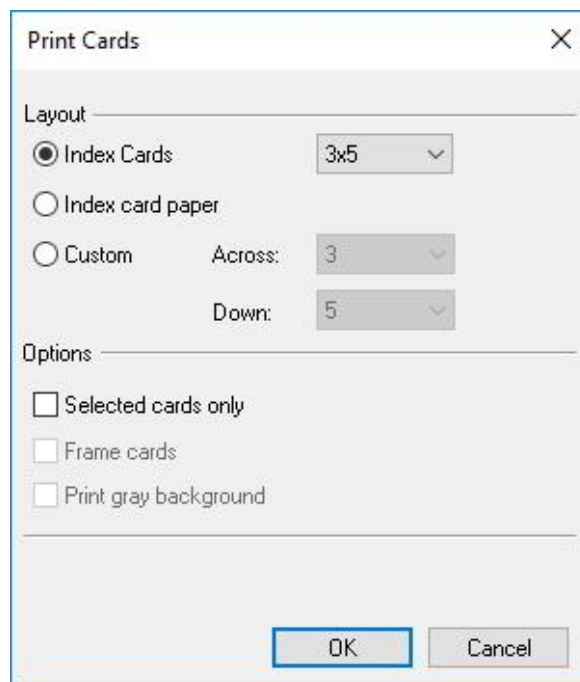
Layout

Index Cards

Selecting this option allows you to print on actual index cards. You can choose to print on either 3x5 or 4x6 index cards.

Index Card Paper

This option allows you to print to pre-cut perforated index card stock.

Custom

This option allows you to print to custom-size paper. When you choose this option, the Across and Down adjustment pop-up lists become available so you can set the number of cards that will print on a page. Since all printers are different, some experimenting and test prints may be necessary to get the desired results.

To change the number of cards that will print on a sheet, enter or select numbers in the Across and Down pop-up lists. You can choose File > Print Preview to view how cards will be printed.

Options

Selected Cards Only

If you select this option, only the selected cards in the panel print.

Frame Cards

If you select this option, each card prints with a black border around it.

Print Gray Background

If you select this option, a gray background prints behind the cards.

To print on index cards

1. Select the Index Card layout option;
2. Select "3x5" or "4x6" from the Card Size dropdown;
3. Click OK and the standard Print dialogue appears;
4. Make sure you place the index cards in the manual feed tray of your printer. See your printer's documentation for instructions on using the manual feed tray to print small paper sizes;
5. Click OK/Print in the Print dialogue.

> *Some printers are unable to print on paper as small as 3x5 (or even 4x6) index cards.*

Index Card Context Menu

Right-click anywhere in the panel to access the Index Card panel context menu.

Summary View/Script View

These menu items allow you to toggle between Summary View and Script View. The active view will have a check-mark next to it.

Insert New Scene

Allows you to create a new Index Card. See Insert New Scene.

Insert Non-Speaking Character

See Insert Non-Speaking Character.

Send to Script

See Send to Script.

Scene Colors

The Index Card panel context menu contains items for changing the selected scene's color.

Scene Panel

Similar to the [Index Card Panel](#), the Scene panel also gives you a scene-only view of your project. Each row in the Scene panel contains a scene's scene heading, the first line of action, the scene title (if you have entered one) and the first line of the scene summary (if you have entered one).

Scene Panel Fields

You can choose to hide or show the scene title, summary and/or action in the Scene panel. Hiding one or more of the Scene panel items reduces the height of each row which allows more scenes to become visible on the screen.

To hide the Action / Scene Title / Summary, right-click anywhere in the panel and choose Hide Action / Scene Title / Summary from the context menu.
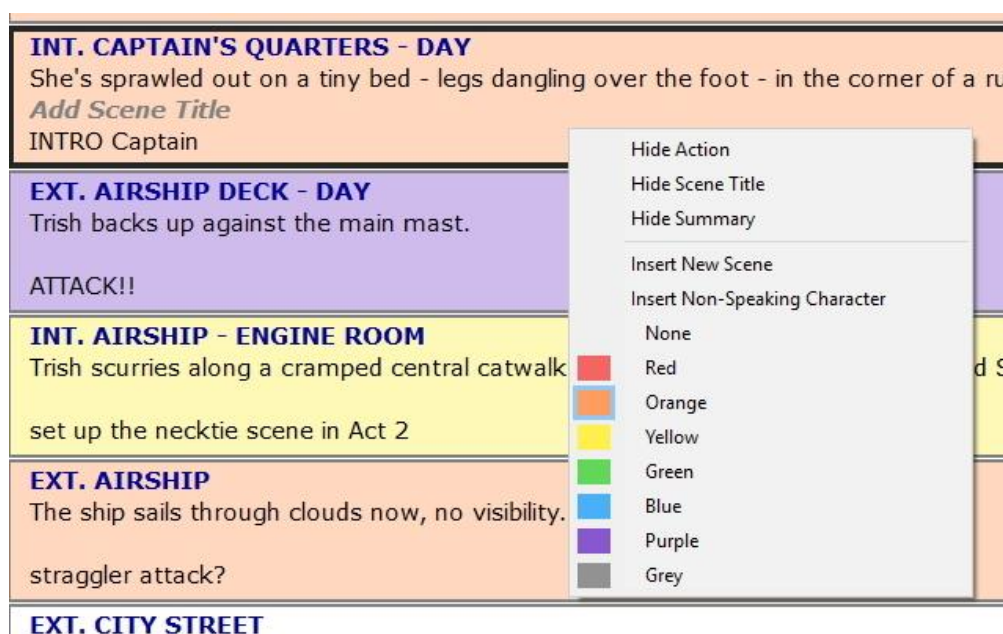
The View > Hide Action / Scene Title / Summary menu item now changes to View > Show Action / Scene Title / Summary and the context menu now has a Show Scene Title / Action / Summary command instead of a Hide Scene Title / Action / Summary command.

Note: Hiding or showing Action / Scene Title / Summary text applies to all scenes; changing a color applies only to the selected scene.

 You cannot hide the scene heading in the Scene panel.

Editing Scene panel fields

You can edit the Scene Heading and Scene Title in the Scene panel.

To edit the Scene Heading of a scene in the Scene panel:

 Select the scene you wish to edit;

1. Click once on the Scene Heading;
2. Enter or change the text;
3. Click anywhere else in the panel to apply the changes to the scene.

To edit the Title of a scene in the Scene panel:

Click once on the Title;

1. Enter or change the text;
2. Click anywhere else in the panel to apply the changes to the scene.

> *NOTE You cannot edit the action row in the Scene panel.*

> *NOTE When you select a scene, the editable fields display ghosted grey text that indicates where you can type.*

Tab key

You can edit the next or previous editable section in the Scene panel by hitting the Tab key to move to the next section or Shift + Tab to move to the previous editable section. If you have made changes in the current editable area, when the Tab key is pressed those changes are applied to the scene.

Scene Panel Context Menu

Right-click anywhere in the panel to access the context menu. In addition to menu items for hiding or showing Action / Scene Title / Summary text, it has:

Insert New Scene

Allows you to create a new Scene row.

Scene Colors

Allows you to change the selected scene's color. The scene will retain this color in both Index Card views as well.

Printing the Scene Panel

Like the Index Cards, you can also print the Scene panel.

To print the Scene Panel:

Choose Home > Print or File > Print;

1. Choose print settings;
2. Click OK (or Cancel).

Scene Panels and Index Card Panels

Both the Index Card panel and the Scene panel share many functions that work the same way. This section describes those functions for both types of panels.

Selecting Scenes

You can select more than one scene using the mouse by holding down the Shift or Control keys when you click on a scene.

To select a range of scenes using the mouse

1. Click on a scene you want to be either the start or the end of the range of scenes you wish to select;
2. Hold down the Shift key and click the scene you want to be the other end of the range of scenes you wish to select.

The range of scenes between and including the two scenes you clicked on are selected.

To select individual scenes or add a scene to the set of selected scenes

Hold down the Control key and click an unselected scene. The scene you clicked on is added to the set of selected scenes.

To remove a scene from the set of selected scenes

Hold down the Control key and click a selected scene. The scene you clicked on is removed from the set of selected scenes.

To select all scenes

The Edit > Select All command selects all the scenes in the script. You can also select all scenes with the keyboard using Control + A.

Rearranging Scenes

Because many scenes are viewed at once, it's easy to rearrange them. Scenes can be repositioned by selecting a scene or scenes then dragging and dropping them to a new location.

Any changes made will be reflected in the arrangement of the script.

To reposition scene(s):

1. Select the scene or scenes to be moved;
2. Hold down the mouse button and drag the selected scene(s);

An indicator appears showing you where the new scenes will be dropped if you release the mouse button;

3. Release the mouse button.

The selection moves to the desired location. The other scenes shuffle to reflect the new order.

You can also rearrange scenes with the standard Cut, Copy, Delete and Paste commands available in the Edit menu. The Delete command removes all the selected scenes. The Cut command removes the selected scenes and puts them on the operating system's clipboard. The Copy command puts the selected scenes on the clipboard but does not remove them from the script. The Paste command inserts the scenes on the clipboard where the blinking cursor is positioned.

Keyboard Navigation

You can use the keyboard to navigate among the scenes in the Scene panel or Index Card panel just as you can in the Script panel for words and characters.

If you have selected multiple scenes, then the **current scene** is the last scene that you added to the selection, and the **anchor scene** is the first scene that you selected.

If the script is in Scene View, the following key combinations that refer to selections within rows will not apply.

Arrow Keys

The Left Arrow key selects the previous scene and the Right Arrow key selects the next scene in the sequence.

The Up Arrow key selects the scene in the same column as the current scene in the previous row. The Down Arrow key selects the scene one row down.

The Shift + Right Arrow key combination selects the current scene and following scenes one at a time. The Shift + Left Arrow selects the current scene and previous scenes one by one.

The Command + Up Arrow key combination selects the first scene in the view and the Command + Down Arrow key combination selects the last scene.

Home and End keys

The Control + Home or End key combination selects the first or last scene.

The Shift + Home or End key combinations selects the range of scenes from the current to the first or last scene.

Page Up and Page Down Keys

The Shift + Page Up key combination scrolls the panel up one view, where a view is as much vertical space that is visible in the panel, and extends the selection to the scene one view up from the current scene. The Shift + Page Down key combination scrolls the panel down one view and extends the selection to the scene one view down from the current scene.

Insert New Scene

This command is only enabled when the active panel is an Index Card panel or a Scene panel.

To insert a new scene:

Select Document > Insert New Scene from the main menu or select Insert New Scene from the Scene panel context menu right-click.

The new scene is inserted after the currently selected scene. If no scene is selected, the new scene is inserted at the end of the script.

Double-click to Go To Scene

If you double-click on a scene in an Index Card panel or Scene panel and the window is split, you go tot he scene you clicked on in the inactive panel, and that panel becomes active.

- If the inactive panel is a Script panel, the cursor goes to the beginning of the scene and the script panel scrolls to keep the cursor in view;
- If the inactive panel is a Scene panel or Index Card panel, the scene corresponding to the one you clicked on is selected and the panel scrolls to keep the selected scene in view.

Coloring Scenes

You can assign any scene in a script a color, which makes the corresponding scene in the Scene panel or Index Card panel appear in that color. By default, a new scene has no color.

To color a scene:

Click on the scene in the Scene panel or Index Card panel you wish to color;

1. Select Tools > Navigator and choose the Scenes section (if it not is already showing);
2. Select a color from the color chooser in the Scene Properties Inspector;

   - or -

3. Right-click on the panel and select a color from the context menu;
4. The selected scene now displays in that color;
5. You can change the color of multiple scenes at the same time.

To color multiple scenes:

1. Select more than one scene in the active Scene panel or Index Card panel (see Selecting Scenes, above);
2. Select Tools > Scene Properties to show the Scene Properties Inspector if it is not already showing;
3. Select a color from the color chooser in the Scene Properties Inspector.

   - or -

1. Right-click on the panel and select a color from the context menu;
2. All of the selected scenes now display the new color.

Send to Script

Copies a scene's summary text into that scene in the script. The text becomes a new action paragraph at the end of the scene.

To copy a scene summary into the scene in the script

3. Select the scene you want to copy the summary from. You can select more than one scene;

4. Right-click on one of the cards and from the context menu choose Document > Send to Script;

 - or –

3. Go to Insert > Send to Script;
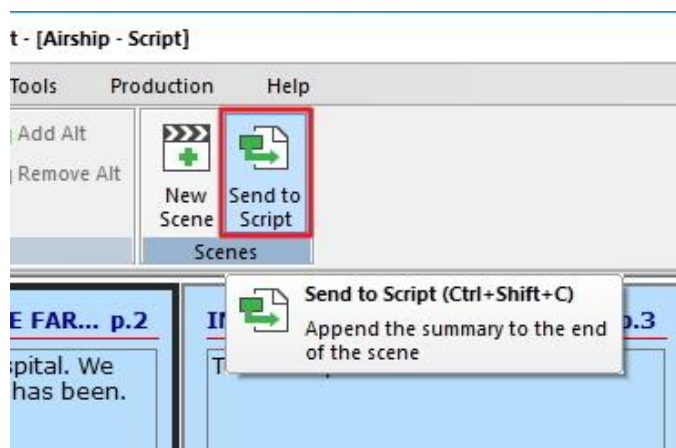
 - or –

4. On the keyboard press Control + Shift + C.

The summary text for each selected scene becomes an action element after that scene's scene heading. If there is already content in the scene, the summary information will be added as an action element at the end of the scene.

Split (Horizontally/Vertically), Unsplit, Swap

These commands determine how different panels will be displayed and arranged. They are all parts of Final Draft's Panels System.

The contents of each panel is determined by the View menu commands - the three Script commands, the two Index Card commands and the Scene command (see View Menu).

*   Any single panel or combination of two panels may be displayed at once;

*   The exact size and position on-screen of the panels may be changed;

*   When a script is saved, the current Panels configuration is saved as well;

*   When you have two panels visible and one of the panels is an Index Card panel or a Scene panel, you can navigate to a scene in the other panel by double-clicking on a scene in the Index Card panel or Scene panel. In other words, when you double-click on a scene, the panels are synched so that the same scene is in view in both panels.

To Split Panels:

1. Choose Home > Split Horizontally or Vertically or View > Split Horizontally or Vertically, or select one of the tools in the segmented Split toolbar button;
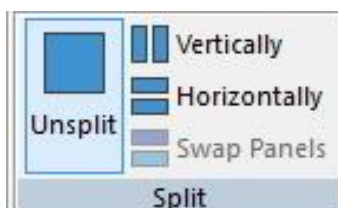
Whichever View is currently onscreen (Script, Index Cards or Scene View) will now appear in two panels. For example, if Script - Page View is onscreen, choosing Home > Split Vertically or View > Split Vertically would result in both panels containing script pages.

2. Select one of the panels by clicking in it; a selection box appears around the active panel;

3. Go to the View menu and choose another view for the active panel (Script, Cards or Scene view) or click at the bottom-right of the screen to select another view (in this example, Index Cards - Summary):
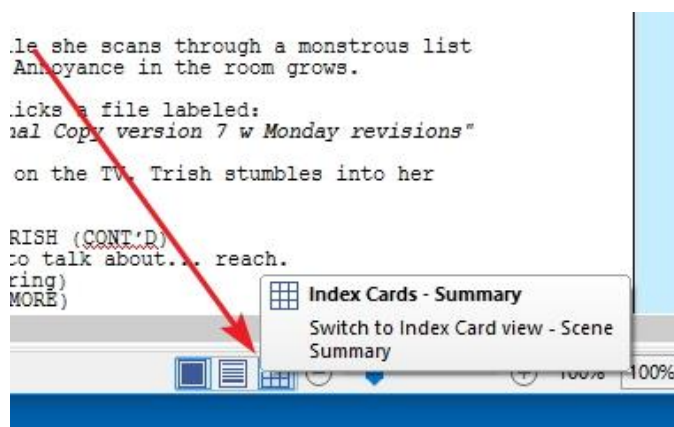
The contents of the active panel will be changed to the chosen view.

You can manually resize the panels by clicking and dragging the Splitter (usable when the cursor is hovered over the dividing line between the two panels and becomes the double arrow) and the Resize Box. You can adjust the panels to suit your screen and panel configuration.
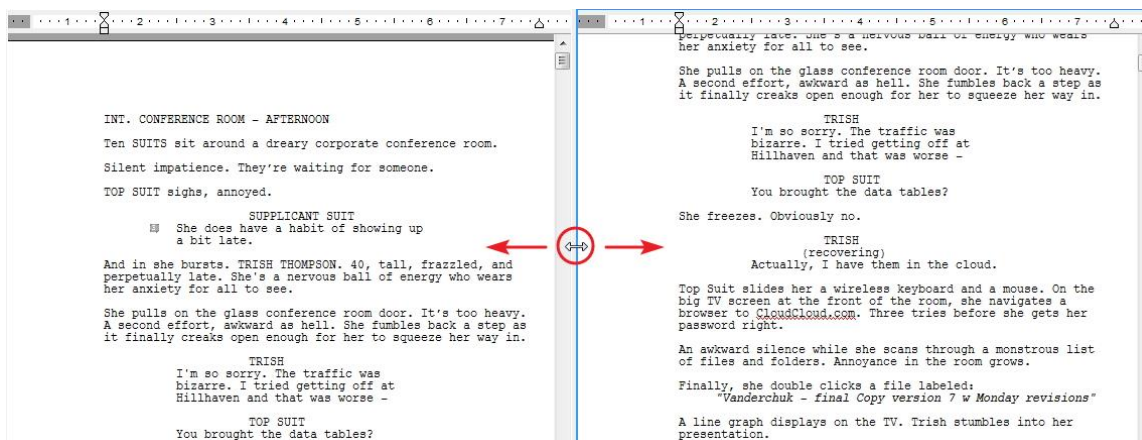
NOTE *When a script is saved, the current Panel configuration will be saved as well, whether it is a single panel or multiple panels.*

Unsplit Panels

Hides one of the panels. This command is disabled if only one panel is displayed.

