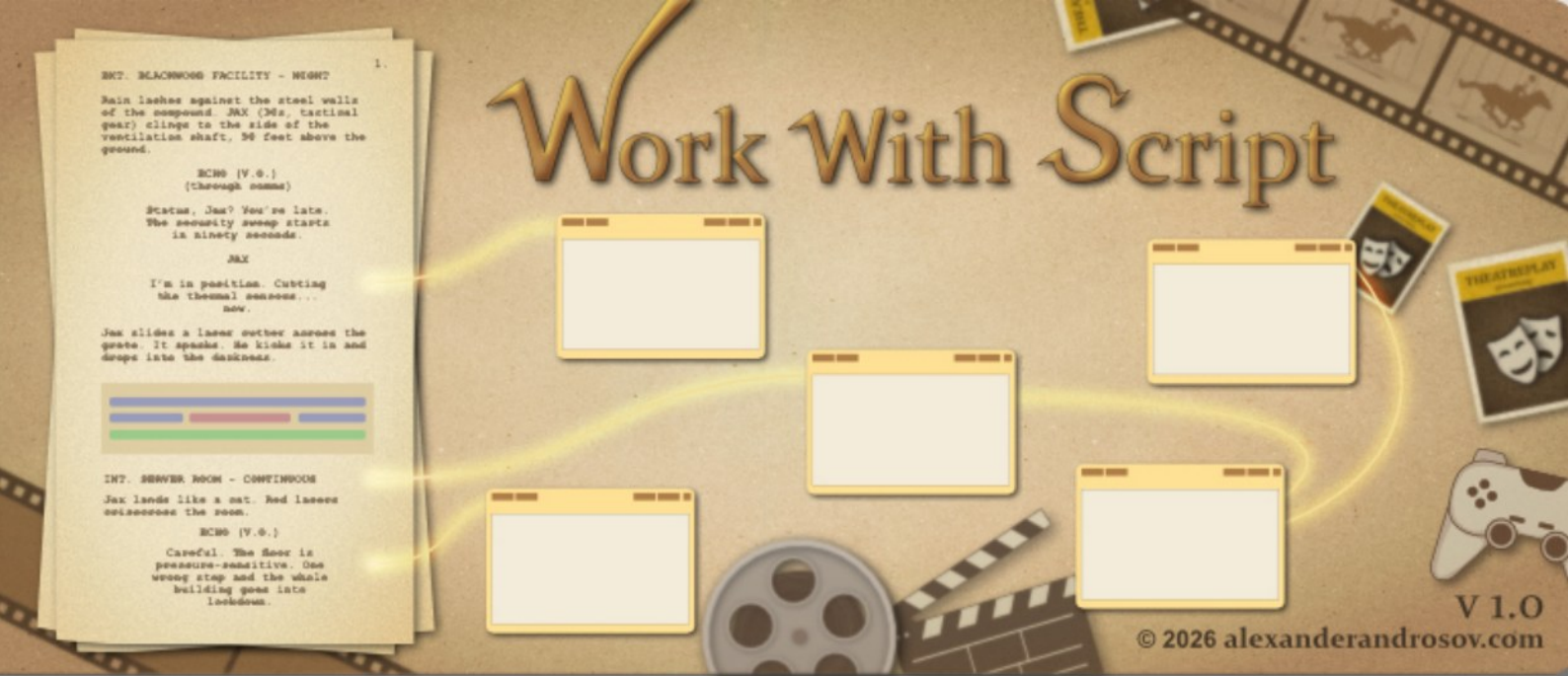




# Work With Script Instruction Manual

Learn how to use the Work With Script software for your  
production and post-production in film, video games or theatre

Software developed by Alexander Androsov  
User Manual written by Tatiana Androsova

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## INTRODUCTION

Welcome to the Instruction Manual for "Work With Script".

This software is a specialized environment designed specifically for the production, post-production, and delivery stages of your project.

Rather than a tool for initial script drafting, "Work With Script" is a powerful workspace built to help production teams, script supervisors, accountants, and coordinators refine, protect, and track a screenplay as it transitions from the page to actual production.

### What You Can Do in "Work With Script" ?

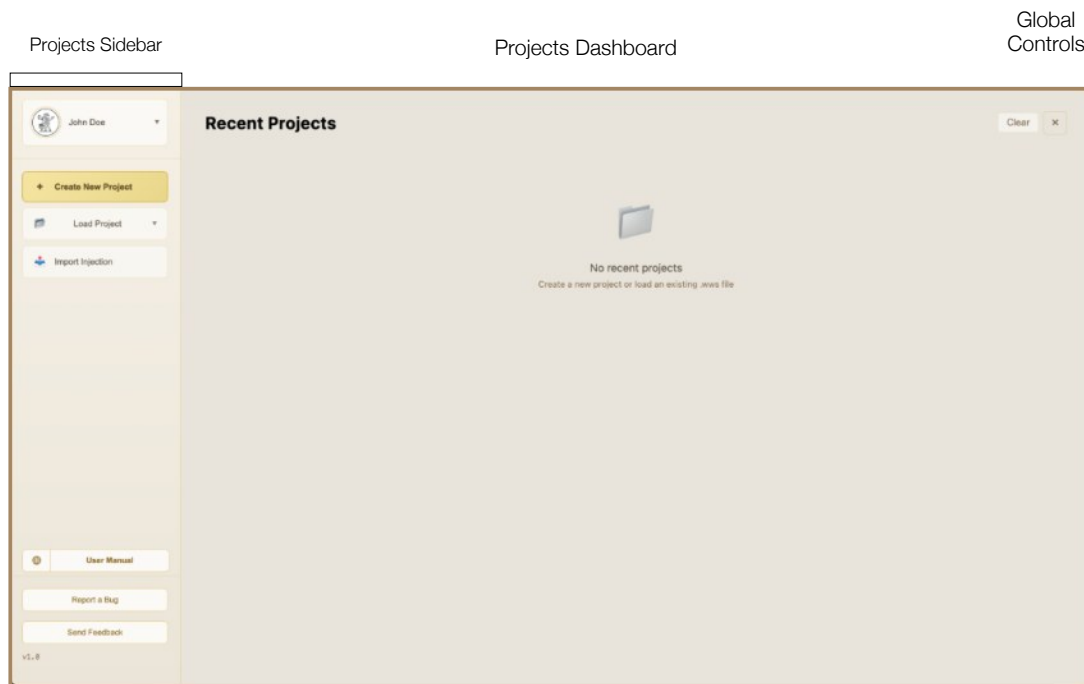
This manual will guide you through the core modules designed to bridge the gap between the script and the crew:

- **Script Refinement:** Easily edit scene action, dialogue, character names and update other script elements while the software automatically manages industry- standard formatting, line numbers, and margins.
- **Production Injections:** Embed non-textual instruments called „**injection boxes**“ directly into the chronological flow of your script. This includes among others **Board Injections for storyboards** and visual continuity, **Music Injections for live MIDI tracking and notation playback**, and **Sheet Injections for managing complex logistics like budgets, call sheets, and costume logs**. Notes injections grow **Event Notes** that live on a range and on the Event Graph (5.2).
- **Release & Distribution Work:** Build YouTube thumbnails in a builder that previews them in the real feed (chapter 5, 5.4.3), plan everything that ships with a **Shipping Plan** (5.6.7), and read your script aloud with the built-in **Teleprompter** (chapter 7).
- **Comprehensive Export Options:** Deliver your work exactly how your crew needs it. Generate industry-standard clean screenplays, interactive digital files for collaboration, or specialized analytical documents isolated by department.

# 1. THE PROJECT BROWSER

## 1.1. The Project Browser Overview

When you launch the software, you will be greeted by a splash screen while your assets load. Once ready, a **Project Browser** will appear.



The Project Browser is the central hub for managing your work. From this window, you can create new projects, access recent work, and manage your user profile.

### Projects Sidebar

- "User Profile": Located in the top-left corner, this section displays your current profile information.
- "Create New Project": Use this button to create a new project folder with hierarchy.
- Project Management: Below the creation button, you will find the "Load Project" and "Import Injection" options for accessing existing data.
- Instruction Manual: You can open the instruction manual online and locally as a PDF.
- Support & Feedback: At the bottom of the sidebar, you can access the buttons to contact the development team.

## Projects Dashboard

The central area of the screen displays your Recent Projects. Each project you open is added to this list for quick access as a Project Card. Each Project Card provides a summary, including the project title, file path, and the "Last opened" timestamp.

## Global Controls

- "Clear": Click this button to remove the list of recent projects from your dashboard.
- Close icon ("×"): Use this to exit the Project Browser.

## 1.2. Profile Management

The software allows you to create and manage multiple user profiles to personalize your experience, track authorship, and maintain individual settings.