To hide a panel:

1. Select the panel that will remain displayed;
2. Choose Home > Unsplit Panels or View > UnSplit Panels, or select the Unsplit button in the toolbar.

The panel that is not selected will be hidden and the selected panel will resize to fill the screen.

Swap Panels

Reverses the position of the displayed panels. This command is disabled if only one panel is displayed.

To change the order of the panels, choose View > Swap Panels and the panels will switch sides.

Additional Script Views and Panels Notes

Script Views in Both Panels

Whichever Script view you have in one panel (Normal, Page or Speed) will also be the view in the other panel. It is not possible to display, for example, Normal View in one panel and Page View in the other.

Script Views with Other Views

You can change the Script View between Normal, Page and Speed without affecting the display of either of the Index Cards or Scene Views.

Toolbars

The Ribbon and the Classic Toolbar view provide quick and easy access to commands without having to pull down any menus or press key combinations. Many functions can also be performed using menu commands and/or key combinations. You can modify the commands that appear on the toolbar.

- The Ribbon Menu
- Recent Items -- Exit
- Classic View
- Status Bar
- View Mini-Bar

The Ribbon Menu

Final Draft 10's default view is the Ribbon toolbar, which contains groups of icons that in the past were contained in menus.

To hide the Ribbon menu and replace it with the Classic menu and toolbar configuration, click the orange Classic icon in the Accessories toolbar at the upper right of the Ribbon menu.

To hide the Classic view and replace it with the Ribbon toolbar, go to View > Switch to Classic View.

To minimize the Ribbon and leave the Quick Access toolbar, choose that option from the Quick Access toolbar menu.

Recent Documents / Exit

In the upper left corner of the application window is a popup menu that displays the last opened files.
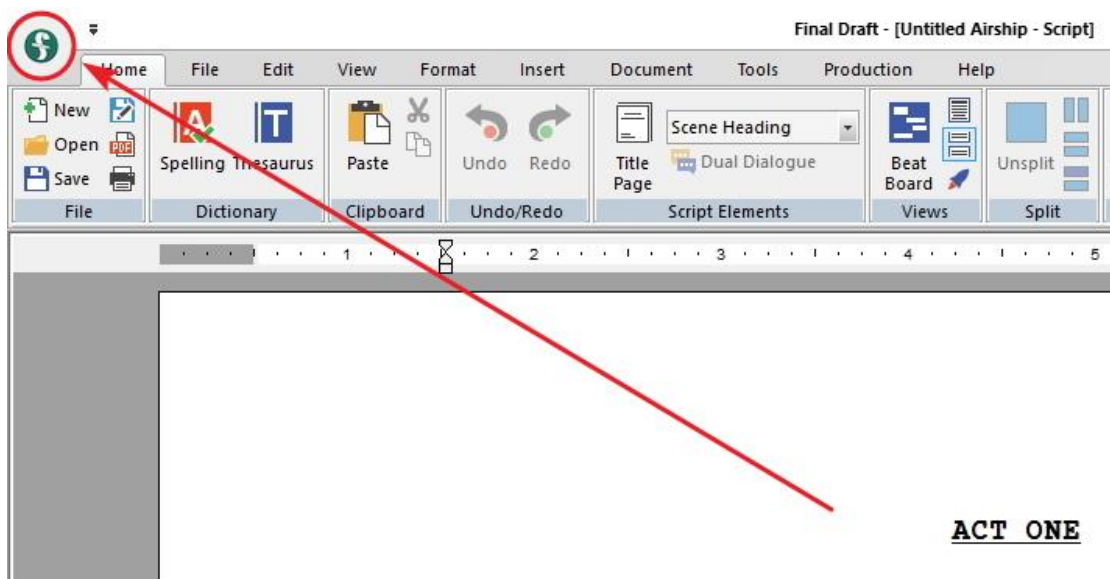
Click the desired file to open it or press the appropriate number key on your keyboard to open it.
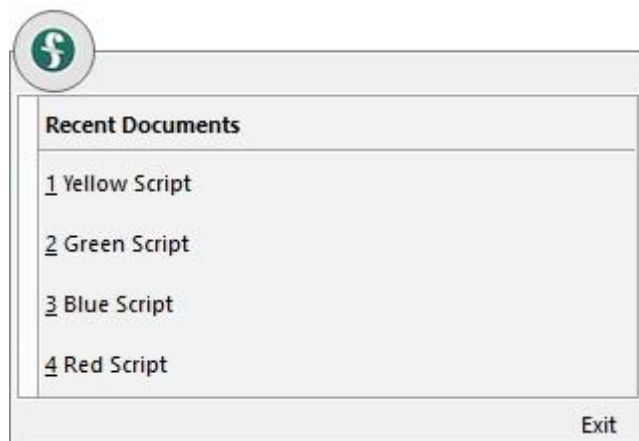
You can close Final Draft by opening this popup menu and clicking Exit. You will be prompted to save any unsaved documents.

The Quick Access Toolbar

The Quick Access toolbar is a small, customizable toolbar that allows you to add frequently-used commands.
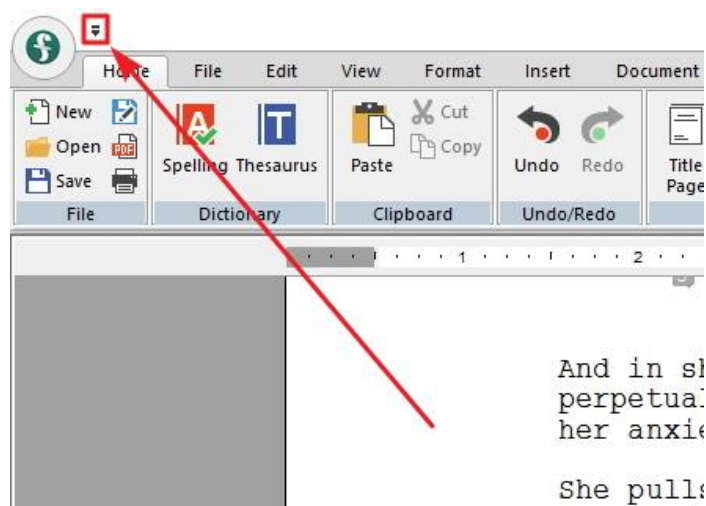
To customize it, click the down-pointing arrow and this menu is displayed:
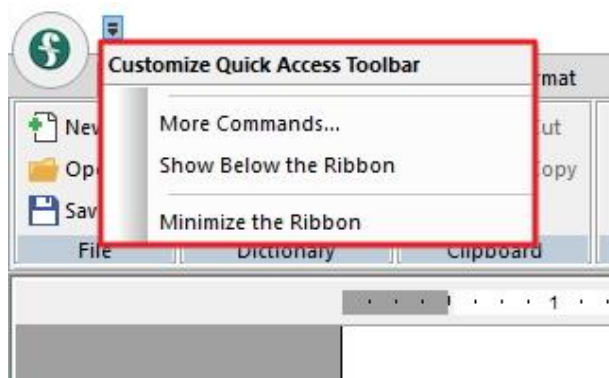
Choose More Commands and this sheet is displayed. Click the first dropdown menu and choose the command category -- in this example, the command we want is Revert Paragraph, which is in the Format category:
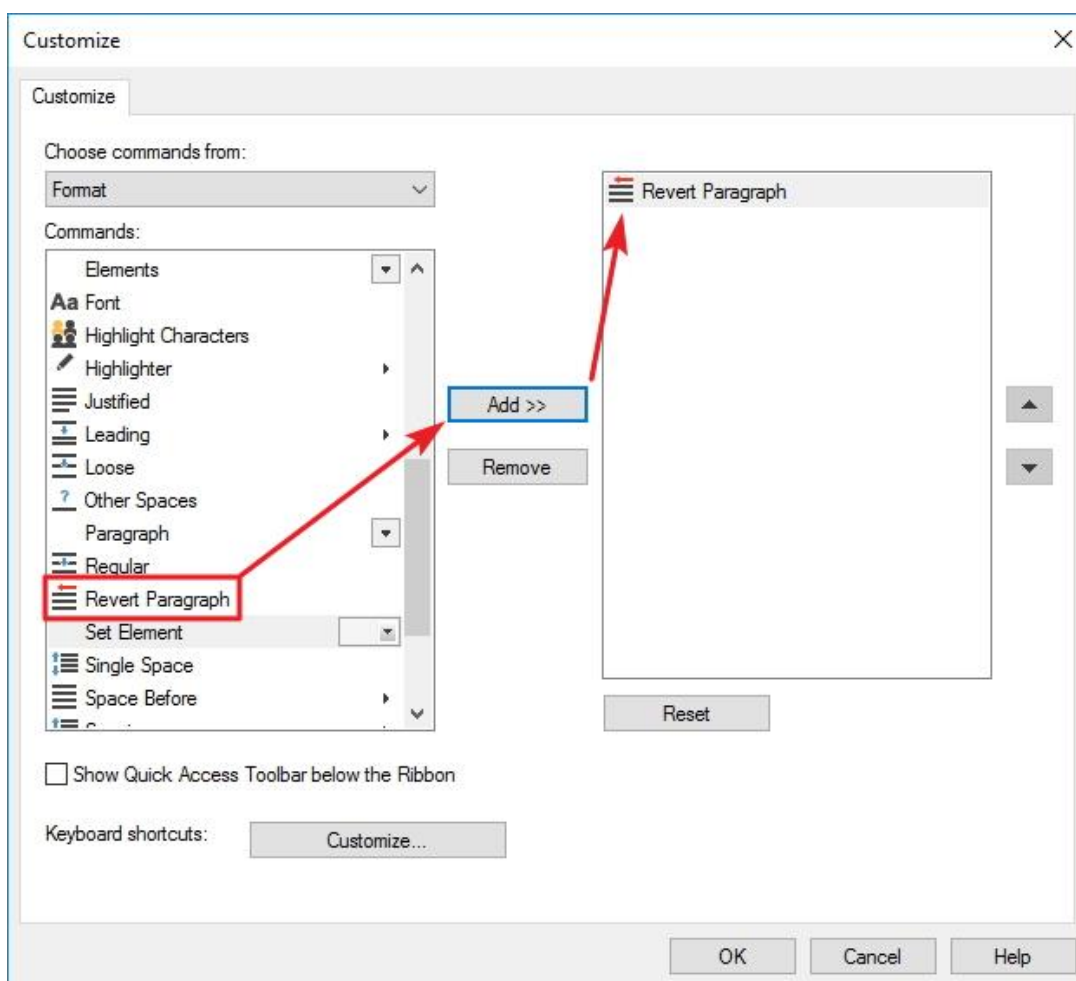
Choose Revert Paragraph and click Add. The Revert Paragraph icon will be added to the Quick Access Toolbar.

You can adjust the order of icons in the toolbar by moving one or more up or down via the Up / Down arrows on the right of the window.

To remove all additional icons from the Quick Access Toolbar and return it to the default set, click Reset. Additional icons can be added again, if desired.

The Quick Access Toolbar may be displayed below the Ribbon instead of above it. Check that box to reposition it.

To change a keyboard shortcut combination, click Customize and the [Keyboard Customization](#) dialogue will appear.

Element Dropdown Menu

The Element dropdown menu serves two functions. The first indicates the element type of the paragraph in which the cursor is currently positioned. In this example, the cursor is in the paragraph that starts with "Wheat fields." This paragraph is an Action paragraph.
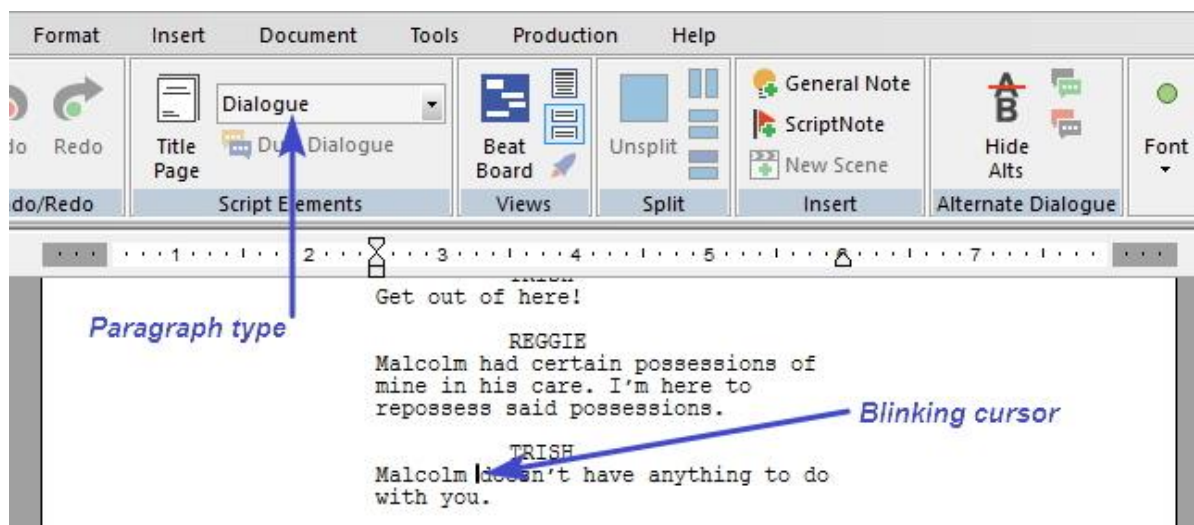
The second function is to change the element type of the paragraph in which the cursor is currently positioned, if necessary. See [Reformatting a Single Paragraph](#).

Status Bar

At the bottom left of each script window is a display of information about the script and the paragraph in which the cursor is currently positioned.

Scene number

Indicates the scene number of the paragraph in which the cursor is currently positioned. This information is not available when the script's scenes have not been numbered.
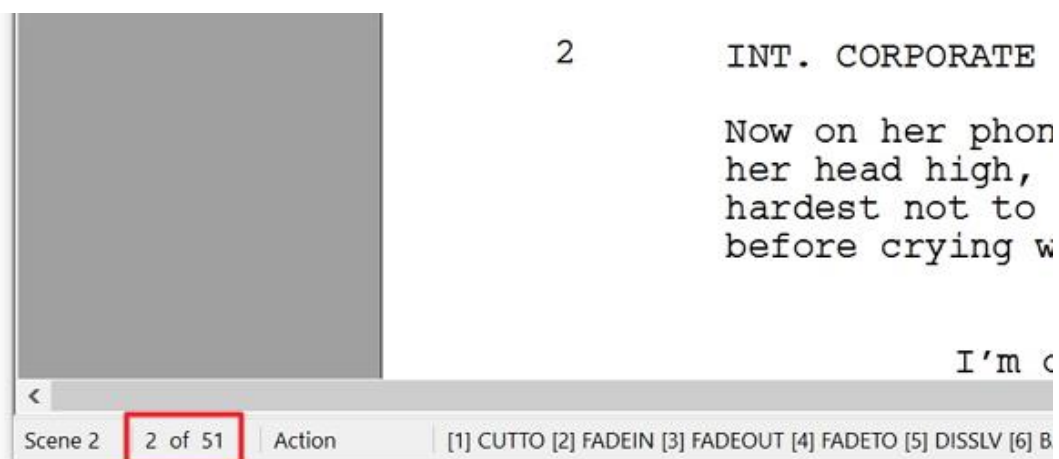
Page *X* of *Y*

Indicates the number of the displayed page and the total page count.
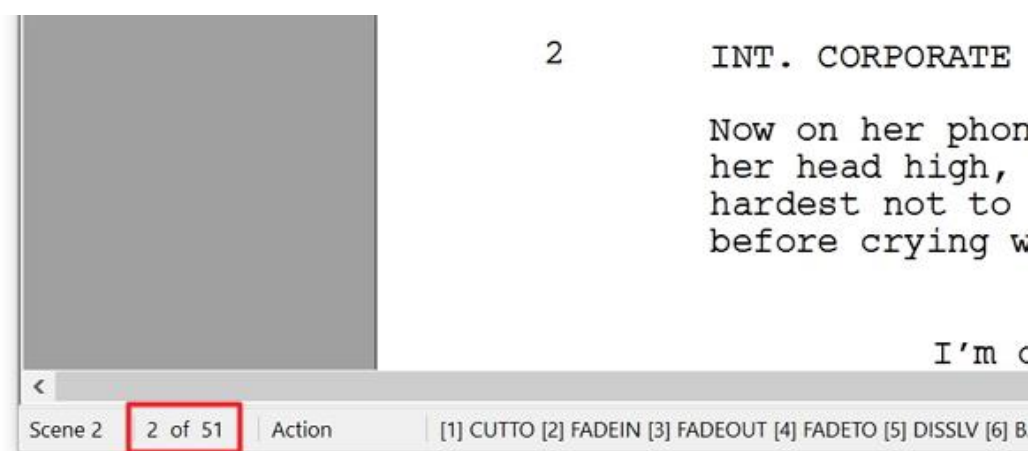
Element Dropdown menu

Indicates the element type of the paragraph in which the cursor is currently positioned.
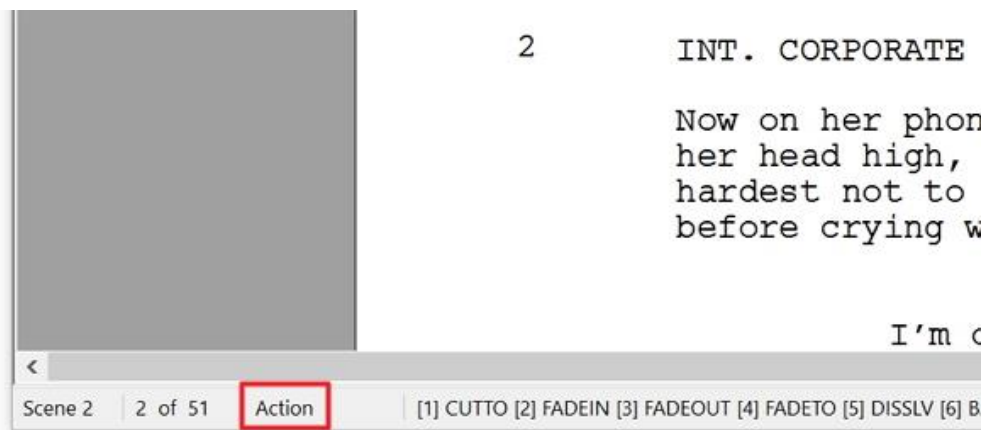
Tab / Enter key information

Indicates which new element will be inserted when the Tab or the Return key is pressed.
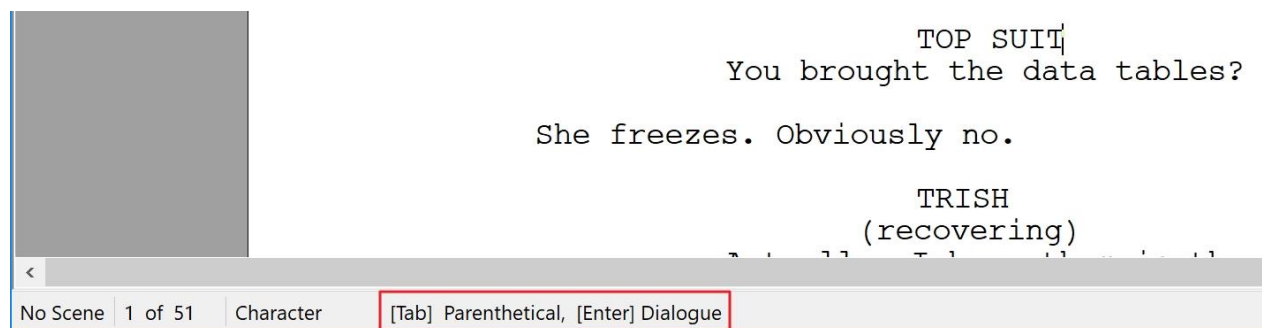
If the blinking cursor is not at the end of a paragraph waiting for a Return or Tab keystroke, the Status Bar will read "Ready."