### Why use Profiles?

- **Authorship:** Comments and notes added to the script are tagged with your profile name and color, making it easy to track who made which suggestion in a collaborative environment.
- **Personalized Settings:** Key preferences, such as the zoom level or color theme, are saved independently for each Profile. This allows different users on the same device to have their own optimized view.

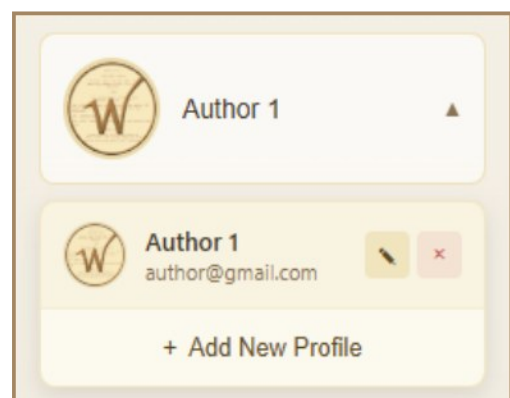
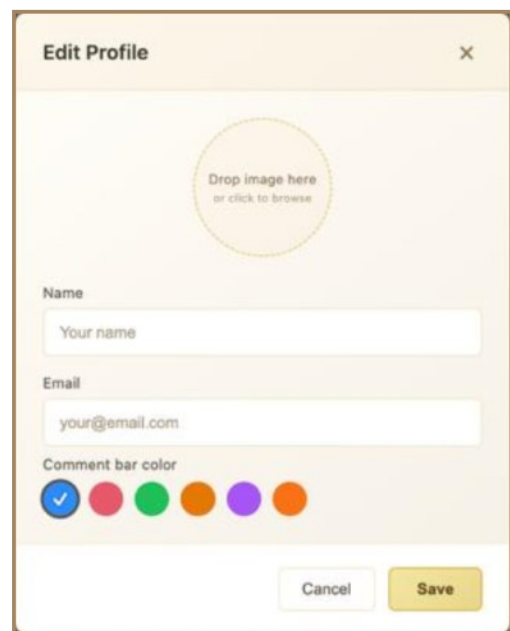
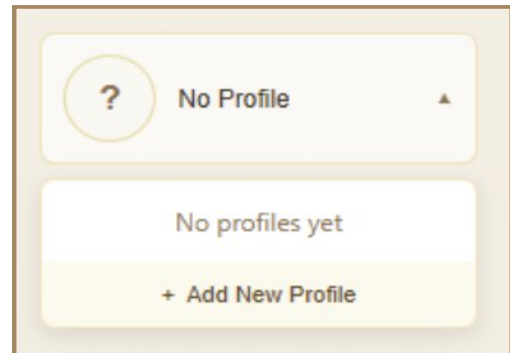
### Creating a Profile

To add a new profile, click the *"Profile" button* (displaying your current avatar and name) to open the profile dropdown.

Click the *"Add New Profile"* button at the bottom of the dropdown list.

Fill in the **Profile Details**:

- **Profile Image:** Click the avatar area to browse files or simply drag and drop an image directly onto the dropzone.
- **Name:** Enter your display name as you want it to appear on comments and project metadata.
- **Email:** Providing an email address helps with identification and is used as a default for support and feedback reports.
- **Comment Bar Color:** Choose the color for your comment bar to enable easy, color-coded navigation.



To apply changes, click the *"Save" button*. New profiles are automatically set as active.

## Managing Profiles

- **Access:** Click the *"Profile" button* to open the profile dropdown. This dropdown displays a list of all other available profiles.
- **Switch:** Click any profile name in the dropdown list to immediately switch to that Profile.
- **Edit:** Click the *Edit icon* ("✎") next to any profile in the list. To apply changes, click the *"Save" button*.
- **Delete:** Click the *Delete icon* ("×") to remove a profile.

### Note:

**You cannot delete the profile that is currently active; you must switch to another profile first.**

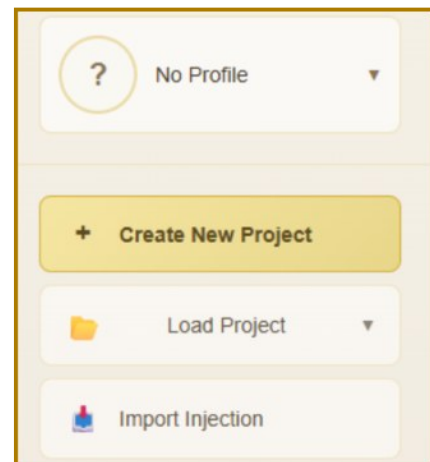
## 1.3. Creating a New Project

To **create a new hierarchy for your project**, click the *"Create New Project"* button in the left sidebar of the Project Browser.

When you create a project, the software automatically **generates a folder hierarchy**:

- **gallery/**: For images, videos, and drawings.
- **music/**: For audio tracks and notation.
- **exports/**: Destination for the exported files.
- **backup/**: Automatic safety copies.

You can edit the hierarchy according to your needs later, e.g., adding subfolders for costumes or continuity images.



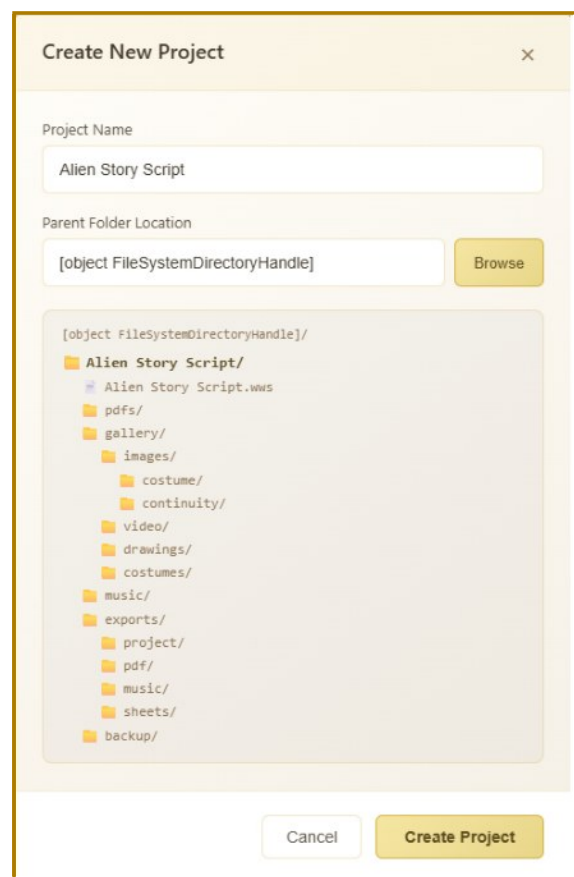
### Note:

Your project data is stored in a **.wws file (e.g. MyProject.wws)**.  
**NEVER** manually edit this file.

Every project is assigned a unique ID (e.g. **proj\_a7f3b9c2e1d4**).

Enter a unique title for your project in the *name field* and select a *destination folder (directory)* on your device where all project-related data will be stored. Click the *"Create Project"* button.

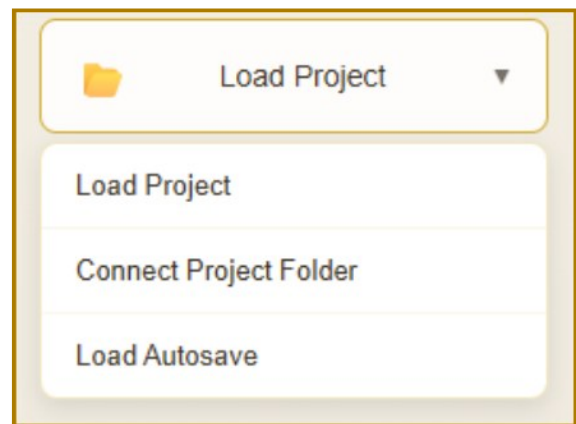
Once the project is initialized, a Workspace will open automatically.



## 1.4. Load Project

Click the "Load Project" button in the sidebar to reveal a dropdown menu with several loading methods:

- Load Project: The standard way to open a `.wws` project file from your computer.
- Connect Project Folder: Use this function if your project is stored as a folder hierarchy rather than a single file. It will scan the folder for `.wws` files and link all associated assets (Gallery, Music, etc.) automatically.
- Load Autosave: A recovery tool that allows you to browse and restore from automatic backups of your projects. You will first be asked to select the original project file to find matching backups.



## 1.5. Importing Injections (.wwsel)

If you have exported specific injection elements (like board files or music notation) from another project, you can bring them into your current workspace:

- Ensure you have a project already open.
- Click the "Import Injection" button in the Project Browser sidebar.
- Select the `.wwsel` file you wish to import.
- The software will automatically register any new gallery items, board files, music notation and all injection related items included in the package.