All components of the Status Bar, including the View Mini-Bar, can be displayed or hidden by right-clicking anywhere on the Status Bar and checking or unchecking the components to be displayed or hidden.
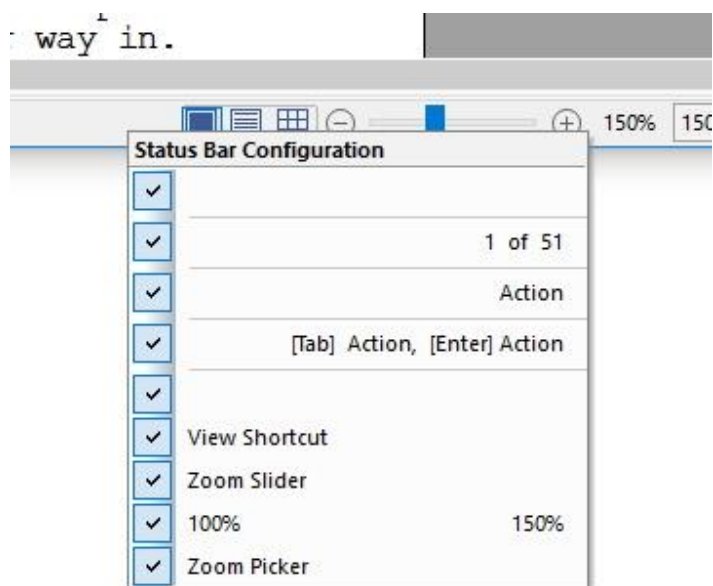
Macros

The macro name is the abbreviation displayed in the status bar at the bottom of the script window when either the Control + [number] or Control + Alt + [number] or Control + Alt + Shift + [number] keys are pressed.

Control:

[0] General [1] Scene Heading [2] Action [3] Character [4] Parenthetical [5] Dialogue [6] Transition [7] Shot [8] Cast List [9] New Act [:] End of Act [;] Segment Title

Control + Alt:

[1] INT [2] EXT [3] I/E [4] DAY [5] NIGHT [6] SUNRISE [7] MAGIC [8] CONT [9] INTER [0]

Control + Alt: + Shift:

[1] CUTTO [2] FADEIN [3] FADEOUT [4] FADETO [5] DISSLV [6] BACKTO [7] MATCHCUT [8] JUMPCUT [9] FBLACK [0]

See the Macros section for more information.

View Mini-Bar

In the lower-right corner of the application window is a set of icons designed to make changing the view of the open documents easier.

The first set of icons allows you to switch between Page View, Scene View and Index Cards - Summary view. Click one to replace the current view with the selected view.

The Zoom slider allows you to resize the page to any magnification you choose (expressed as a percentage). Click and hold the slider and move it left to reduce the page display, right to enlarge it

- or -

Click the minus sign on the left to reduce the page display or click the plus sign on the right to enlarge it.

This function is only available when the document is in Page View (that is, this slider will not resize a Card or Scene view).
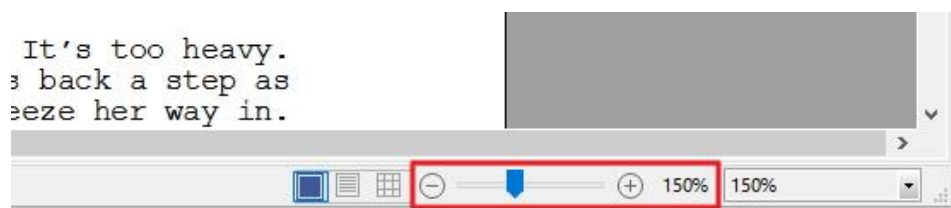
The Zoom popup menu allows you to choose a pre-set magnification size. You may also type a value between 50-300 and press Enter. The script page will be resized to that percentage.
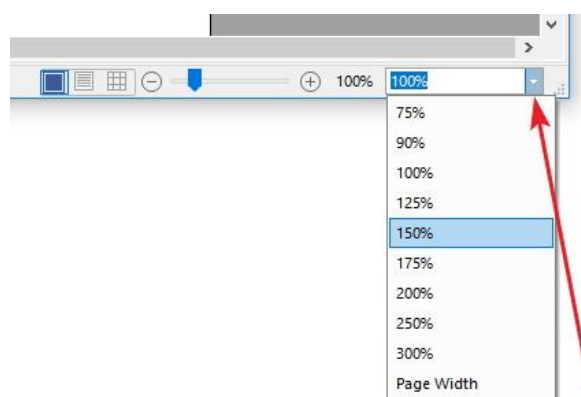
All components of the Status Bar, including the View Mini-Bar, can be displayed or hidden by right-clicking anywhere on the Status Bar and checking or unchecking the components to be displayed or hidden.

Classic View

Final Draft 10's default view is the Ribbon, which contains groups of icons that in the past were contained in menus.

To hide the Ribbon menu and replace it with the Classic menu and toolbar configuration, click the Classic icon in the Accessories toolbar at the upper right of the Ribbon menu.

To hide the Classic view and replace it with the Ribbon toolbar, go to View > Switch to Classic View.

See Classic Menus for more information.

Classic Menus

Final Draft 10's default view is the [Ribbon](#), which contains groups of icons that in the past were contained in menus.

To hide the Ribbon view and replace it with the Classic menu and toolbar configuration

Click the Classic icon in the Accessories toolbar at the upper right of the Ribbon menu.
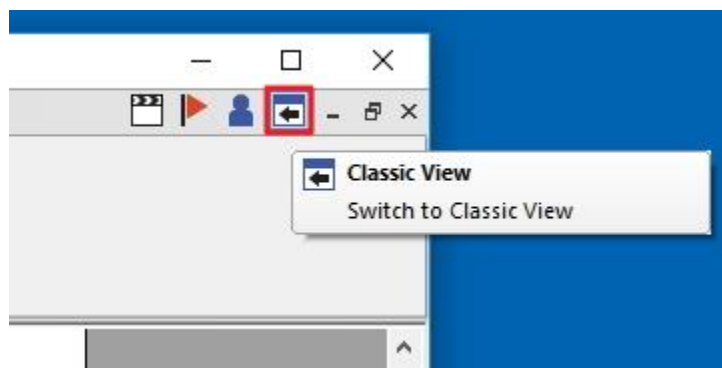
To hide the Classic view and replace it with the Ribbon view

Go to View > Switch to Classic View.

The Classic Toolbar view displays icons in rows that can be undocked and turned into floating tool palettes. These tool palettes can be positioned anywhere on the screen.

Each document window has a separate toolbar that is docked to that window.

Toolbars provide quick and easy access to commands without having to pull down any menus or press key combinations. Almost every toolbar function can also be performed using menu commands and/or key combinations. You can modify the commands that appear on the toolbar. There are multiple toolbars, each of which you can choose to show or hide, or reposition.

To hide the Classic view and return to the default Ribbon view

Go to View > Switch to Ribbon View.

File

[New](#)
[New from Template](#)
[Open](#)
[Close](#)
[Save](#)
[Save As](#)
[Save as PDF](#)

Export
Backup
Revert
Print Preview
Print
Register Script
Recent file list
Exit

Edit

Undo
Redo
Cut
Copy
Paste
Delete
Select All
Select Scene
Find
Go To
Find Selection
Replace Character

View

Script - Normal View
Script - Page View
Script - Speed View
Beat Board
Scene View
Index Cards - Script
Index Cards - Summary
Cards Across
Hide/Show Action
Hide/Show Scene Title
Hide/Show Summary
Show / Hide Alts
Show / Hide Invisibles
Show / Hide Ruler
Show / Hide ScriptNotes
Show / Hide Story Map
Scene View Commands
Split (Horizontally/Vertically)
Swap Panels
Unsplit Panels
Toolbars Submenu
Zoom
Switch to Ribbon View

Format

Elements

Cast List Element Options
Highlight Characters
Font
Alignment
Spacing
Space Before
Leading
Dual Dialogue

Insert

Add Alt
Remove Alt
New Beat
New Structure Point
Page Break
New Scene
Bookmark
ScriptNote
General Note
Label
Nonspeaking Character
Send to Script

Document

Page Layout
Header and Footer
Mores and Continueds
Watermark...
Title Page
SmartType
Macros
Bookmarks
Change Target Script Length

Tools

Spelling
Thesaurus
Speech Control
Assign Voices
Reports
Names Database
Reformat
Format Assistant
ScriptCompare
Show / Hide Navigator
Collaboration
Customize
Options

Production

Scene Numbers
Edit Scene Numbers
Omit Scene
Revisions
Revision Mode
Mark Revised
Clear Revised
Lock Pages
Unlock "A" Pages
Unlock All Pages
Locking Tools Submenu

Window

Cascade
Tile

Help

Final Draft User Guide
What's New
Sample Scripts
finaldraft.com
Check for Updates
Submit Feedback
Register Online
Activate/Deactivate
Get Help
About Final Draft

Toolbars Submenu

Located in the View Menu, the Toolbars submenu contains menu items to show and hide the available toolbars (,) and the status bar.

If you show many of the toolbars at once, there will be some duplication of functions.

To Hide (or Show) any of the toolbars

Choose View > Toolbars > [name].

The designated toolbar either disappears or reappears. A check mark on the menu indicates that a toolbar is visible.

Customizing Classic Toolbars

On the right end of each toolbar is a down-pointing arrow...
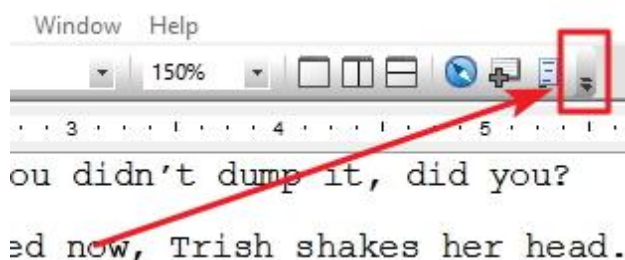
...which, when clicked on, opens an Add or Remove Buttons menu. Position the cursor on this menu and a submenu will appear with two items: Standard and Customize.

The Standard menu

Position the cursor on this menu and a list of available icons will be displayed. Icons currently part of the toolbar will have a check on the left; to add an icon to the toolbar, check its box. To remove an icon from the toolbar, uncheck its box.
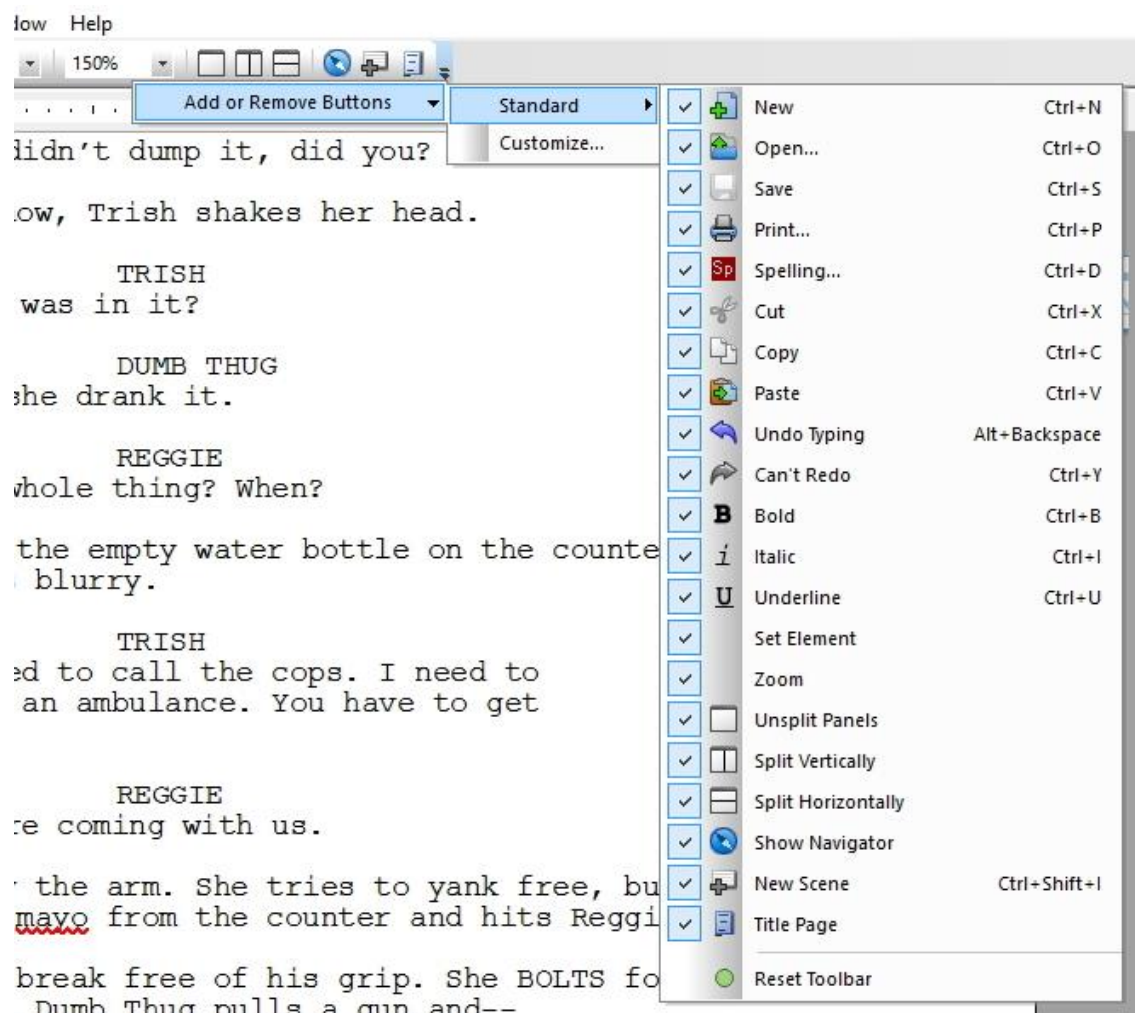
The Customize menu

Select the Customize command here or under View > Toolbars > Customize to show the Customize dialogue. In the Customize dialogue you can customize the contents of each toolbar and even create new ones.

Commands Tab

The Commands tab contains a list of toolbar categories and a list of commands for the category you select. When the Commands tab is visible, you can add commands to a toolbar and remove commands from a toolbar that is visible.
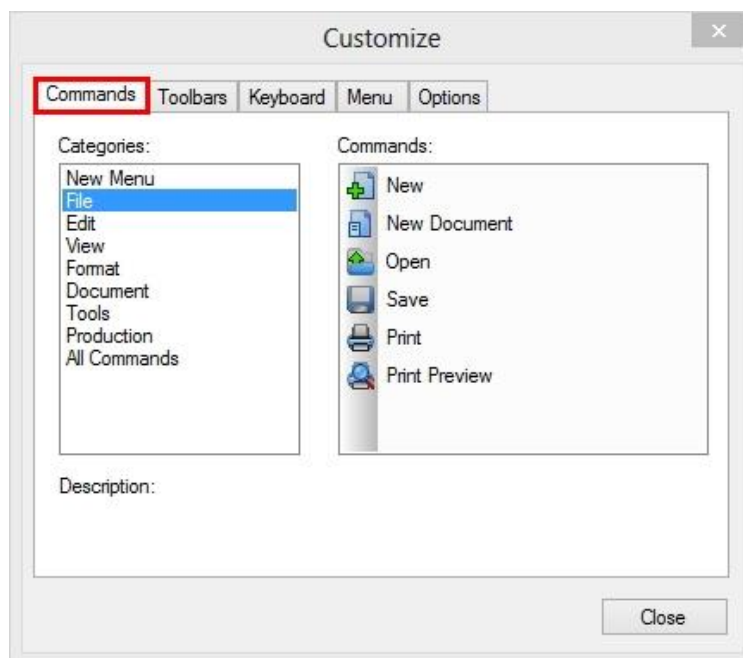
You can change the commands in any visible toolbar when the Commands tab of the Customize dialogue is selected.

To add a command to a visible toolbar

1. Select the Category that contains the command you wish to add to a toolbar;
2. Drag the command you wish to add from the Commands list and drop it at the desired position on the toolbar.

To remove a command from a visible toolbar

1. On the toolbar, click and drag an item off the toolbar;
2. Release the mouse button.

Toolbars Tab

The Toolbars tab contains options for showing and hiding toolbars and resetting toolbars back to their default configuration.
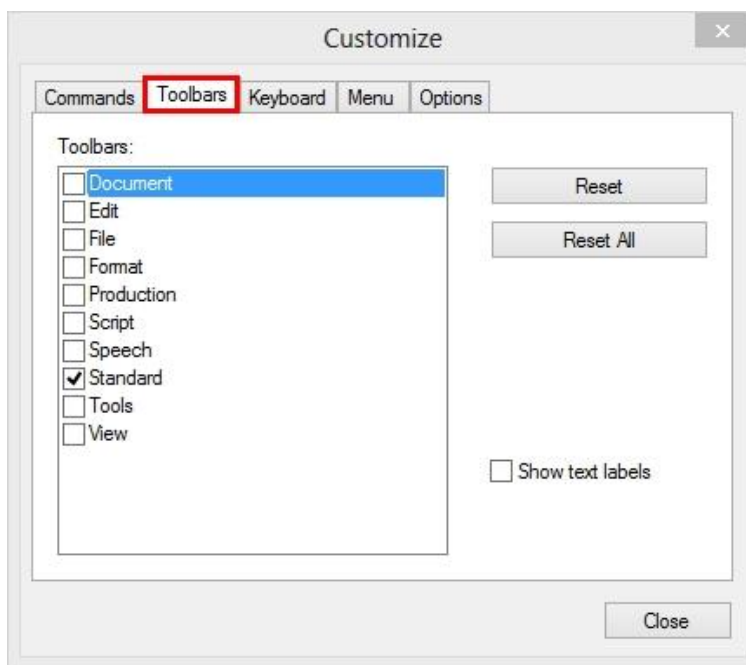
The Toolbars list shows all the toolbars available in Final Draft. A check next to the item indicates that the toolbar is currently visible.

To show or hide a toolbar

Check or uncheck one of the items in the Toolbars list. You can immediately see the effect in the main window.

To reset a toolbar to its default configuration

Select the toolbar in the Toolbars list and click Reset.

The toolbar immediately reverts to its default configuration, which means it contains only its default set of buttons. Reset All reverts all of the toolbars (visible or not) back to their default configuration.

To show icon text labels

Check Show Text Labels to show captions in the toolbar buttons under the icons:
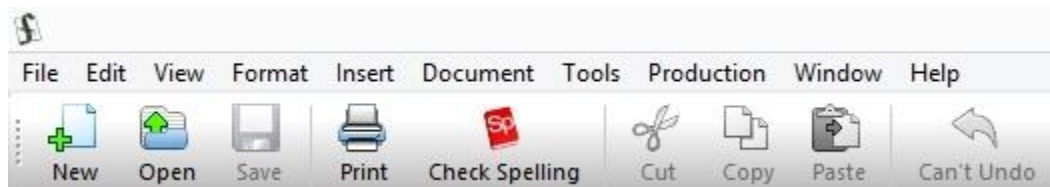
Keyboard Tab

The Keyboard tab of the Customize dialogue allows you to set or change accelerator keys for all the menu commands (and some others).
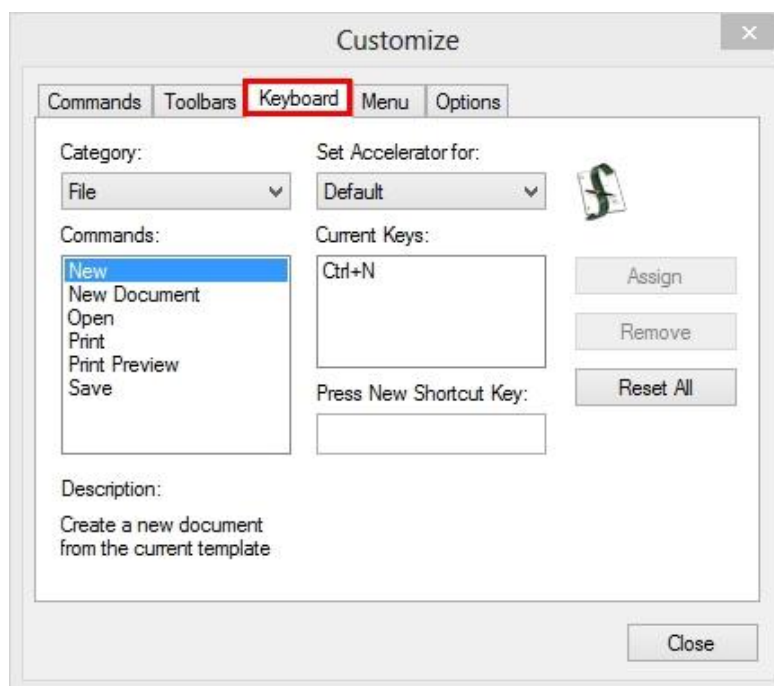
To add or change an accelerator key

1. Select a category from the Categories dropdown. The Commands list changes to show all the commands that are available in that category;

2. Select the command you wish to add an accelerator key to. The current accelerator key (if any) appears in the Current Keys list. A brief explanation appears in the Description area;

3. Type the new accelerator key in the Press New Shortcut Key text field. For example if you want the accelerator for File > New... to be Ctrl-N, you would hold down the Ctrl key and type N;

4. Click Assign. The new accelerator key appears in the Current Keys list.

To remove an accelerator key from a command

1. Select the Category of the command in the Categories dropdown;

2. Select the command in the Commands list;

3. Click Remove. The accelerator disappears from the Current Keys list.

Click Reset All to revert all the commands in Final Draft to their default accelerator keys.

Options Tab

In the Options tab of the Customize dialogue you can set some general toolbar options. Show Screen Tips on toolbars determines whether or not a Screen Tip displays when you hover the mouse over a toolbar button. Show shortcut keys in Screen Tips determines whether or not the accelerator key for the command appears in the Screen Tip. Check Large Icons to have the toolbar button icons display in a larger size.
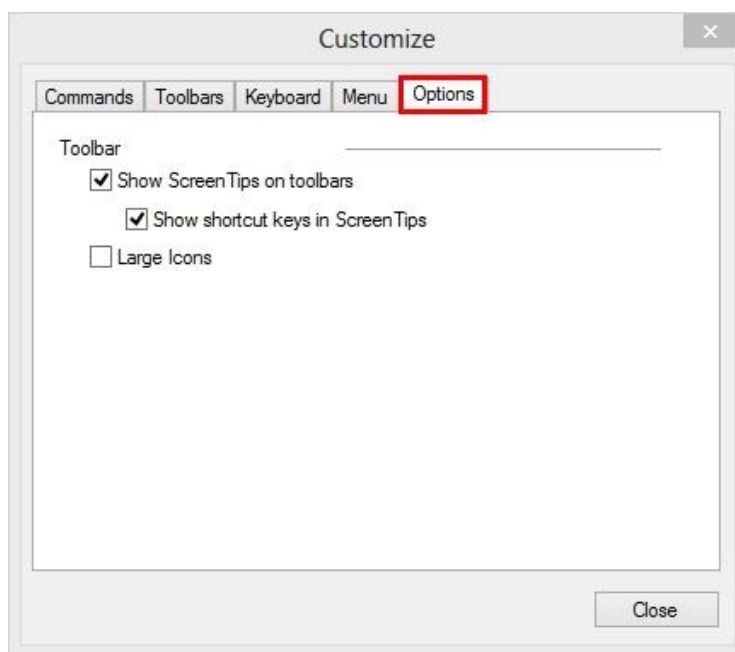
Repositioning and Resizing Toolbars

To reposition a toolbar

Position the cursor and click and hold down the mouse button on the "handle" on the left side:
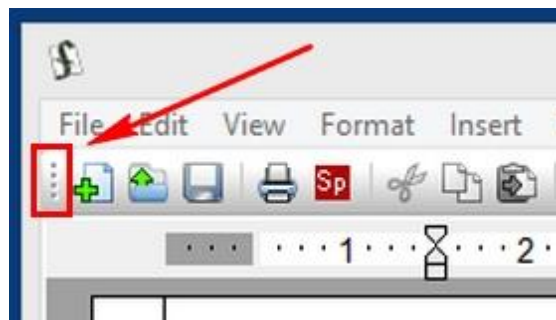
Drag the toolbar anywhere on the toolbar area. If you drag the toolbar out of the toolbar area it "undocks" and becomes a free-floating window.

To reposition a free-floating toolbar window

Position the cursor and click and hold down the mouse button on the label bar at the top of the window. Drag the toolbar window anywhere on your screen and release the mouse button.

To re-dock a toolbar window

Move it back into the toolbar area.

To resize a free-floating toolbar window

Position the cursor and click and hold down the mouse button on a corner or side of the toolbar window and drag it away from the center of the toolbar window. The window will resize depending on the distance and direction the corner or side is dragged.

Header and Footer

Every Final Draft document can contain a header which appears and is printed at the top of each page, and a footer that appears and is printed at the bottom of each page. The header and footer can contain custom text, the page number, the current date, scene number, special labels, the active revision or the name of the last revision on the page. You can customize the look of the header and footer to suit the needs of the script.

Scripts usually do not have footers.

In the following, the header is used as an example; every function is also available for the footer.

To view the Header and Footer dialogue, choose Document > Header and Footer.

The Header and Footer dialogue appears, with the Header tab active:

The header contains just the page number and the Collated Revisions field by default. If no revisions are made, the Collated Revisions field will not appear on the script pages.

On every page in the actual script, the page number field is replaced with the appropriate page number. The other fields, if inserted into the header, will also display page-specific information on each appropriate page in the script.

To view the footer, click the Footer tab.

The footer text area is visible and is empty by default.

Header and footer margins are set in the Margins tab of the Page Layout dialogue.

Header and Footer Content

Tab Stops

Use tab stops to align text and placeholder fields in the header. Tab stops are the only way to reliably align text.

> *IMPORTANT: Place all necessary tab stops in the text area before inserting text or placeholder fields. Text or placeholder fields are anchored to the tab stops.*

> *IMPORTANT: Do not use the space bar to position text or placeholder fields. If it is done this way and text or placeholder fields are added to or removed from the Header, existing text and placeholder fields will be shifted away from their original positions.*

Click on the tab marker button at the left end of the Ruler bar to toggle through the different types of tab stops that can be set.

Left tab stop. Text under this tab stop will be aligned left-justified.
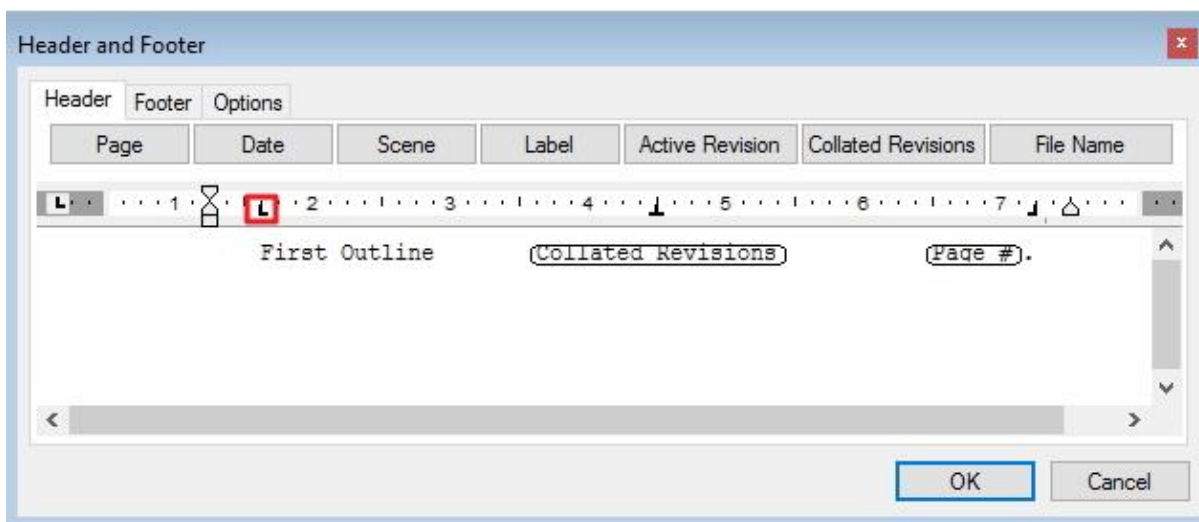
Center tab stop. Text will be centered under this tab stop.
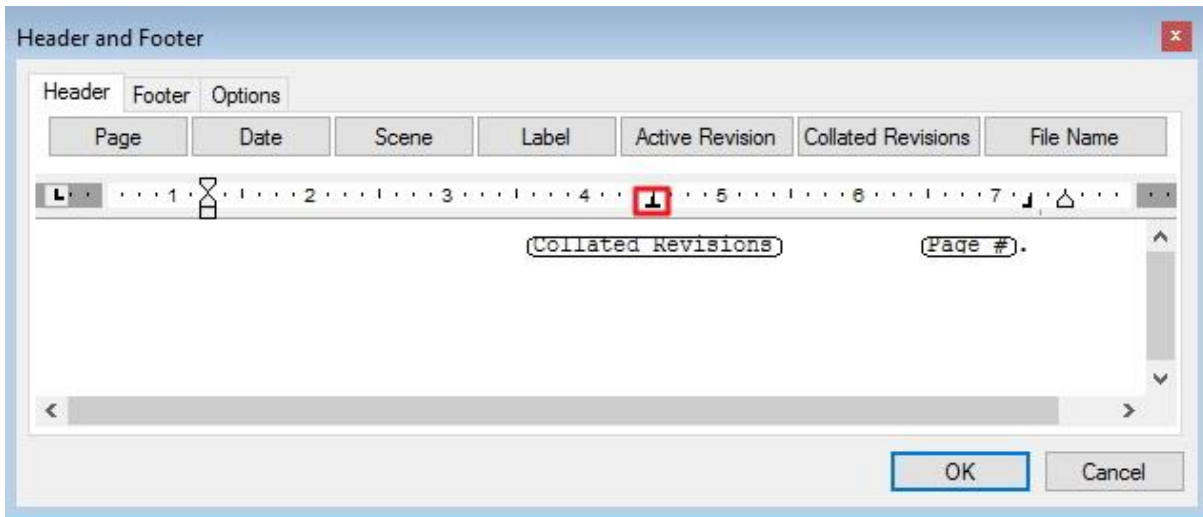
Right tab stop. Text under this tab stop will be aligned right-justified.
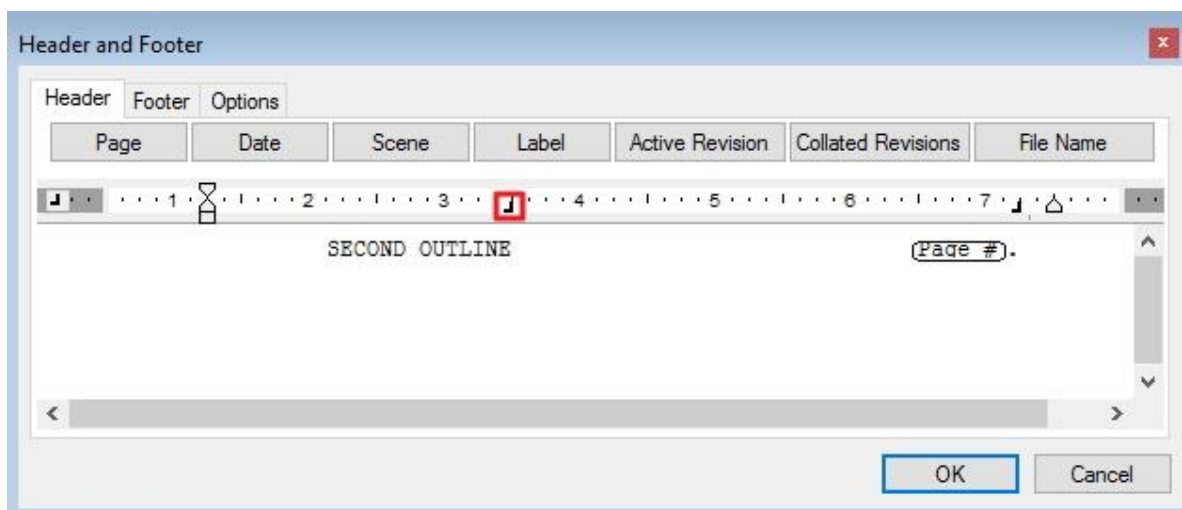
Decimal tab stop. Use this tab stop to align a column of numbers on their decimal points.

To insert a Tab stop:

1. Choose the justification (left, center, right, decimal) from the tab marker button;

2. Click once into the Ruler bar to place the Tab stop at that exact position.

To remove an unwanted Tab stop, drag it off the ruler bar.

Text in the Header and Footer

You can type text directly into the header and footer text areas. You can place text anywhere in the window and before or after any of the special fields. To insert text, place the cursor in the editing window under the appropriate Tab stop and type.

You can change any of the font attributes (type, style, size, etc.) by selecting the desired text and going to Format > Font . Changing font attributes in the header or footer does *not* affect the font used in the script.

Text typed into the Header or Footer will appear on every page of the script.

To remove unwanted Header text, select it and press Delete on your keyboard.

Placeholder Fields

Placeholder fields for the header and footer include: Page, Date, Scene, Label, Active Revision and Collated Revisions.

Page

Displays the current page number.

Date

Displays today's date. The Date field will insert today's date dynamically; if you use the Date field on July 4, on that day the Header will show July 4. When you open the same script on July 5, the Header will show July 5.

Scene

Displays the current scene number if the scenes have been numbered using the Production > Scene Numbers command. If the scenes have not been numbered, nothing will appear in this location in the Headers on each page.

Label

Contains custom text over a series of pages. Insert a Label placeholder field where appropriate in the Header and see Using the Label System for more information.

Active Revision

Contains the name of the active revision set.

Collated Revisions

Contains the name of the revision set active when changes were last made to this page.

Example: On Monday, the writing staff was on the Pink revision set and Page 10 was edited. "Pink Revised" will appear at the top of Page 10. On Tuesday the writing staff moved to the Yellow revision set and Page 10 was edited again. "Yellow Revised" will now appear at the top of Page 10.