## 1.6. Recent Projects

The main area of the Project Browser displays a dashboard of your **Recent Projects**. Each project you open is added to this list as a **Project Card** for quick access.

Projects are automatically sorted by the date they were last opened.

By default, cards show the project name and its root folder. *Alt-Click* (or *Option-Click* on Mac) any card to **display the full file path**.

Double-click any project card to **open** it immediately.

Right-click any project card to open a **Context Menu**. This is particularly useful if a project folder contains multiple **.wws** files (e.g., different versions or branches). The menu allows you to choose exactly which project file within that folder you want to launch.

To **remove** a card from the recent list, click the *Delete icon* ("x") in the top right corner of a card. Use the *"Clear" button* at the top of the list to empty the recent projects dashboard.

**Note:**

**This does not delete the project file from your computer.**

## 1.7. Instruction Manual

A detailed instruction manual is available for download as a PDF via the *"User Manual" button*.

To open the online version of the manual, click the *Web icon*. The online manual is updated more often than this printed one, so check it first when the software has moved on.

## 1.8. Support & Feedback

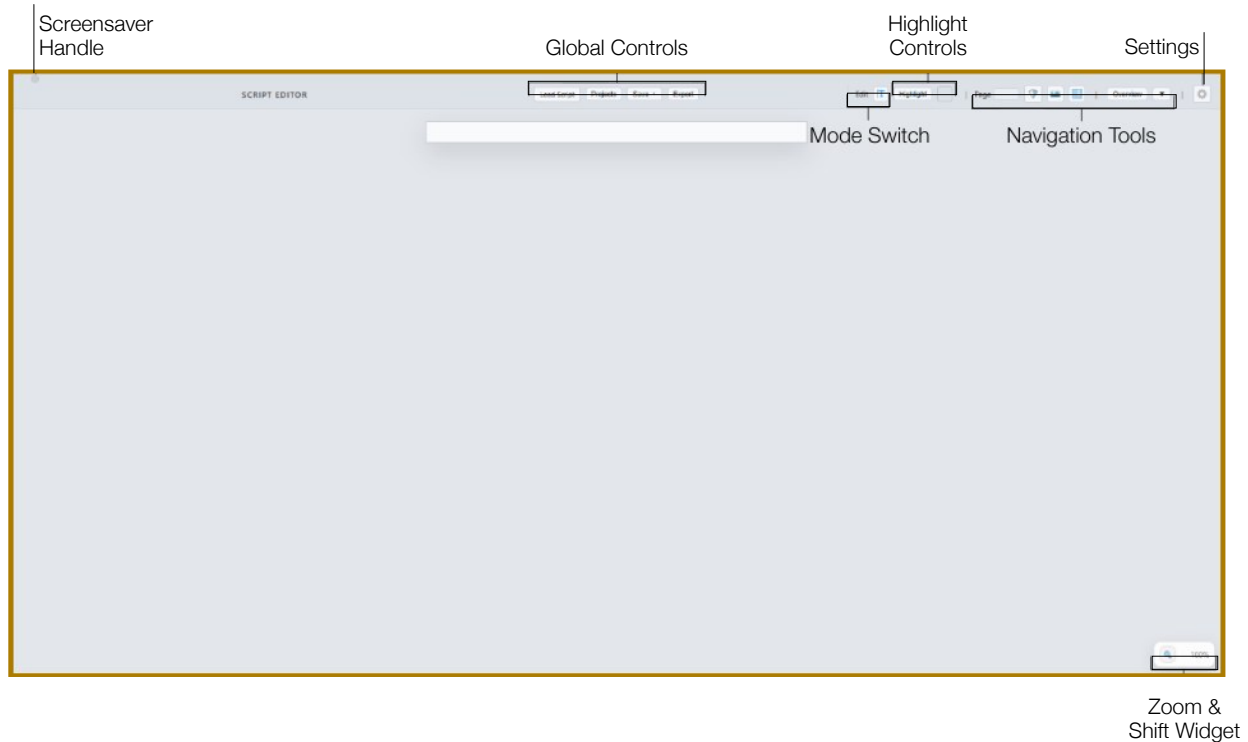
If you encounter an error or unexpected behavior, click *"Report a Bug"*. A form will appear. The email associated with your profile will be filled in automatically as the contact address. Please provide a clear topic and a detailed description of what happened.

Use the *"Send Feedback" button* to tell us what you think of the software, suggest new features or improvements.

Located at the bottom of the sidebar, these tools allow you to communicate with the development team.

## 2. THE SCRIPT EDITOR

Once you have selected or created a project in the Project Manager, the **Script Editor** opens. This is the core environment where you will spend most of your time managing project elements.



### 2.1. The Screensaver

The software includes a cinematic Screensaver that provides a theatrical "rolling down the screen" effect. It is perfect for leaving the workspace active during breaks or presentations.

To **enable** the Screensaver, look for the *small circle handle (the "rope")* at the very top of the window. Click and drag it down past the toolbar to deploy the screen.

To **retract** the Screensaver, press the "Esc" key to roll the screen back up and return to your workspace.

**Shortcut:** *Ctrl+Shift+L* (or *Cmd+Shift+L* on Mac).

To **play / pause** the Screensaver, click anywhere on the screensaver canvas.

To **mute audio** press the „M“ key on your keyboard.

You can **change the screensaver video and mute toggle** from the Settings Panel.

## 2.2. Settings & Customization

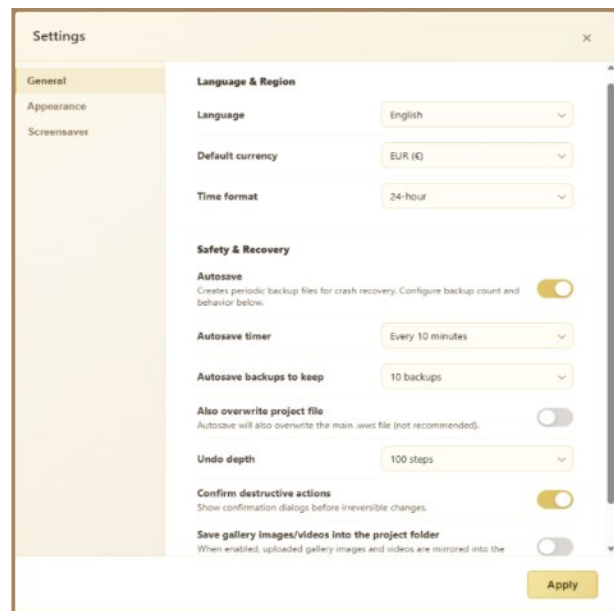
The Settings Panel is accessible via the Settings icon (" ") in the top toolbar.

After making changes, ensure you click the "Apply" button.

It is divided into four groups:

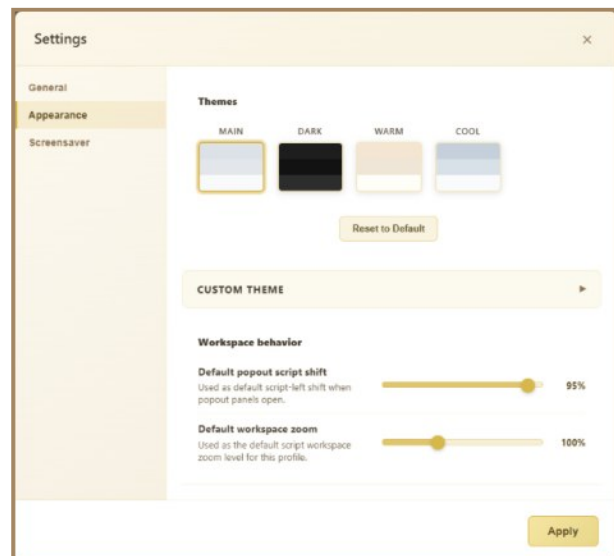
### General Settings

- **Language & Region:** Choose the interface language, the preferred currency, and time format (12h / 24h).
- **Safety & Recovery:** Configure Autosave intervals, choose how many backups to keep, and adjust the *Undo Depth* (how many steps back you can go).



### Appearance Settings

- **Themes:** Choose from presets like Main, Dark, Warm, or Cool.
- **Custom Themes:** You can create your own theme by adjusting colors for the toolbar, workspace, and text. You can even add back- ground textures like dots or grids.
- **UI Scaling:** The software automatically scales the interface based on your screen resolution, but you can manually adjust the *Default Popout Shift* and the *Default Workspace Zoom* in this tab to set your preferred starting view.



### Screensaver Settings

You can preview your active Screensaver Video in the Current Video section. Here you can also upload your own video or paste a direct link to stream your screensaver from the internet. To reset the Screensaver to default, click the "Reset to Default" button.

## 2.3. Global Controls

The central top toolbar provides quick access to essential global actions.

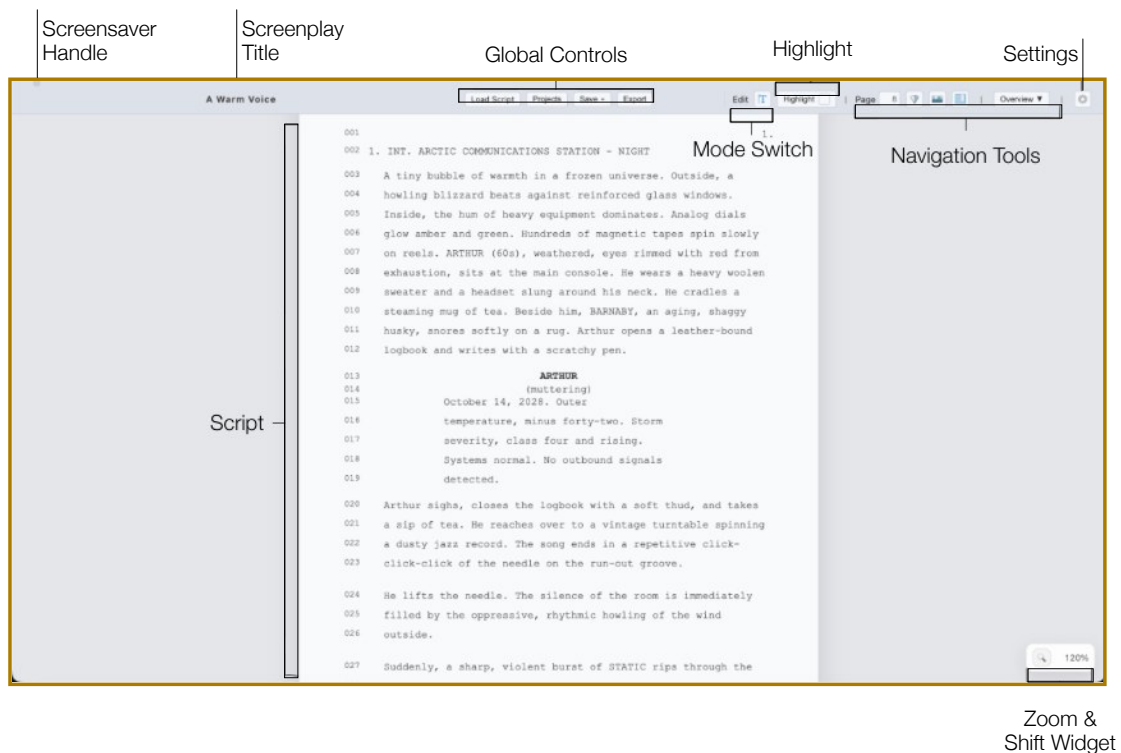
### 2.3.1. Loading Script

To load the script, click the *"Load Script" button* and select your script file.

The software supports the following file types for script loading:

- PDF (.pdf)
- Word Documents (.docx)
- Plain Text (.txt)
- Rich Text Format (.rtf)

The software will parse the text and convert it into numbered editable lines. The script will appear in the central area for better focus, with tools organized around it.



### 2.3.2. Project Switching

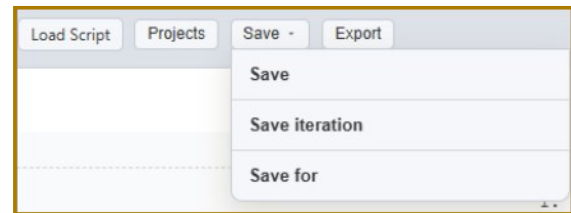
The *"Projects" button* brings you back to the Project Browser screen to view all your projects.

To return to the Script Editor, simply close the Project Browser by clicking the *Close icon ("x")* in the top right corner.

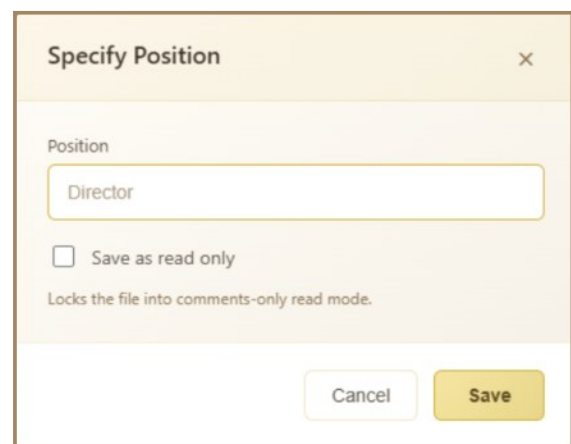
To start a screenplay from nothing, choose Create blank page from the same menu. The software builds one clean page of 54 numbered rows, switches into Write Mode and puts the caret in row 001, ready for a scene heading. The software will parse the text and convert it into numbered editable lines. The script will appear in the central area for better focus, with tools organized around it.

### 2.3.3. Saving Projects

The "Save" button has a dropdown menu with several save options:



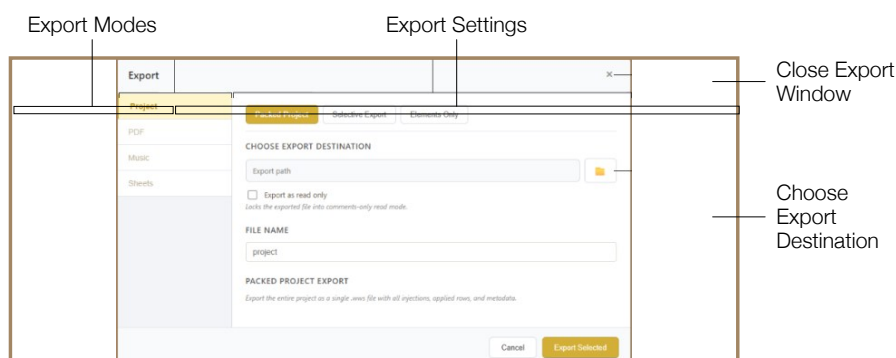
- **"Save"**: Standard overwrite of your project file.
- **"Save Iteration"**: Saves a numbered version (e.g., "Project\_v2.wws") to keep a history of your progress. You can access all the versions by right-clicking on the project card in the Project Browser. The versions of the project are also available on your device in the main project folder.
- **"Save For"**: Creates a specialized version for a specific crew member (e.g., Director) with optional read-only locks. The software will ask you to specify the position of the crew member and if you want to save the project in the **Read Mode** where **Edit Mode** will become unavailable.



### 2.3.4. Export

The export system is a comprehensive tool for sharing your work, creating production documents, and archiving different versions of your project.

The "Export" button opens the **Export Window**.



To **close** the Export Window, click the *Close icon* ("×") in the top right corner or the *"Cancel" button* in the bottom toolbar.

The left sidebar of the Export Window displays **four specialized export modes**:

- Project;
- PDF;
- Music;
- Sheets.

These modes are designed to suit different professional needs and have different settings, located in the main area of the Export Window. They are described later in this chapter.

The setting that is persistent across all the export modes is the **Export Destination**. To select a *different* folder where your exported data will be saved, click the *Folder icon* and select the desired folder from the system file browser.

When you are ready to **export**, click the *"Export Selected" button* in the bottom toolbar.

The software can be configured to use a Project Hierarchy for exports. When you create a project, the system automatically creates a structured folder tree, including specialized folders for export (e.g. `exports/pdf` `exports/music`), and remembers your preferred destination, ensuring your files stay organized.

## Project Export

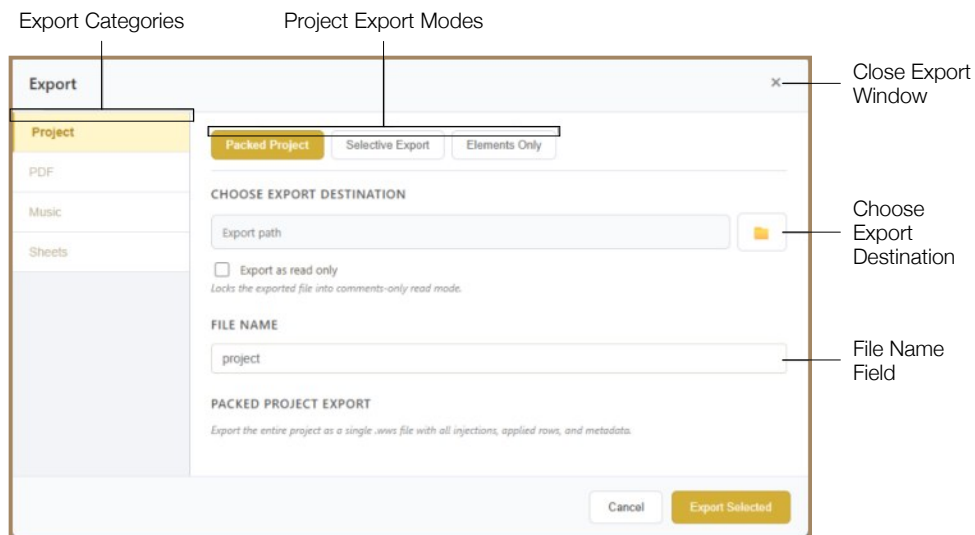
Project Export allows you to save and share the interactive document with other users of the software.