To position a placeholder field in the header or footer text area, place the cursor in the editing window under the appropriate Tab stop and click the appropriate button.

The placeholder field appears at the cursor position. For example, this setup…

…produces this header on Page 2:
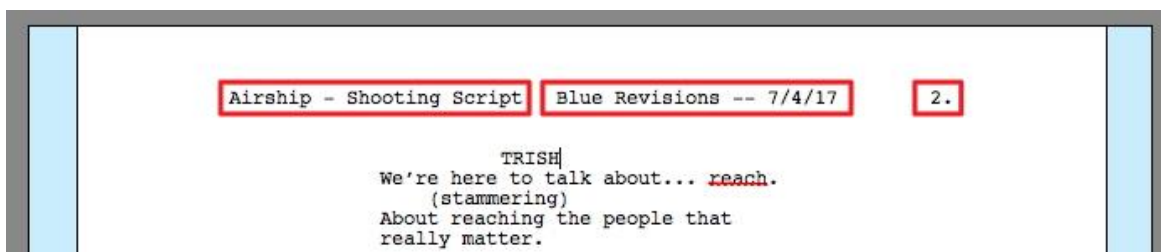
To remove an unwanted placeholder field, click on it once to select it and press Delete on your keyboard.

All placeholder fields are available for both the header and footer.

Page Numbers on the Title Page

Title Pages are a separate section of a script. They can include cast lists, sets, locations, and, if it is a musical, songs. You can put page numbers on the title pages; these numbers are a separate sequence from those in the script itself. They are also in a lower case Roman numeral format; i.e., i, ii, iii, iv, etc.

Header and Footer Options

Click the Options tab in the Header and Footer dialogue and the following appears:
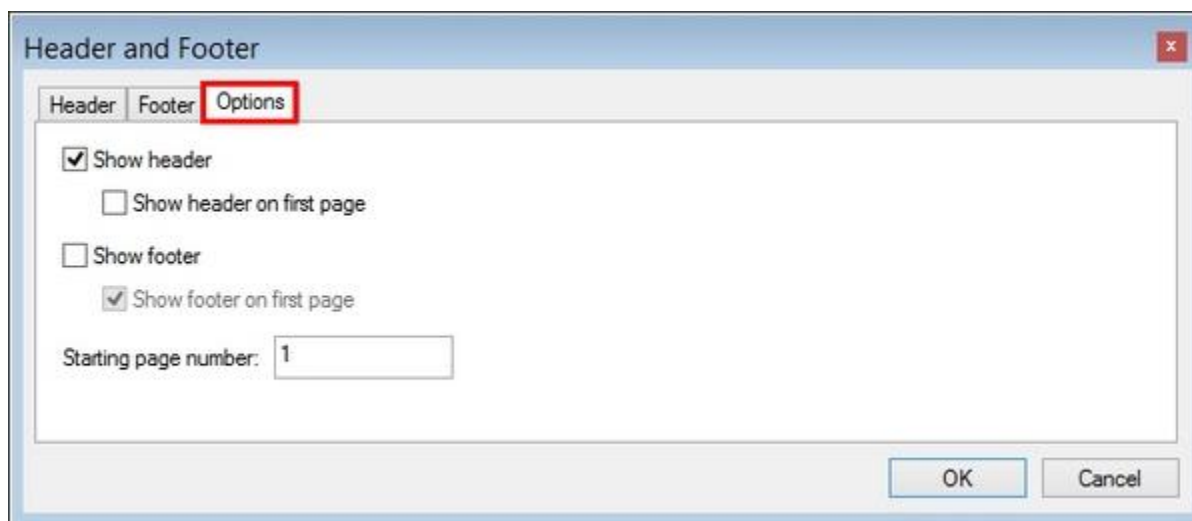
Show Header

The Show Header option determines whether the header is visible.

Header on First Page

The Header on First Page option indicates whether or not the header is visible on the first page.

Show Footer

The Show Footer option determines whether the footer is visible.

Footer on First Page

The Footer on First Page option indicates whether or not the footer is used on the first page.

Starting Page number

The Starting Page Number specifies the number for the first page of a document.

Example: A project is comprised of several scripts with sequential numbering; Script 1 has pages 1-20, Script 2 has pages 21-50 and Script 3 has pages 51-70. On Scripts 2 and 3, the starting page numbers (21 and 51) would be changed accordingly in the Header and Footer Options window.

When you have made all changes to the Header and Footer options, click OK.

Reformatting

Most of the time there is no need to reformat text. As you type Final Draft formats and paginates text according to industry standards.

However, there may be times when, for example, dialogue is erroneously formatted as action and needs to be rendered as such. This can occur when a script written in another word processor is imported into Final Draft. Final Draft's built-in formatting logic should turn most, if not all, of the text into a correctly formatted script. However, the quality of the import depends on how and how well the script was formatted in the first program.

There are a number of ways you can reformat text.

- Reformatting a Single Paragraph
- Reformatting Many Paragraphs

Reformatting a Single Paragraph

To change the element of a single paragraph

1. Place the cursor in the paragraph you want to reformat. There is no need to highlight the entire paragraph;

2. Choose the desired paragraph type from the Elements dropdown menu in the Toolbar at the top of the screen;

   - or -

2. Press Control + Shift + [#] to reformat the current paragraph. The "#" in this command is the element number and will be displayed at the bottom of the screen while the Control key is pressed. In this example, to render this paragraph as Action, press Control Shift + 2.

In this example, "TITLE: HOBOKEN, NEW JERSEY" is incorrectly rendered as a Scene Heading. While it may not look incorrect, if this script has is its scenes numbered, this title will get a scene number when it should not. It would be better to render this text as Action.
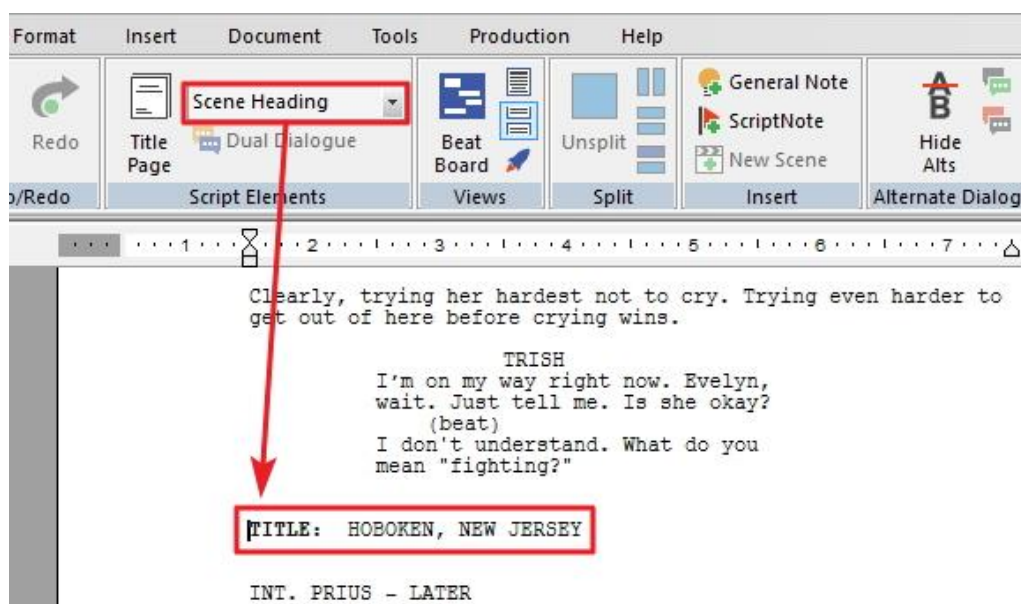
With the cursor anywhere in the paragraph, click the down-pointing arrow next to the Element dropdown menu and choose Action:
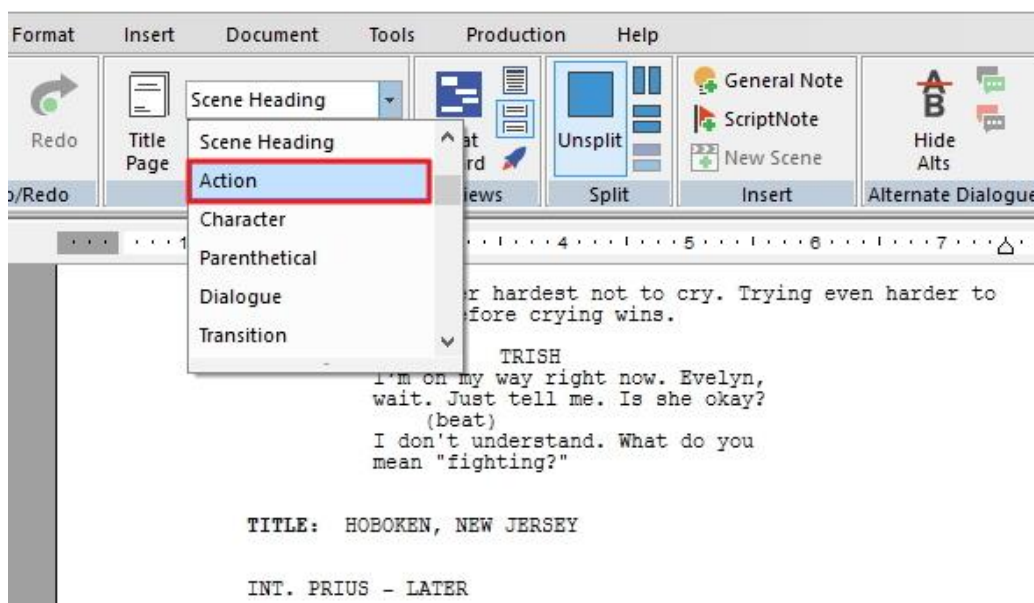
This title is now correctly listed as Action and will not get a scene number if / when the scenes are numbered.
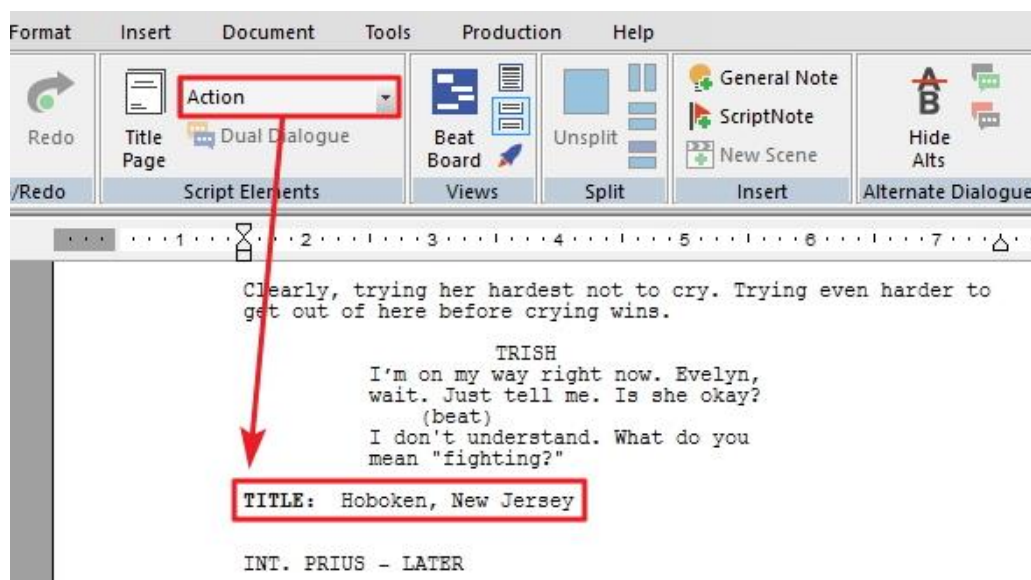
Reformatting Many Paragraphs

To change the element type of many paragraphs:

1. Choose Tools > Reformat. The Reformat dialogue appears:
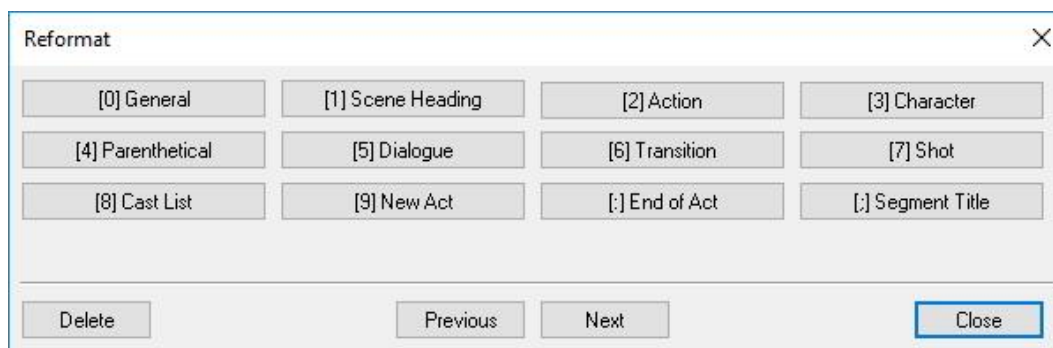
The paragraph containing the cursor is selected.

2. Choose a new element for the paragraph;

- or -

2. Press the number key (shown in brackets)for the new element for the paragraph;

The paragraph is reformatted and the next paragraph in the script is automatically selected.

3. Continue reformatting each paragraph as needed;

- Click Next to skip a paragraph without any reformatting;

- Click Previous to select the previous paragraph;

- Click Delete to delete the current paragraph;

There is no confirmation dialogue and the deletion cannot be undone.

4. When done, click Close.

TIP: If a large block of text needs to be broken up as well as reformatted, break it into many paragraphs first by placing the cursor between what should be two separate sections and pressing the Enter key on the keyboard. The Reformat tool cannot be used to break up a large block of text.

You cannot type in the script while the Reformat dialogue is open.

Shortcuts & Menus

Keyboard combinations and commands that make writing easier

- [Adding Paragraphs](#)
- [Context Menus](#)
- [Element Shortcuts](#)
- [Keyboard Shortcuts](#)
- [Manual Carriage Returns](#)
- [Reformatting](#)
- [SmartType](#)
- [Tab Key](#)

Adding Paragraphs with the Enter Key

When the insertion point is at the end of a paragraph, pressing the Enter key inserts a new paragraph. The kind of paragraph created depends on the kind of paragraph it follows. The default transitions are:

- Scene Heading to Action
- Action to Action
- Character to Dialogue
- Parenthetical to Dialogue
- Transition to Scene Heading
- Dialogue to Action
- General to General
- Shot to Action

These transitions are based on the most logical flow for a writer, i.e. the most frequent element after a character name is dialogue.

To modify these transitions

Choose Format > [Elements](#) and the Elements dialogue is displayed. Select the desired element from the list on the left.

Set the shortcut via the Next Element (Enter/Return) dropdown menu:
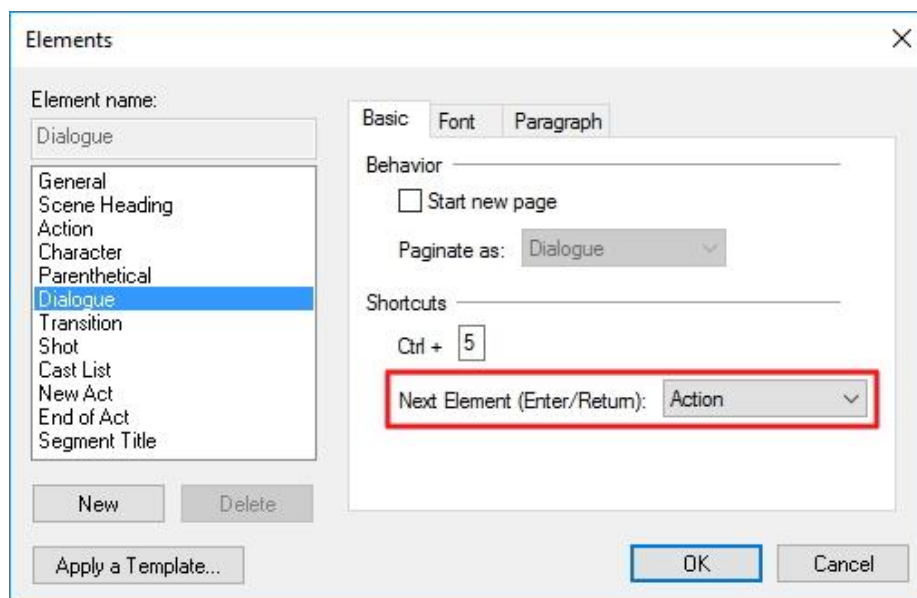
NOTE *The reason Enter doesn't change elements after typing action is because you can follow action with either another action, a character, a transition or a scene heading. There is no "usual" element paragraph that follows action.*

NOTE *Pressing Enter in a blank paragraph will bring up the Element popup list. Choose the element desired with the mouse, the first letter of the element or the up/down arrow keys and press Enter. A new paragraph of that type will be inserted.*

Context Menus

Script pages context menus

Depending on what panel is active and where the cursor is, right-click or Control-click the mouse and context menus appear.

Right-click or Control + click on a word that Final Draft has flagged as misspelled and spelling alternatives appear in a list.

Right-click or Control + click on a word and choose Synonyms for a list of substitutes for the word that was selected.

Right-click or Control + click at the end of a character name to display a list of character extensions (cont'd, O.S., o.s., V.O., v.o.).

Right-click or Control + click on a section of blank space on a script page to display other options. The options will depend on what is near the cursor.

Element Shortcuts

An alternative method of adding new paragraphs is using the Control key combinations. The defaults are:

- Control + 0 adds a General paragraph

- Control + 1 adds a Scene Heading paragraph

- Control + 2 adds an Action paragraph

- Control + 3 adds a Character paragraph

- Control + 4 adds a Parenthetical paragraph

- Control + 5 adds a Dialogue paragraph

- Control + 6 adds a Transition paragraph

- Control + 7 adds a Shot paragraph

- Control + 8 adds a Cast List paragraph

Henry watches from the doorway. His eyes welling with tears.

[0] General [1] Scene Heading [2] Action [3] Character [4] Parenthetical [5] Dialogue [6] Transition [7] Shot [8] Cast List
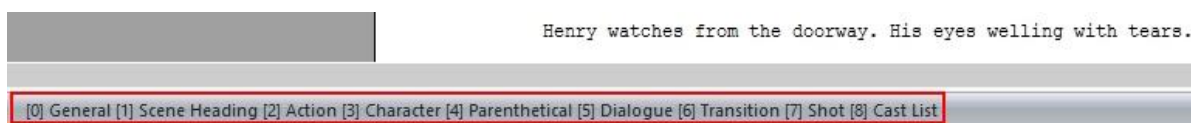
Similar to changing Enter key shortcuts, the Control key combination may be changed in the Elements Menu via the Shortcut key text area.

Keyboard Shortcuts

KEYBOARD SHORTCUTS

GENERAL ELEMENT	CONTROL + 0
SCENE HEADING	CONTROL + 1
ACTION	CONTROL + 2
CHARACTER	CONTROL + 3
PARENTHETICAL	CONTROL + 4
DIALOGUE	CONTROL + 5
TRANSITION	CONTROL + 6
SHOT ELEMENT	CONTROL + 7
NEW DOCUMENT	CONTROL + N
OPEN	CONTROL + O
SAVE	CONTROL + S
PRINT	CONTROL + P
UNDO	CONTROL + Z
REDO	CONTROL + Y

CUT	CONTROL + X
COPY	CONTROL + C
PASTE	CONTROL + P
SELECT ALL	CONTROL + A
SELECT CURRENT SCENE	CONTROL + SHIFT + A
FIND	CONTROL + F
GO TO	CONTROL + G
INSERT BOOKMARK	CONTROL + M
INSERT SCRIPTNOTE	CONTROL + J
SCENE NAVIGATOR	CONTROL + SHIFT + S
SPELLING	CONTROL + D
THESAURUS	CONTROL + SHIFT + D
MARK REVISED	CONTROL + R
CLEAR REVISED	CONTROL + SHIFT + R
Final Draft USER GUIDE	F1

ELEMENT TAB/ENTER KEY SHORTCUTS

To Go From:	To:	Press:
Scene Heading Part 1	Scene Heading Part 2	TAB
Scene Heading Part 2	Scene Heading Part 3	TAB
Scene Heading Part 3	Action	ENTER
Scene Heading Part 2	Action	ENTER
Action	Action	ENTER
Action	Character	ENTER + TAB
Action	Shot	CONTROL + 7
Action	Transition	CONTROL + 6
Action	Scene Heading	Type int. or ext.
Character	Dialogue	ENTER
Character	Parenthetical	TAB
Parenthetical	Dialogue	ENTER
Dialogue	Action	ENTER
Dialogue	Character	ENTER+TAB
Dialogue	Scene Heading	CONTROL + 1
Dialogue	Transition	CONTROL + 6

Dialogue	Shot	CONTROL + 7

SPECIAL KEYS

Page Up/Down	Pages up or down one screen-full of text
Home Key	Moves cursor to beginning of the line
End Key	Moves cursor to end of the line
CONTROL + Home Key	Moves cursor to beginning of the document
CONTROL + End Key	Moves cursor to end of the document
CONTROL + Right Arrow	Moves cursor to beginning of next word
CONTROL + Left Arrow	Moves cursor to beginning of previous word
Up Arrow	Moves cursor up a line
Down Arrow	Moves cursor down a line
ALT + Up Arrow	Moves screen up a line, but leaves cursor as is
ALT + Down Arrow	Moves screen down a line, but leaves cursor as is
Shift + Right or Left Arrow	Extends highlighted selection letter at a time
Shift + CONTROL + Right Arrow	Extends highlighted selection word at a time
Shift + CONTROL + Left Arrow	Extends highlighted selection word at a time

NUMERIC KEYPAD (active when "Num Lock" is off)

Arrow Up	'8' key
Arrow Down	'2' key
Arrow Left	'4' key
Arrow Right	'6' key
Page Up	'9' key
Page Down	'3' key

Manual Carriage Returns

To manually place a carriage return (line break or hard return)

To insert a carriage return in the middle of a paragraph in order to space it differently, press Enter on the keyboard.

Pressing the Enter puts a carriage return at the insertion point and breaks the line. It can be used to format special types of paragraphs, such as poems, lyrics, etc.

Space Before is the correct way to add blank space between paragraphs in most cases.

Reformatting

Occasionally, a paragraph will be formatted as the wrong element type. You can easily reformat the paragraph by placing the blinking cursor anywhere in the paragraph and pressing Control + Shift + [#] -- "#" corresponds to the number displayed for each element type in the Status bar at the bottom of the application window.

See Reformatting for more information.

SmartType

Right-Arrow for Match Completion

If you are in a character name, character extension, location, time or transition and have typed in some text that matches information in the appropriate list, pressing the Right Arrow key will complete the match (that is, it will put the "suggested" text into the script) and place the cursor at the end of the paragraph.

First-Letter Method of Finding the Desired Text

When at the beginning of a character name, character extension, location, time or transition, pressing the same first letter (e.g., **d-d-d**) will cycle through the items in the list starting with that letter instead of adding the letter to the line and doing a match of the combined letters.
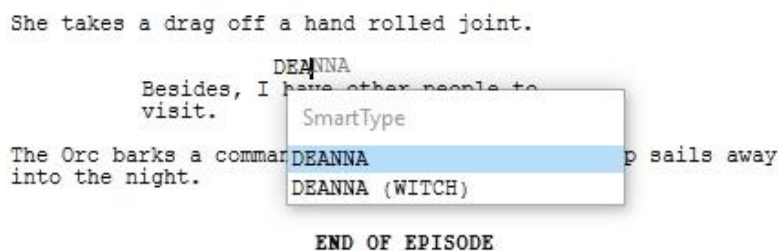
INT./EXT. Creates Scene Headings

If you type INT. or EXT. at the beginning of an action paragraph, it will automatically become a scene heading.

Tab Key

The Tab key supplements the functions of the Enter key.

- Scene Heading to Action
- Action to Character
- Character to Transition (only when character is blank)
- Transition to Scene Heading
- Dialogue to Parenthetical
- Parenthetical to Dialogue

On the Beat Board:

- Beat or Structure Point title field to Beat or Structure Point body
- Beat or Structure Point body field to Beat or Structure Point title field

Press Tab to accept the current selection from a SmartType list and move to the next logical element.

Within a Scene Heading, the Tab key has additional functions:

1. From a Scene Intro (INT, EXT), pressing Tab adds a period plus a space (.) and takes you to the Location section. Press Tab again to call up the Location SmartType list;
2. From a location, pressing Tab adds a space-dash-space (-) and takes you to the time area. Press Tab again to call up the Time SmartType list (DAY, NIGHT, etc.).

In the Index Cards - Summary view, the Tab key moves the cursor from the editable Scene Heading field to the editable Scene Summary field to the editable Scene Heading of the next scene card.

In the Index Cards - Script view, the Tab key moves the cursor from the editable Scene Heading field to the editable Scene Heading of the next scene card.

In the Scene Panel view, the Tab key moves the cursor from the editable Scene Heading field to the editable Scene Title field to the editable Scene Heading of the next scene row.

SmartType

To ease the frustration of having to repetitively type the same names and phrases, Final Draft provides an auto-complete function called **SmartType.** SmartType maintains lists of all the character names, character extensions, scene intros, locations, times and transitions in your script.

When the cursor is positioned on a character, scene heading or transitions element, SmartType auto-completes the list, narrowing choices as you type. SmartType lists are included for these elements:

- Characters
- Character Extensions, such as voiceovers or subtitles
- Scene Intros, such as interior
- Locations
- Times
- Transitions

More information on SmartType features is here:

- Entering SmartType Items in the Script
- New SmartType Entries
- Modify SmartType Entries

- Delete SmartType Entries

- Rebuild SmartType Lists

- Reorder SmartType Lists

- Managing SmartType Lists

- SmartType Options

- Scene Intros and Times Separators

Entering SmartType Items in the Script

By default, all SmartType lists are initially active (see SmartType Options to learn how to disable SmartType lists).

The Character SmartType List from the sample script *Airship - script* is used as an example here. All the functions described are applicable to the Extensions, Locations, Times, and Transitions SmartType Lists.

The Character SmartType List for *Airship - script* initially consists of:
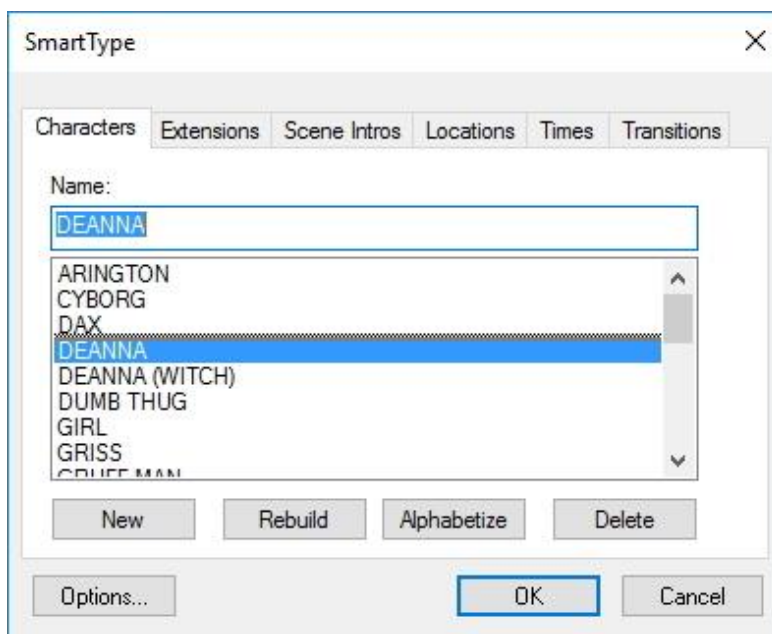
When you start an empty character paragraph and type a letter key, if any items in the Character SmartType start with that letter, the SmartType window displays all the matching items in the list. The rest of the first matching item text appears in a light gray color after the cursor. For example, in the character paragraph below, suppose you type the letter "D":

```
We pull back to reveal: the whole airship, from sail to rail,
is a perfect sky blue. The ideal camouflage in broad
daylight.

The Witch looks up and we se[            ]girl
from Malcolm's bedroom.        │ SmartType          │
                               │ DEANNA             │
She takes a drag off a hand    │ DEANNA (WITCH)     │
                               └────────────────────┘
                    DEANNA
          Besides, I have other people to
          visit.

The Orc barks a command to the helmsman. The ship sails away
into the night.
```
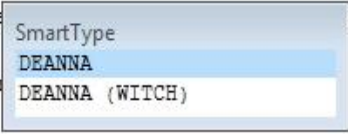
Two entries begin with d and both are displayed. The rest of DEANNA appears in gray, allowing you to either accept the SmartType choice with the Enter key or continue typing to add a new character. As you enter more letters, SmartType narrows the items in the list to contain only those that match what you have typed.

To choose DEANNA, type "D," click that name with the mouse, tap the D key to cycle through the list, or arrow down on your keyboard. When the correct item has been highlighted, pressEnter. Double-clicking on the correct item will also insert the word and dismiss the SmartType window.

Entering New SmartType Items on the Fly

New items are added to SmartType lists automatically when you type them into the script. In *Airship - script*, there are no items in the Character SmartType list that begin with the letter N. Consequently, if you type the letter "N" into a character paragraph, the SmartType window does not appear. If you then type the rest of the name "NANCY" and then press the Enter key to create a Dialogue paragraph, SmartType automatically adds NANCY to the Character SmartType list.

More About SmartType Matching

The SmartType window appears if there is a match of the first letter typed in a character name, character extension, location, time or transition. If you are creating a SmartType element and that element is a subset of an item already in the SmartType list, you will need to temporarily turn off, or escape from, SmartType matching by pressing the Esc key.

For example, the Character SmartType list contains a character named "BOBBIE," and you want to create a new character named "BOB." Type BOB <Esc>. "BOB" will be added to the Character SmartType list.

New SmartType Entries

Although new items are automatically entered into the appropriate list as you type in the script, you can also add them manually in the SmartType dialogue.

To add a new item to a SmartType list:

1. Choose the list to which you want to add the new item by clicking the appropriate tab

2. Click New.

A default name appears at the bottom of the list and in the text box:
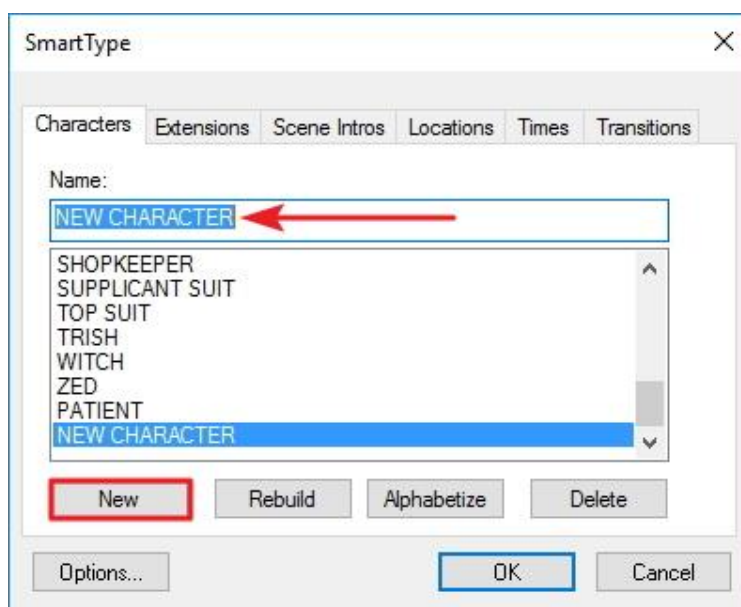
3. Type the name of the new item;

4. Click OK to return to the script.

Modify SmartType Entries

To change an existing entry in the list

1. Choose the list in which the item is stored by clicking the appropriate tab

2. Select the item to change;

The item's name appears in the text box above the list.

3. Click in the text box;

4. Edit the item;

5. Click OK to return to the script.

Editing an item in a list does not change it in the script. To change an item in the script, use Edit > Find and replace the entries that you modified with the new text.

Deleting SmartType Entries

It is a good idea to manage SmartType lists by deleting duplicate entries. In this example, the writer has accidentally added the name "TRISG" to the Character SmartType list when the name "TRISH" was intended.
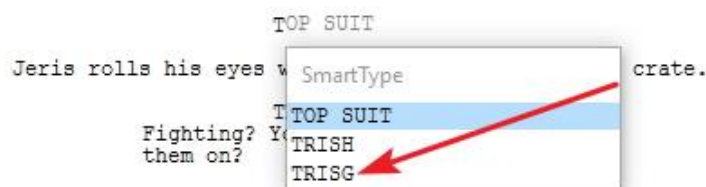
Now the unwanted "TRISG" has replaced "TRISH" as the first "TR" SmartType choice, which will impede the writer's flow. "TRISG" should be removed.

Go to Document > SmartType and select the unwanted SmartType item, in this example, "TRISG." Click Delete and it will be removed from the SmartType list. Note that there is no confirmation dialogue.
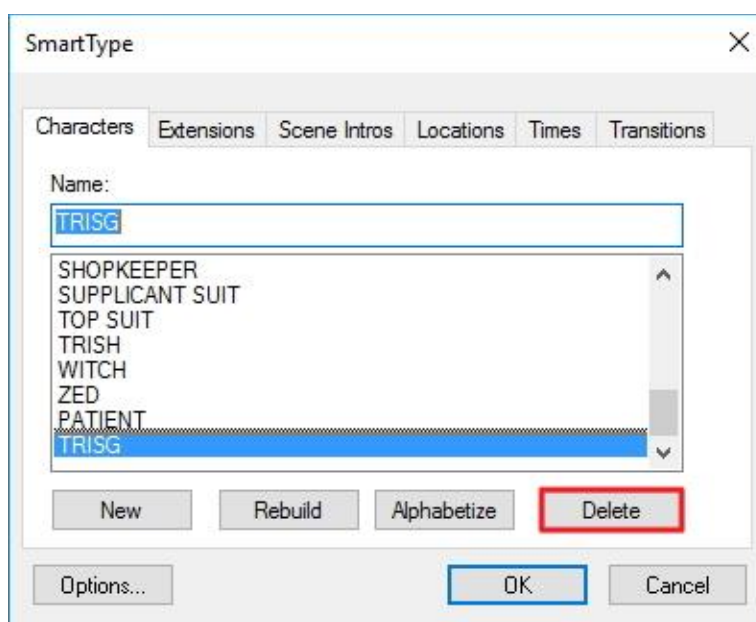
Deleting an item from a list does not remove it from the script. To delete an item from the script, use Edit > Find and then delete the text from the script.

TIP: Rebuilding the SmartType List may accomplish the list maintenance quickly but may remove SmartType items you want to keep for a particular reason.

Rebuild SmartType Lists

As you write your script, you will be entering new character names, locations, times of day and other pieces of text that Final Draft stores in the SmartType lists. If you make an error while typing one of these terms and then press Enter, that erroneous term will be part of a SmartType list. For example, if you accidentally typed TRISG and pressed Enter when you meant to type TRISH, your "T" Character SmartType list will display:
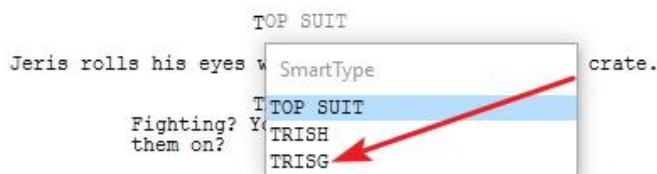
Now, inserting "TRISG" will require an additional and unwanted keystroke.

The remedy is to rebuild the SmartType list, which causes Final Draft to compare the contents of the SmartType list to what is actually in the script. If a word or term is on a SmartType list but is not found in the body of the script, it is removed from the SmartType list.

Erroneous SmartType entries can be removed manually by opening that list, selecting the item and clicking Delete but using the Rebuild command is a quicker and more comprehensive way to ensure the accuracy of the SmartType lists.