To export the project, **specify the destination** and **enter a project name** in the corresponding fields.

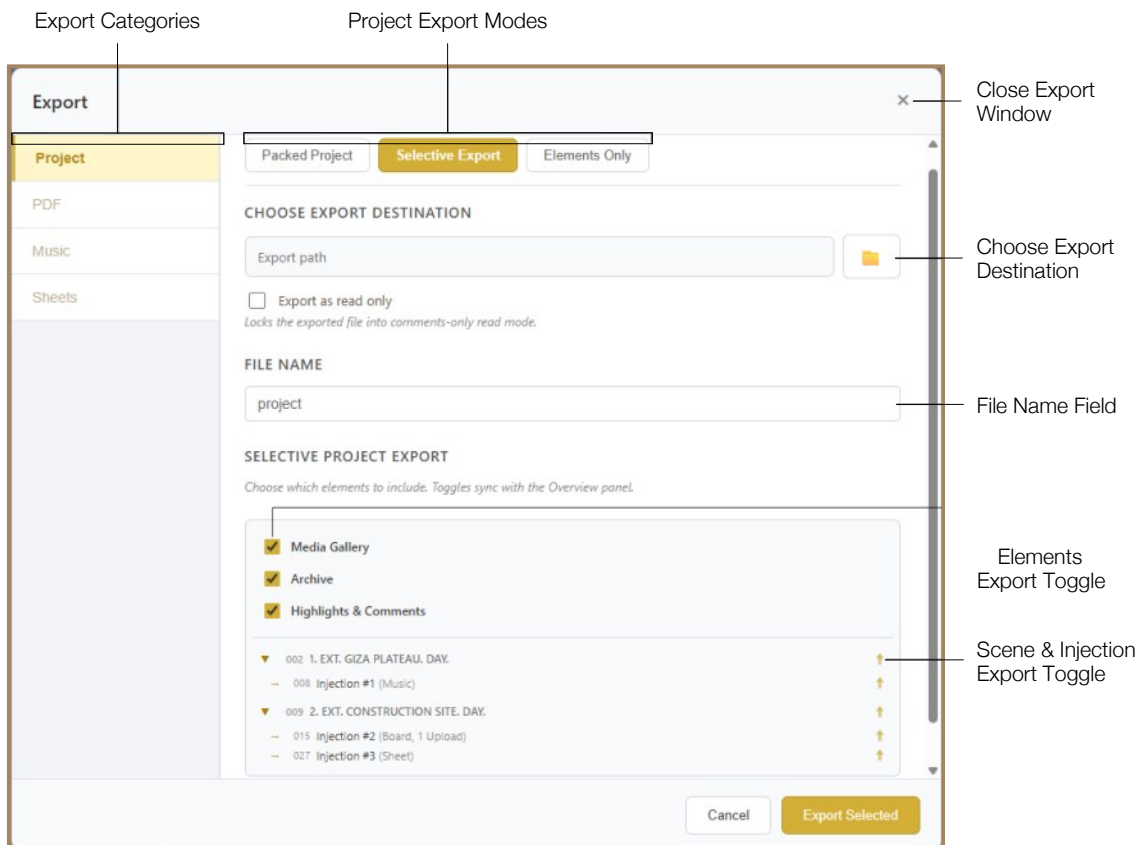
You can **lock a project export into a Read-Only version** by *toggling the corresponding checkbox*. This allows recipients to view the project and add comments, but prevents them from modifying the script or injections.

You can choose from three **export options** to export either the entire project or specific elements.

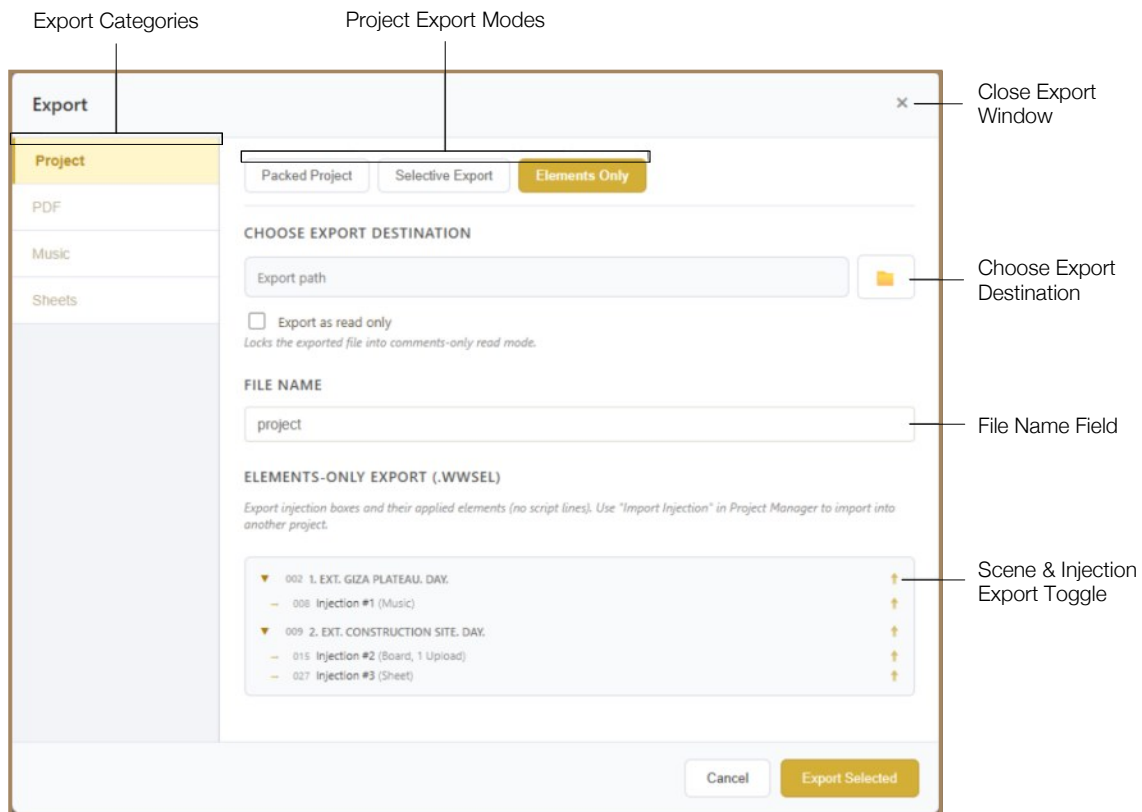
- **Packed Project (.wws)**: Exports a single-file archive containing the entire project, including all media, injections, and metadata.



- **Selective Export:** Allows you to choose specific scenes with added elements from the project tree to export into a smaller, focused file. The project tree is located at the bottom of the Selective Export Window. You can include or exclude all the Gallery, Archive, and Highlights & Comments elements by *toggleing the corresponding checkbox*. To select or deselect scenes or added injections, toggle the *Arrow icon* located to the right of the element header. These selections are synced with the Overview selections.



- **Elements Only (.wwsel):** Exports only the injections and their data without the script lines. This is useful for importing a set of technical plans into a different script. The project tree is located at the bottom of the Elements Only Export Window and is synced with the Overview selections. To select or deselect injections, toggle the *Arrow icon* located to the right of the element header.



## PDF Export

This is the primary method for generating professional screenplay documents and production supplements.

To export the project, **specify the destination** and enter a **project name** in the corresponding fields.

You can define a **project-specific cover page** with fields for Title, Genre, Author, Email, and Draft version.

You can choose from several **Export Options**:

- **Clean Script Only:** Generates a standard industry-formatted screenplay, removing all injections.

- **Script with All Elements (Inline):** Exports the script exactly as it appears in the editor, with injection boxes and special lines shown in their chronological positions.
- **Script + Separated Elements:** Places the full script first, followed by a section where all elements are grouped by the scene they belong to.
- **Groups Only (No Script):** Ideal for technical departments; this exports only the elements organized by scene, without the screenplay text.