> *TIP: Before creating any report from Tools > Reports, best practice is to rebuild all SmartType lists. The reports are based on the SmartType lists and if the lists contain erroneous or unused information, it will appear in the reports as well.*

Reorder SmartType Lists

By default, SmartType lists are listed in the order in which entries are made. You may reorder a list any way you like.

To view the list in alphabetical order

Click the Alphabetize button.

> *The order of the items in the SmartType dialogue is the same as they appear in the SmartType window in the script.*

To reposition an item within a SmartType list, drag and drop the item to a new position.

Managing SmartType Lists

You can view and modify all SmartType lists in the SmartType dialogue.

1. Choose Document > SmartType and the SmartType dialogue appears with the SmartType Character List displayed. For example, the Character List from the sample script *Airship* appears as:
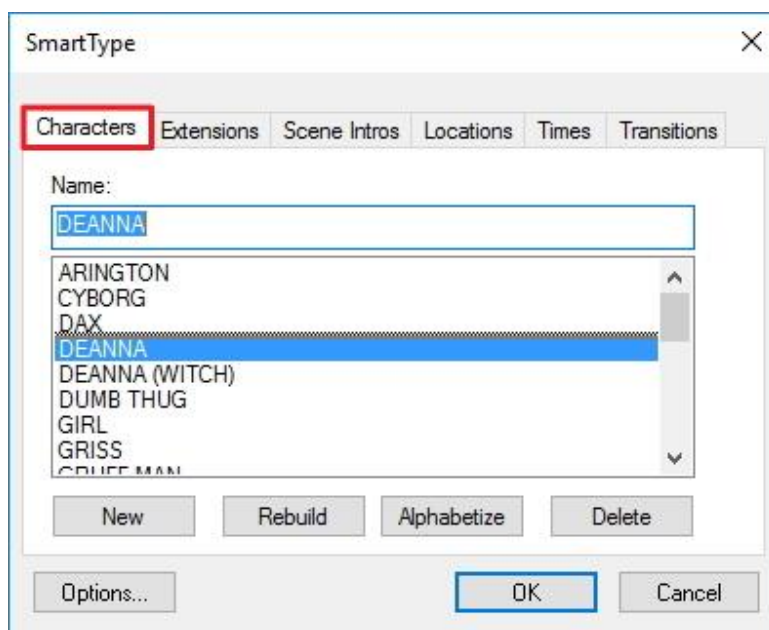
2. Choose a list to view or modify by clicking the appropriate tab.

SmartType Options

Click the Options button in the SmartType dialogue to view SmartType options.
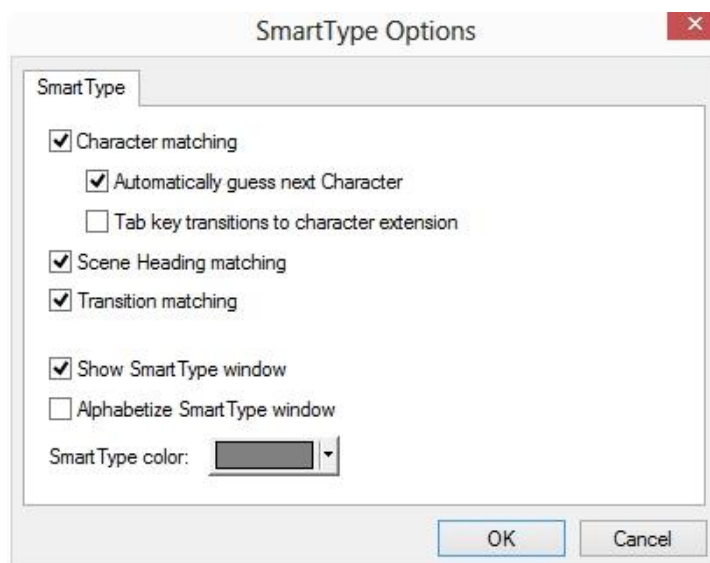
By default, matching for all of the SmartType Lists is enabled.

To disable Character, Scene Heading or Transition matching

Uncheck the option for the SmartType list you want to disable.

If matching for a SmartType list is disabled and you create a new paragraph of that type, the SmartType window does not appear. SmartType still automatically adds any new entries to the appropriate list, however.

Automatically Guess Next Character

Checking this option causes Final Draft to track the entry of character names and when it senses that two individuals are having a conversation, alternately offers their names when a new character element is created, which is useful when a scene contains multiple conversations between two individuals.

Tab Key Transitions to Character Extension

By default, pressing the tab key after entering a character automatically creates a parenthetical paragraph. Check this box so that pressing tab will create a character extension instead.

Show SmartType Window

Check this option if you want the SmartType window to appear when you type.

Alphabetize SmartType Window

Check this option if you want the items in the SmartType window to appear in alphabetical order.

Auto-Position SmartType Window

 Check this option if you want the SmartType window to automatically position itself so that it does not block the view of the text you are typing.

SmartType Color

You can select the text color for SmartType matches.

To change the color:

1. Click the color swatch;

The standard Windows color palette appears. Choose a color, or click Other to show the standard color picker.

2. Choose a color and click OK;
3. The new color is displayed as the color swatch.

When you are finished, click OK.

Scene Intros and Times Separators

Scene Intros and Times are special entries in their respective SmartType lists because they are subunits of the Scene Heading element. You can change the characters used to separate sections of the scene heading. In US film production (and in the default Screenplay template), the defaults are a period (.) separating scene intro and location and a dash (-) separating the location and the time.

To change the separator character

1. In the SmartType dialogue, select either the Scene Intros or Times SmartType list;

2. Type the new separator character in the Separator text box. If you want spaces before and/or after the character, type those in as well;

3. Click OK.
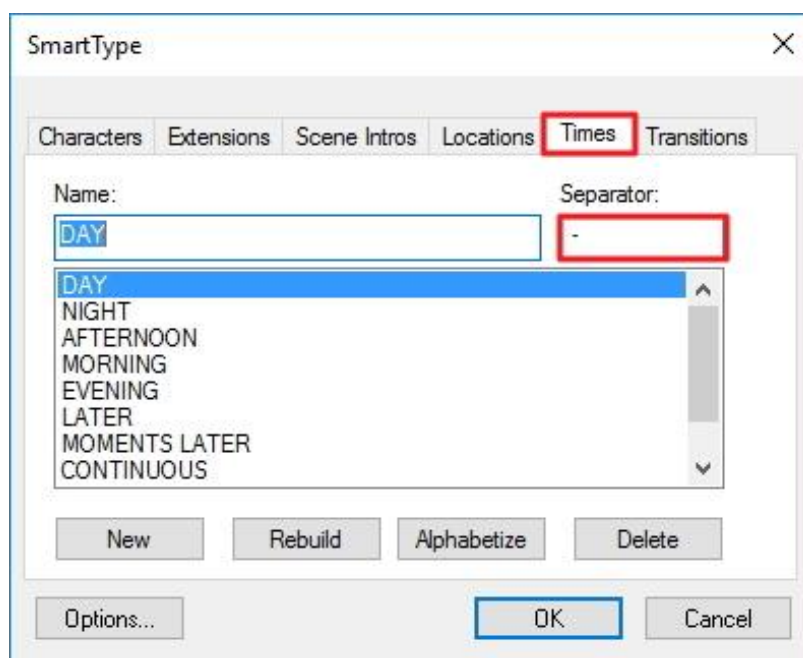
Dictionary

Dictionary

Final Draft contains a complete American English spell-checker that can identify misspelled words, provide alternatives and maintain a User Dictionary with custom entries. The interactive thesaurus contains several hundred thousand synonyms and antonyms.

- Spelling
    - Options
    - User Dictionary

Thesaurus

- Thesaurus
    - Thesaurus Context Menu

Spell-Checking

To Begin Spell-Checking

Choose Home > Spelling or Tools > Spelling. The Spelling dialogue appears and checking begins with the first misspelled word highlighted and a list of suggestions to correct the error.

When the spell-checker encounters a misspelled or unknown word, that word is highlighted in the script and the word appears in the Misspelled Word area in the Spelling dialogue, along with a list of possible alternatives. The first item in the Suggestions list appears in the Change To text field. In this example, the spell-checker has found "somone" as a misspelled word:
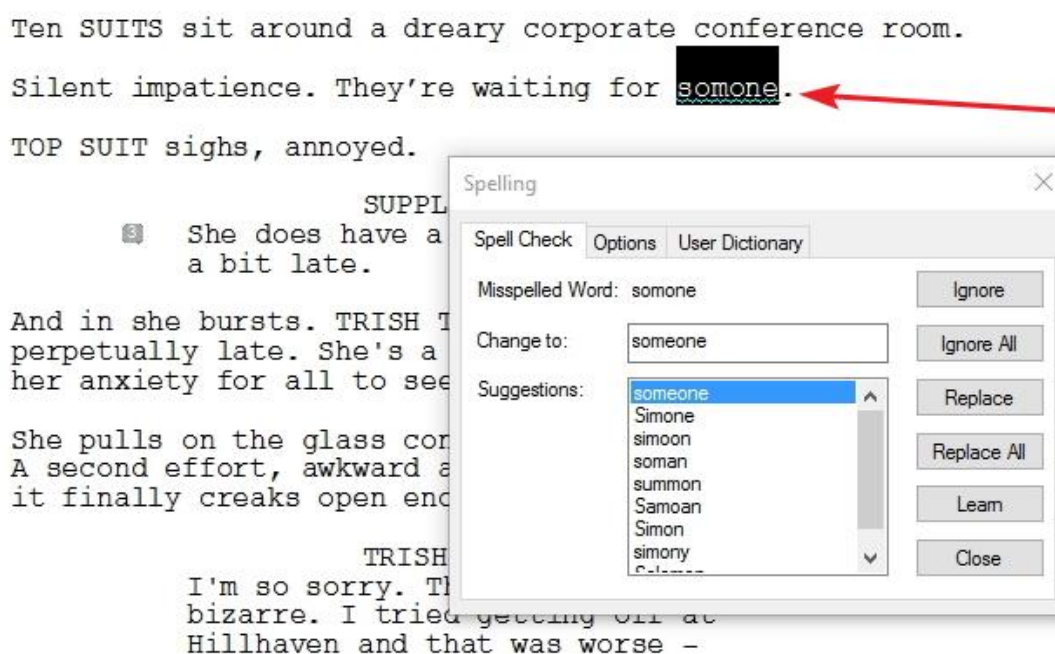
To accept the suggestion "someone" and continue spell-checking, click Replace.

To substitute an alternate word:

1. Select a word from the Suggestions list or type another word in the Change to box. It appears in the Change To text field;

2. Click Replace. If you think there may be more than one instance of the misspelled word in the script, click Replace All.

Alternately:

Double-click a suggested word. The new word replaces the misspelled word In the script and spell-checking continues.

To instruct the spell-checker to learn a word, click Learn. The word in the Misspelled Word area is added to the User Dictionary and spell-checking resumes.

To disregard the word considered misspelled and continue, click Ignore.

To disregard all instances of that word in the document. click Ignore All.

When the spell-checker reaches the end of the script, it asks if you want it to continue from the beginning of the script. If you started spell-checking in the middle of the script, you can wrap around to the top of the script and continue checking the rest of the script. Click Yes to continue.

When the entire script has been checked, a message informs you that the whole script has been checked. Click OK to close the Spelling dialogue.

> *You can halt spell-checking at any time and close the Spelling dialogue by clicking the Close button.*

Spell-checking with Contextual Menus

You can access spell-checker functionality from a context menu. For example, here is some sample text with the misspelled word "somone":

```
INT. CONFERENCE ROOM - AFTERNOON

Ten SUITS sit around a dreary corporate conference room.

Silent impatience. They're waiting for somone.

TOP SUIT sighs, annoyed.
```

To access the spell-checker commands in the context menu

1. Right-click on a misspelled word and the context menu appears:

```
INT. CONFERENCE ROOM - AFTERNOON

Ten SUITS sit around a dreary corporate conference room.

Silent impatience. They're waiting for someone

TOP SUIT sighs, annoyed.

                    SUPPLICANT SUIT
          She does have a habit of showing
          a bit late.

And in she bursts. TRISH THOMPSON. 40, tal
perpetually late. She's a nervous ball of
her anxiety for all to see.

She pulls on the glass conference room doo
A second effort, awkward as hell. She fumb
it finally creaks open enough for her to s

                    TRISH
          I'm so sorry. The traffic was
          bizarre. I tried getting off at
          Hillhaven and that was worse -

                    TOP SUIT
          You brought the data tables?

She freezes. Obviously no.

                    TRISH
               (recovering)
          Actually, I have them in the clo

Top Suit slides her a wireless keyboard an
big TV screen at the front of the room, sh
browser to CloudShare.com. Three tries bef
password right.
```

| Cut |
| Copy |
| Paste |
| Insert Non-Speaking Character |
| Style > |
| Ignore |
| Learn |
| Ignore All |
| someone |
| Simone |
| simoon |
| soman |
| summon |
| Samoan |
| Simon |
| simony |
| Solomon |

2. Select the correct word;

    - or -

3. Select any of the alternative words;

    - or -

4. Choose to have the spell-checker ignore or learn the word;

    - or -

5. Make the correction manually by typing directly into the script.

Spelling Options

Go to Tools > Spelling and click the Options tab to view spelling options:

Language popup menu

If other foreign-language spell-checkers have been installed, choose which one to use.

Check Capitalization

When this option is checked, the spell-checker checks for correct capitalization of words. In this example, the spell-checker flags the word "annoyed" as incorrectly not capitalized.

```
INT. CONFERENCE ROOM - AFTERNOON

Ten SUITS sit around a dreary corporate conference room.

Silent impatience. They're waiting for someone.

TOP SUIT sighs. annoyed.
```

Check Repeated Words

If this option is checked, the spell-checker looks for duplicate occurrences of words and flags them as repeated. In this example, the second and erroneous "and" is flagged.

```
And in she bursts. TRISH THOMPSON. 40, tall, frazzled, and
and perpetually late. She's a nervous ball of energy who
wears her anxiety for all to see.
```

Automatic Spell-Checking

If this option is checked, the spell-checker automatically scans the script and underlines in red any misspelled words. In this example, the word "Malc" is not known:

```
                    REGGIE
         Looking for Malc. He here?
```

When Spelling options are set, close the window to apply them and return to the script.

Thesaurus

Use the thesaurus to find alternate word choices while you are writing.

To find words in the thesaurus

1. Select the word "frazzled," for example:

```
And in she bursts. TRISH THOMPSON. 40, tall, frazzled  and
perpetually late. She's a nervous ball of energy who wears
her anxiety for all to see.
```

2. Choose Tools > Thesaurus. The Thesaurus dialogue appears:
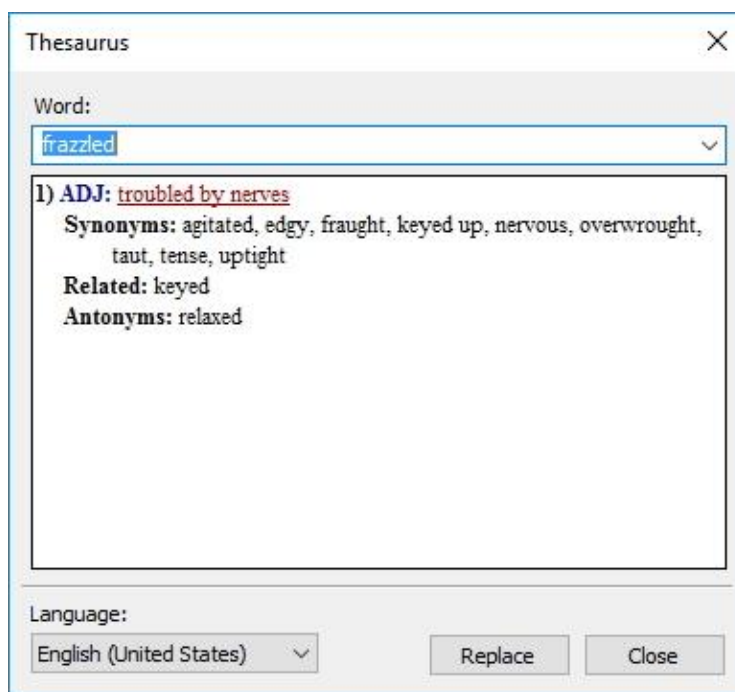
Definitions of words are sorted alphabetically by part of speech, and a list of synonyms, antonyms, and related words is shown below each definition.

3. Select a word. It appears in the text field above the definitions;

4. Click Replace.

The Thesaurus dialogue closes and the selected word replaces the selected word in the script.

If no alternate is acceptable, click Close.

To manually enter a word to find alternatives

1. Position the cursor where the word is to be inserted;
2. Choose Tools > Thesaurus. The Thesaurus dialogue appears;
3. Type the word you want to look up in the text field above the alternatives;
4. Press the Enter key.

Definition(s), synonyms, alternatives, etc. are presented.

5. Select an alternative;

6. Click Replace.

The Thesaurus dialogue closes and the alternate replaces the selected word in the script. If no alternate is acceptable, click Close.

Additional Thesaurus Options

> **Language**

If any other thesaurus has been installed, choose the one to use from the Language dropdown.

> **History pop-up list**

The History pop-up list contains a list of up to the last 10 words that were searched for. Select the word from this list and it is transferred into the text field and the corresponding thesaurus entry is displayed.

Thesaurus Context Menu

You can access the thesaurus from a context menu.

In this example, the writer has decided to find a better word than "frazzled."