Export Categories

**Export**

Project

**PDF**

Music

Sheets

**CHOOSE EXPORT DESTINATION**

Export path

**FILE NAME**

Allen Story Script

**SCRIPT INFORMATION (OPTIONAL)**

*Leave blank to use original cover page*

Title

e.g. My Screenplay

Genre

e.g. Drama, Sci-Fi

Written by

e.g. Jane Smith

Email

e.g. author@email.com

Draft

e.g. Draft 2

**EXPORT OPTIONS**

☐ Clean Script Only Script text without injections or rows

☐ Script with All Elements (Inline) Everything as it appears in the editor

☒ Script + Separated Supplements Script pages followed by grouped supplements per scene

☐ Groups Only (No Script) Only the grouped supplements per scene, no script text

**INCLUDE CONTENT TYPES**

☒ Board (Storyboard Images/Videos)

Image size: ☐ Small ☒ Medium ☐ Large

☒ Sheet (Tables/Documents)

☒ Music (Notation)

☒ Notes (Text Notes)

☒ Script (Inline Script Boxes)

Cancel Export Selected

Close Export Window

Choose Export Destination

File Name Field

Cover Page Information

Export Options

Elements Filter & Board Settings

If elements are included in the export, you can **filter them**. You can choose exactly which types of injections to include (e.g., only include storyboards and sheets, while omitting personal notes) by *toggling the corresponding checkbox*.

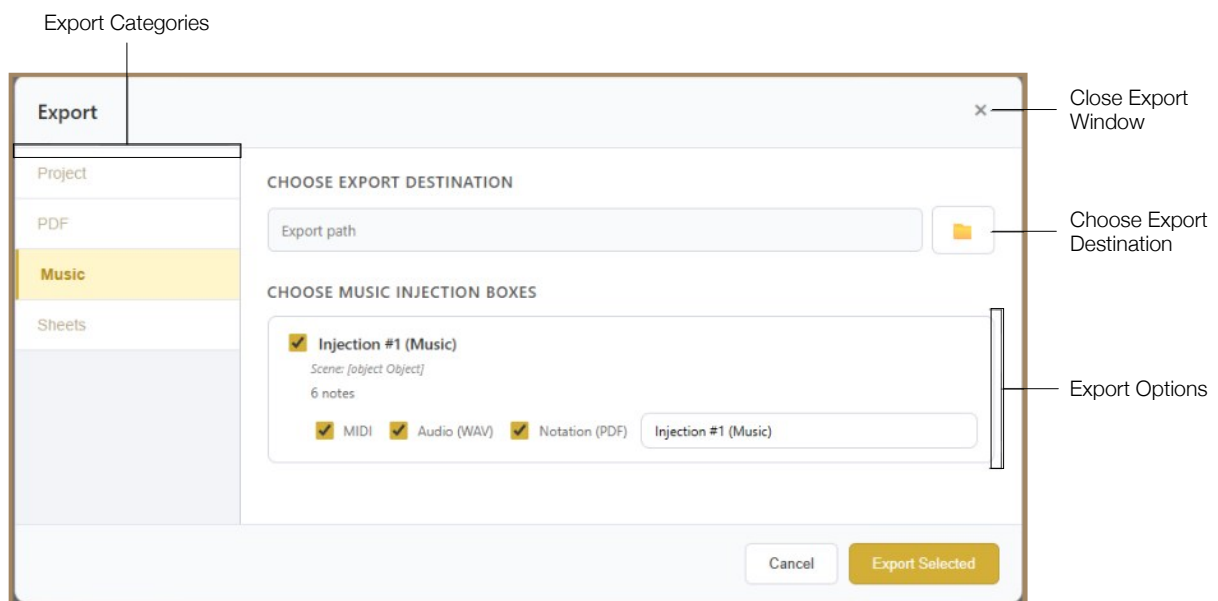
If the elements are exported individually (in *Script + Separated Elements* or *Groups Only (No Script)* modes), you can **define the image size** (Small, Medium, or Large).

## Music Export

Music can be exported for use in external digital audio workstations (DAWs) or for review.

To export the project, **specify the export destination** and **filter** your choices by *toggling the corresponding checkboxes*.

If you have **linked multiple music boxes**, the system can export the entire sequence as a single combined file.



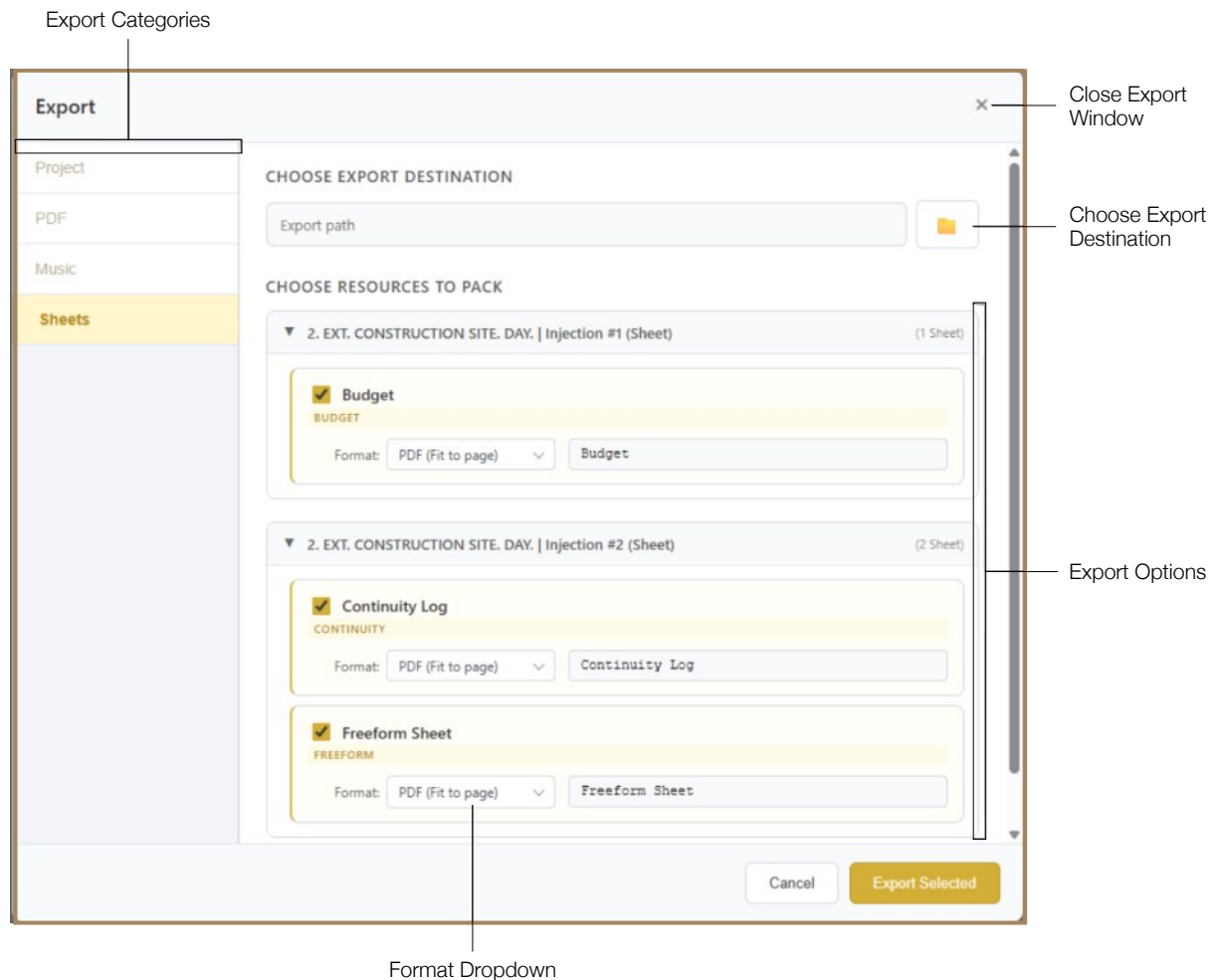
You have several export format options to choose from:

- **MIDI Export:** Converts your notation or recorded MIDI data into a standard .mid file.
- **Audio (WAV) Export:** Generates a WAV audio file of the music box's contents.
- **Notation (PDF) Export:** Exports the notation as a PDF file.

## Sheets Export

Data managed in Sheet injections can be exported for administrative use.

To export the project, **specify the export destination** and **filter** your choices by *toggleing the corresponding checkboxes*.