To access the thesaurus context menu, right-click or Control + click the word you want to change and the context menu appears. Choose Synonyms and a listing of word choices appears:
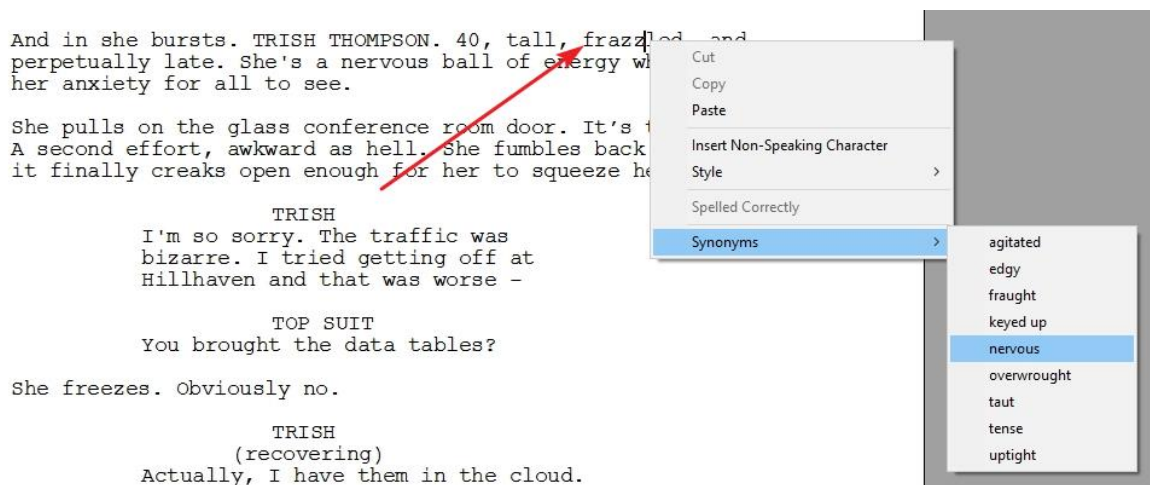
Choose a word from this list to replace the selection. If you do not see a satisfactory word in the list, you can access more choices in the complete thesaurus by choosing Thesaurus from the Tools menu.

To dismiss these context menus without choosing an alternative word, press the Escape key until they disappear.

User Dictionary

Use the User Dictionary tab to maintain a custom dictionary that contains words you enter and words you have instructed Final Draft to learn.

Go to Tools > Spelling and select the User Dictionary tab:
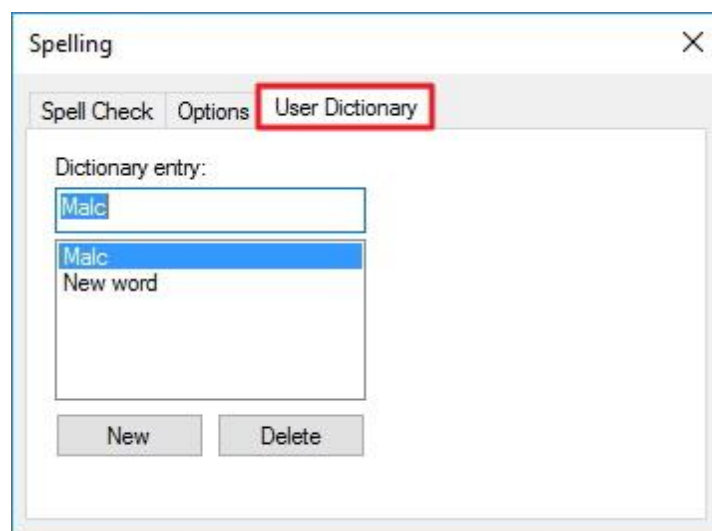
To add a new word to the list

1. Click New;

The default name "New word" appears at the bottom of the list and in the text field.

2. Click in the text field;
3. Type the word you want to be in the User Dictionary (in this example, "Malc"). Any changes are reflected in the list.

To change an existing entry in the list

1. Select the item to change.

The word appears in the text field above the list.

2. Click in the text field.
3. Edit the word. Any changes are reflected in the list.

To delete an item from the list

1. Select the item to change.
2. Click Delete.

The word is immediately deleted from the list (there is no confirmation dialogue).

 Words are not listed in alphabetical order but in the order they have been entered.

When finished, click the Close box.

Foreign Language Spell-Checkers and Thesauri

Final Draft installs an American English spell-checker and thesaurus. Additional foreign language spell-checkers and thesauri are available for various languages. One may be chosen during the installation process.

Some of the languages have spell-checkers but no thesaurus.

The following languages are available:

- British English
- Canadian-English
- Canadian-French
- Catalan *(no thesaurus)*
- Danish
- Dutch
- French
- German
- Italian
- Norwegian
- Polish *(no thesaurus)*
- Portuguese (Continental) *(no thesaurus)*
- Portuguese (Brazilian) *(no thesaurus)*
- Spanish
- Swedish
- Swiss-German

Final Draft's ability to support languages other than English is limited to spell-checkers for the above languages using Western (Latin)-based characters.

If you paste a foreign-language character into Final Draft or switch to a foreign-language font set, Final Draft may not be able to display it properly.

Most foreign fonts are Unicode or multi-byte character fonts, but Final Draft software can only use TrueType single-byte fonts. If you can find a single-byte version of a font in a non-Latin language, you may be able to use it. However, our support staff will not be able to assist you if you encounter difficulties.

Glossary

Some glossary entries are followed by "[FD]." This designates a term that may be used in a similar context in other software. The definition here is referring only to the way in which Final Draft uses a particular term. Entries in ALL CAPS are terms written into a script by the writer.

A

A and B Pages / Scenes

Refers to any additional pages added to a Production Script. Once a script becomes a Production Script, page and scene numbering cannot change. To keep them consecutive and so that they will fit with older versions of the Production Script, the letters "A," "B," "C" (and so on) are added to page and scene numbers in order to keep the pages in order. For example, if two pages are added between pages 78 and 79, they are numbered 78A and 78B.

Action

A sequence of events in a script, visuals that have their purpose in plot development, which may include physical and psychological action; the movement of the subject within the camera field of view; an element in Final Draft.

Activate [FD]

Allows Final Draft to be used on a specific computer without restrictions.

ANGLE ON

Used to emphasize a specific object in a shot to indicate that a different camera angle is to be made of a previous shot.

ASCII

Acronym for American Standard Code for Interchange Exchange. An ASCII file, also called a text file, can be read by most computer word processors.

B

BACK TO / BACK TO SCENE

The camera reverts to its original shot position from another.

BACKGROUND (b.g.)

Any action or object(s) which is secondary to the main action and which appears far away to the main action, and which serves as a backdrop for that action. Usually abbreviated in lowercase letters with periods after each letter.

Backup Copy

To guard against total loss of important information, a duplicate copy of a computer file, usually saved in a separate location, and placed in a safe, separate place. Making two backup copies of important data should be a regular part of any computer use.

BEAT

In a screenplay, this term is used to indicate a pause in a character's speech or action. Also refers to actions or incidents within scenes.

Beat Board

A field in which cards representing story point and plot milestones can be arranged in a free-form fashion.

Bookmarks [FD]

Placeholders within a Final Draft script whose placement is determined by the user.

Breakdown (Breakdown Script)

Detailed analysis of a screenplay which is used to create the Shooting Schedule. Organizes the script into related scenes, locations, sets, characters and props. Also used for determining all the expenses for a film's budget.

C

Character

The various real or fictitious individuals who take part in a screenplay; an element in Final Draft. The very first time a character is introduced into the screenplay, the name is capitalized. Always capitalized before dialogue. In Final Draft, it refers to the paragraph that contains a character name.

Character Extension [FD]

Enclosed in parentheses next to the character name, it describes where the speech is coming from - off screen, voice over, etc.

CLOSE SHOT

Camera shot that includes only the head and shoulders of a character. Always typed in capital letters.

CLOSEUP (C.U.)

Camera shot that closely emphasizes (isolates) a detail in a person, animal or object. Always typed in capital letters and is usually abbreviated.

Color Picker

A mechanism that allows a color to be chosen, usually from a color wheel.

Continued(s)

At a Scene Break, used to indicate a scene has not been completed at the end of a page (at the page break) and the beginning of the next page. At a dialogue break, used to indicate a character's speech has not been completed at the end of a page and that the speech is a continuation of one from the previous page.

Courier Final Draft

The default font in Final Draft. It was designed to paginate consistently from computer to computer and between Mac and Windows. Using another font, even a Courier font, is not advised.

Cursor

An on-screen pointer that follows the movements of the computer's mouse.

CUT / CUT TO

Instantaneous transition (change) from a scene (or a shot, or another person) to another. Always typed in capital letters.

D

Dialogue Breaks

When dialogue "spills" over one page onto the next because of its length, and has to be split into sections. The phrase (MORE) indicates there is additional dialogue to follow on the next page, and the phrase (CONT'D) appears at the top of the page, indicating the dialogue is continuing from the preceding page.

DISSOLVE / DISSOLVE TO

A transition from one scene, which fades out, as another simultaneously fades in. Dissolves are also used to indicate a lapse of time and/or of place.

DOLLY IN / DOLLY OUT

Camera movement toward or away from a subject, involving physical movement of the camera. Always typed in capital letters.

Drag-and-Drop

Computer process of using a mouse to select and move text (a single word or entire pages) from one location to another without having to use the commands Cut and Paste.

E

Elements [FD]

The types of paragraphs (styles) used in a screenplay: scene heading, action, character, character, dialogue, transition and shot.

Exporting

The process of converting (translating) a Final Draft document so the information in it may be used in other computer programs.

EXT.

Denotes a shot taken outdoors.

Exterior (EXT.)

A scene intro which indicates that a scene takes place, or is supposed to take place, outside. Always abbreviated in all capital letters.

EXTREME CLOSEUP (E.C.U.)

Camera shot that is extremely close to a subject, used to emphasize some particular detail. Usually typed out in full in capital letters.

EXTREME LONG SHOT

Camera shot usually taken from a long distance away from the subject. Always typed out in full in capital letters.

F

FADE IN / FADE OUT

Smooth, gradual transition from complete blackness to a scene (fade in); gradual transition from a scene to complete blackness (fade out). Always typed out in full in capital letters.

FOREGROUND (f.g.)

The area of the scene (objects or action) which is closest to the camera. Usually abbreviated in lowercase letters with periods after each letter.

FREEZE FRAME

Camera direction (which is really an optical printing, or other, effect) where a single frame is repeated over time to give the illusion that all action has stopped.

Function Key

Special keys on a computer keyboard (labeled F1 though F12) that may have special commands assigned to them. In Final Draft, Function Keys have built-in functions, but the user can assign different commands to them, if desired.

H

Header [FD]

Text that appears at the top of a page, such as page numbers.

I

I/E (INT./EXT.)

Refers to shots taken in both an interior and an exterior location. For example, a police chase where we start inside a car and the camera moves outside the window when the character leans out to fire a gun.

Importing [FD]

The process of converting (translating) information (data) from other computer programs so it can be used as part of a Final Draft document.

Index Cards Views

These views mimic the traditional way that scripts have been developed, fleshed-out and annotated. Each card contains one scene. Cards are ordered in a left-to-right, top-to-bottom, fashion. There are two "sides" to every card. The Summary side initially is blank and is available for text to be entered - for development ideas, notes, sequence or act markers, comments, locations, blocking... anything you feel is applicable. The Script side contains the actual text of a particular scene.

INSERT

A shot within a scene which calls attention to a specific piece of information, usually an inanimate object.

Installation [FD]

The process of loading the Final Draft program and all associated files onto a computer so that they may be used. Different from Activation.

INT.

Denotes a shot taken indoors.

Interior (INT.)

A scene intro which indicates that a scene takes place, or is supposed to take place, indoors; a set representing an indoor scene. Always abbreviated in all capital letters.

ISOLATE

Tight focus on an object or person.

JUMP CUT

An exaggerated acceleration of natural action achieved by removing from a scene footage that provides continuity of action, camera position or time. For example, a shot of man starting frame left and walking right who, in the blink of an eye, is next seen almost at frame right would be a jumpcut. He appears to have "jumped" to the right edge.

Keystroke Shortcut

A keystroke, or combination of keys, that initiates a command or other function.

LIGHTS UP

Transition used in Stage format, denoting the beginning and discovery of a scene by the illumination of lights onto a particular area of the stage.

Location

The actual (physical) setting for a production; a part of a scene heading which describes where the scene takes place.

LONG SHOT

Camera shot that is taken at a considerable distance from the subject, usually containing a large number of background objects. Always spelled out in capital letters.

Macro [FD]

Text which can be entered with a single keystroke, usually containing words or phrases that are frequently repeated.

MAGIC

Shorthand for "Magic Hour," the short period of time around sunset.

Margin

The amount of space left unused at the top and bottom, and right and left, of a printed page.

MATCH CUT

An edit in which physical elements or actions in the first shot greatly resemble actions or physical elements in the next shot. One classic example of this is from Hitchock's "North by Northwest" in which a shot of Cary Grant pulling Eva Marie Saint up off Mount Rushmore turns into a matching shot in which he pulls her up into a bunk bed. Another is the match cut from the shower drain to Janet Leigh's eye in "Psycho."

MEDIUM SHOT (MED. SHOT)

Camera shot often used to describe a shot of character approximately from the waist up.

MONTAGE

Scene heading which indicates a rapid succession of shots.

More(s)

Used to indicate that a character's speech has not been completed at the end of a page and that the speech is a continuation of one from the previous page. See Dialogue Break.

MOVING / MOVING SHOT

Camera shot which follows whatever is being filmed.

N

Narration

Off-screen commentary, which is heard over the action. Also referred to as a voice over.

NARRATION

Off-screen commentary which is heard over the action. Also referred to as a voice over.

O

OFFSCREEN (O.S.)

Indicates that the character speaking is not visible in the frame. Always abbreviated in all capital letters and enclosed in parentheses. Not the same as VO or NARRATION.

Outline

A complete story broken down into its component beats, scenes, sequences and acts before dialogue is written.

P

Page Break

Where one page ends and another begins. Final Draft simulates this break in Normal View with a line.

PAN

Camera shot (from the word panorama) where the camera moves gradually from right to left or left to right, without stopping; to slowly move to another subject or setting without cutting the action.

Parenthetical

Indicates dialogue should be delivered in a certain way; an element in Final Draft. Should be no more than a few words.

POINT OF VIEW (P.O.V.)

Camera position that views a scene from the viewpoint of a particular character. Always abbreviated in capital letters with periods after each letter.

Production Script

A script that includes scene numbers, camera angles, inserts and direction notes. All page numbers and scene numbers remain unchanged, no matter if text is added to or deleted from the script (see A and B Pages/Scenes, Revised Pages).

R

Reformatting [FD]

The process of changing element paragraphs from one to another.

Revised Pages

When a production script is being edited, changes are distributed to the actors and crew on "change pages," which are generally a different color from the original pages of the script and follow a set hierarchy of color pertaining to the revision number.

Revision(s)

In Production Scripts, any modified or new text (revised text) needs to be designated as such via marks in the margins (like asterisks).

S

Scene

A single cohesive unit of narrative, usually confined to one location at one particular time.

Scene Breaks

When a scene "spills" over one page to another because of its length, and has to be split into sections. The phrase (CONTINUED) indicates there is more to the scene to follow on the next page, and the phrase CONTINUED: appears at the top of the page, indicating the scene began on the preceding page(s).

Scene Continued(s)

See Scene Breaks, above.

Scene Heading

Used at the beginning of all scenes, a short description which indicates where and when the scene takes place. Always typed in capital letters. Sometimes called a Slug Line.

Scene Intro [FD]

The part of a scene heading whether a scene takes place indoors, outdoors, etc.

Scene Number

Indicates the sequence number of a particular scene. Scene numbers are used only in Production Scripts.

Scene Panel

A view in which each row contains one scene.

Screenplay

A script for a feature film, that is (or could be, and hopefully will be) made into a motion picture. Generally 90 to 120 pages in length.

Script

Text of a screenplay, including dialogue and action. In a shooting script, scene numbers and sometimes camera shots and moves are added.

ScriptNote [FD]

Text fiields that contain your ideas, notes or messages about a particular paragraph in the script. These notes can be placed anywhere.

Sequence

A group of connected scenes that moves a story forward. A feature script usually has between 7 and 10 sequences.

Shooting Schedule

A production schedule for shooting a film with the scenes from a script grouped together and ordered with production considerations in mind.

Shooting Script

See Production Script.

Shot

The basic unit of a motion picture. A moving image of objects, persons, buildings and/or landscapes.

Sitcom (Situation Comedy)

Usually refers to a television comedy in which the humor is derived from situations or predicaments of the characters, rather than on incidents or gags. Also known as a "half-hour," a reference to the length of each episode.

Slugline [FD]

See Scene Heading.

Smart Type [FD]

Provides an automatic type-ahead facility for entering a character name, location, extension, time and transition in the script; used to avoid repetitive typing.

Spec Script

A "spec" or speculative screenplay is an uncommisioned (unpaid) project written for the open market. The writer hopes it will be bought and produced or will serve as a calling card to get paid writing jobs.

Story Map

A tool that allows the user to lay out story beats and story milestones in a linear fashion.

SUPER (SUPERIMPOSE)

The effect of showing one image over another. Always typed in capital letters.

T

Text Document [FD]

This mode eliminates all screenwriting-related options and functions, so that Final Draft may be used as a "normal" word processor.

Text File

See ASCII.

Time

The part of a scene heading which indicates the time of day.

Title Page

Includes the title, centered in the upper third of the page, the writer's name, contact information (address, phone), copyright and registration number (optional).

Transition

Indicates the end of a scene; an element in Final Draft. Always typed in capital letters.

Treatment

Summary of a story, integrating all its elements, detailing the plot, and providing a sense of who the characters are, including their motivations.

TWO-SHOT

Camera shot of two people, usually from the waist up.

V

VOICE OVER (V.O.)

A Character Extension in which a character's voice is heard over a scene, as in narration, a tape-recorded voice, or a voice heard over the phone. Always abbreviated in capital letters with periods after each letter and enclosed in parentheses next to the Character Name, capitalized and spelled out in the script.

W

WIDE SHOT

See Long Shot.

WIPE

A wide variety of patterned transitions in which images seem to move (or push) other images off the screen.

X

XML (Extensible Markup Language)

The Extensible Markup Language is a general-purpose markup language that allows its users to define their own elements. Its primary purpose is to facilitate the sharing of structured data across different information systems, particularly via the Internet.

Z

ZOOM IN / ZOOM OUT

A quick transition from a long shot to a close shot or the reverse, usually achieved by manipulating the camera's lens.