You can choose the export **format** in the Format Dropdown:

- PDF (Fit to Page): Scales the table to fit within the width of a standard page.
- PDF (Auto-paginate): Automatically splits large tables across multiple pages while maintaining readability.
- PDF (with attached images): Offered for Continuity and Shipping Plans, the sheet types whose cards can carry pictures. The exported document draws each card's image beside it, see 5.6.7.4.
- CSV (Spreadsheet): Exports the raw data into a .csv file for Excel, Google Sheets, or other production accounting software. All sheet types are supported.

## 2.4. Zoom & Shift

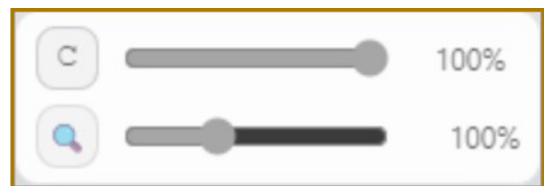
In the bottom-right corner, you will find the *Zoom & Shift* widget.

- Click the *Zoom icon* ("🔍 ") for the **Zoom Slider** to appear.
- With this *Zoom Slider*, you can adjust the size of the script.
- Click the *percentage value* to reset to default zoom (100%).

- To retract the *Zoom Slider*, click the *Zoom icon* ("🔍 ").



When using injections located on side panels (e.g., Draw, Sheets), the **Script Shift Slider** will appear. Use this slider to shift the script to the left, preventing it from being covered by injections.

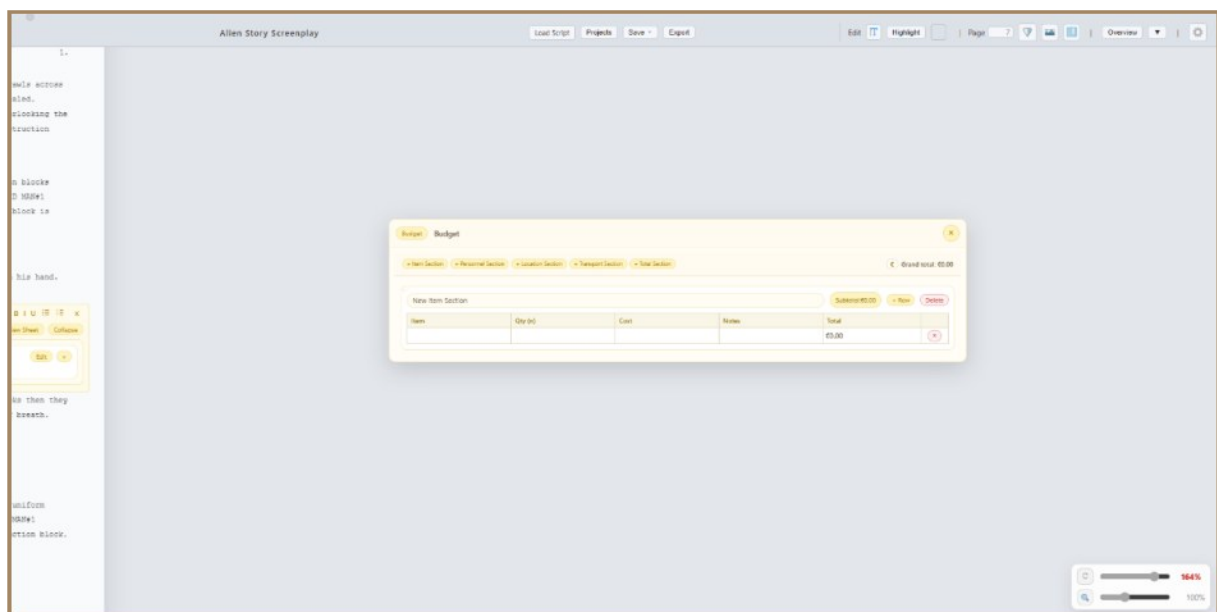


By default, you can shift the script as far as the edge of the screen. For

maximum tool space, click the *percentage value* on the Script Shift Slider to **toggle "Off-screen" mode**.

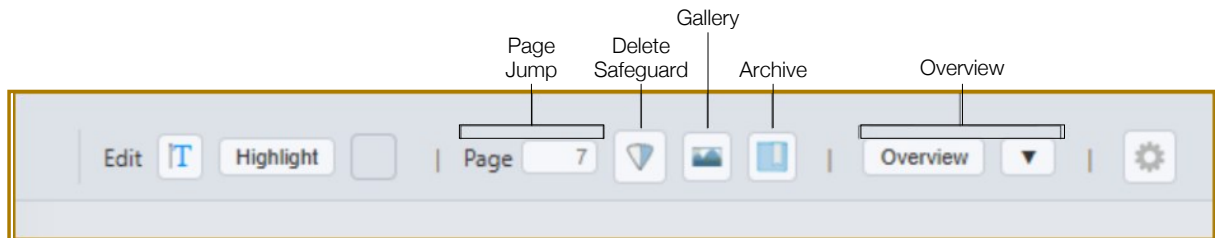
### Note:

The "Off-screen" mode is indicated with a dark-red percentage value.



## 2.5. Navigation Tools

There are several tools to help you navigate through the script, added elements, and archive.



### 2.5.1. Page Jump

Enter a page number and press the *"Enter"* key to navigate the script page instantly.

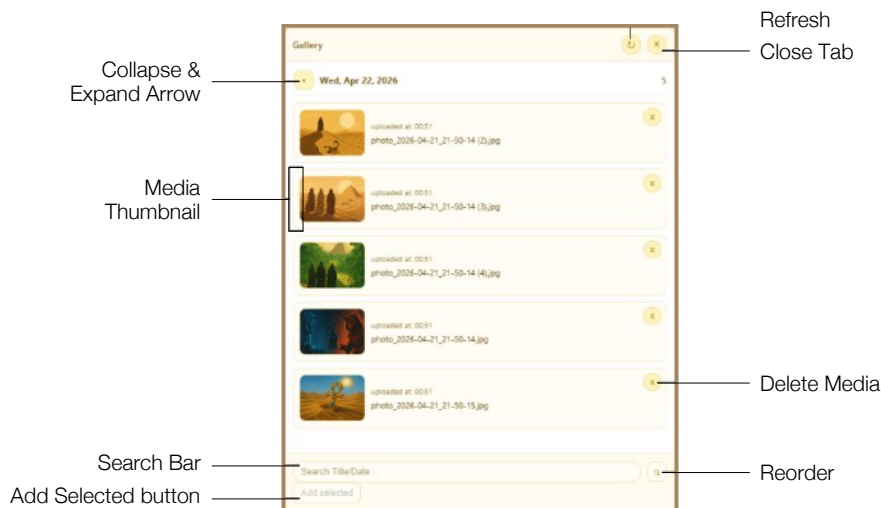
### 2.5.2. Safeguard Disable

By default, the Safeguard function requires you to hold the *"Delete"* button for 2.5 seconds (until it is "full") to prevent accidental deletion of lines and injections. To delete elements in one click, toggle the *Safeguard icon* ("  ").

### 2.5.3. Gallery

The Gallery is your project-wide library for all visual assets. It is designed to prevent data duplication and provide quick access to every image and video used in your screenplay.

Click the *Gallery icon* ("  ") for quick access to the added multimedia elements (images, videos, drawings).



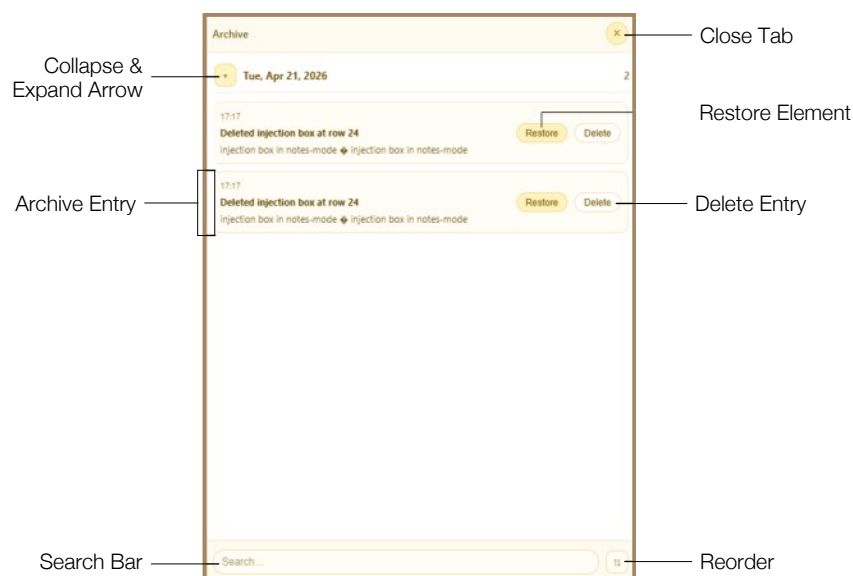
- **Search:** Use the *Search Bar* to find items by their filename or upload date.
- **Organization:** Media items are automatically organized into chronological groups based on their upload date. You can change the order by clicking the *Reorder icon* (" ") next to the Search Bar and selecting "Newest" or "Oldest".
- **Fullscreen View:** Double-click any thumbnail to open the media in the fullscreen viewer.
- **Collapse & Expand:** You can collapse or expand the chronological sections by clicking the *Dropdown Arrow* next to the date header.
- **Select:** Click any thumbnail to select it. To select a range of items, hold "Shift" while clicking; hold "Ctrl" (or "Cmd" on Mac) to select multiple individual items.
- **Add:** Click the "Add Selected" button to add the elements to the script.
- **Delete:** To delete an element, click the *Delete icon* ("x") on the thumbnail.

#### 2.5.4. Archive

The Archive acts as a powerful safety net, capturing every significant deletion made within your project. The Archive is disabled while you are in Write Mode: nothing is deleted by hand there, so there is nothing to recover. Switch to Edit Mode for row deletion and archiving.

Click the *Archive icon* (" ") for a quick access to the deleted elements:

- **Line deletions**, including their text, formatting, and any applied media.
- **Injections** in their entire internal state.



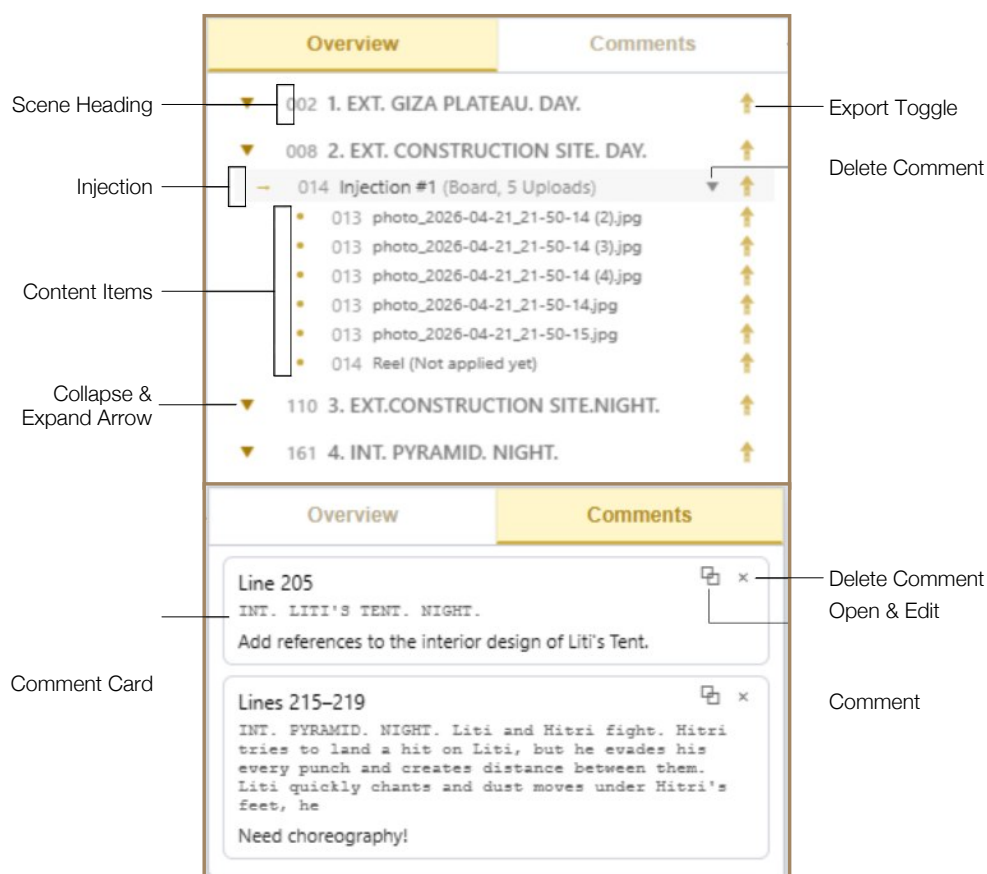
- **Metadata:** Every entry in the archive includes the original line number and a timestamp, making it easy to track when and where the content was lost.
- **Search:** Use the *Search Bar* to find deleted elements by their metadata.
- **Organization:** The archive entries are automatically organized into chronological groups based on their deletion date. You can change the order by clicking the *Reorder icon* (" ") next to the Search Bar and selecting "Newest" or "Oldest".
- **Collapse & Expand:** You can collapse or expand the chronological sections by clicking the *Dropdown Arrow* next to the date header.
- **Restore:** Click the "Restore" button on the archive entry. The software will attempt to place it in its original position or as close as possible if the script has changed significantly.
- **Delete:** Click the *Delete icon* ("x") on the archive entry to remove old data permanently. To keep your project file size small, clean up the archive periodically.

**Note:**

The data deleted from the Archive will be lost **PERMANENTLY!**

## 2.5.5. Overview

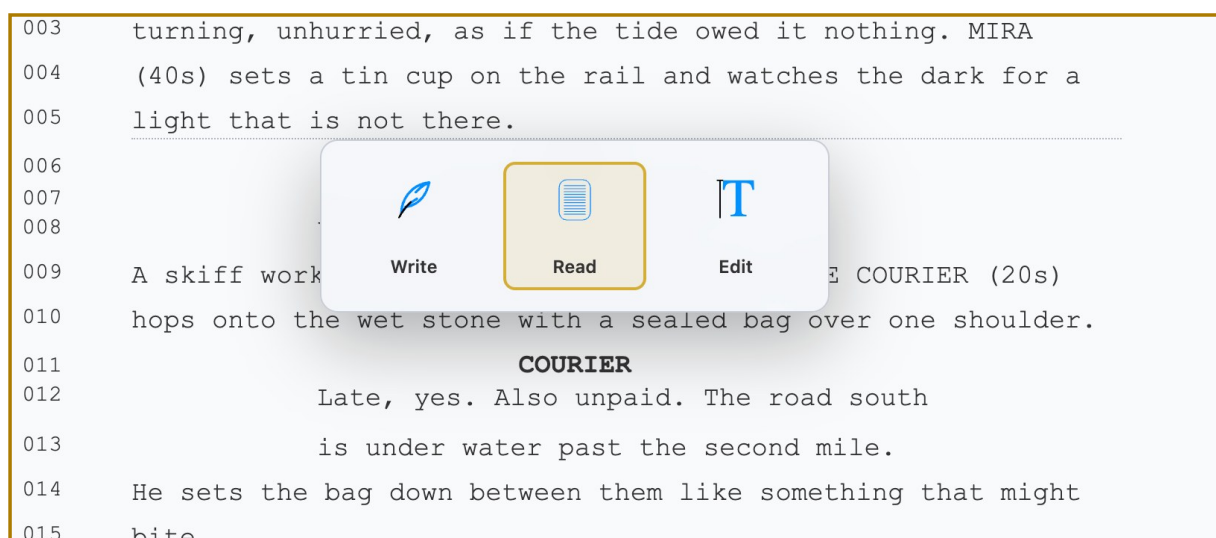
The Overview panel provides a structural map of your entire project.



- **Organization:** Every scene heading is listed as a primary branch. Injections and content attached to lines appear nested under their respective scenes. You can collapse or expand the injections and content items by clicking the *Dropdown Arrow icons*.
- **Rapid Navigation:** *Double-clicking a scene heading or an item* scrolls the script directly to that location. When you jump to an item from the Overview, the target line in the script will **flash** briefly to help you orient yourself.
- **Rename:** You can right-click non-scene item in the Overview tree and select "Rename" to give it a custom label. This does not change the script text itself.
- **Export Toggles:** Each item in the tree has a small *Export Icon* ("📄") on the right. You can toggle this to include or exclude specific scenes, injections, or media items from your final PDF and package exports.
- **Comments Tab:** The Overview also contains a dedicated tab for Comments. This provides a centralized list of all feedback and notes added by collaborators. Clicking a comment takes you directly to the marked passage in the screenplay.

## 2.6. Mode Switch

The Script Editor operates in three modes, covering the three things you do with a screenplay: writing it, reviewing it, and preparing it for production. You can switch between them using the *Mode icon* in the top toolbar, or by pressing the "Tab" key, which cycles Write → Read → Edit and around again. Hold "Shift" and press "Tab" to open the mode switcher and pick one directly.



The mode switcher: hold "Shift + Tab" and pick Write, Read or Edit directly.

## Edit Mode (Default)

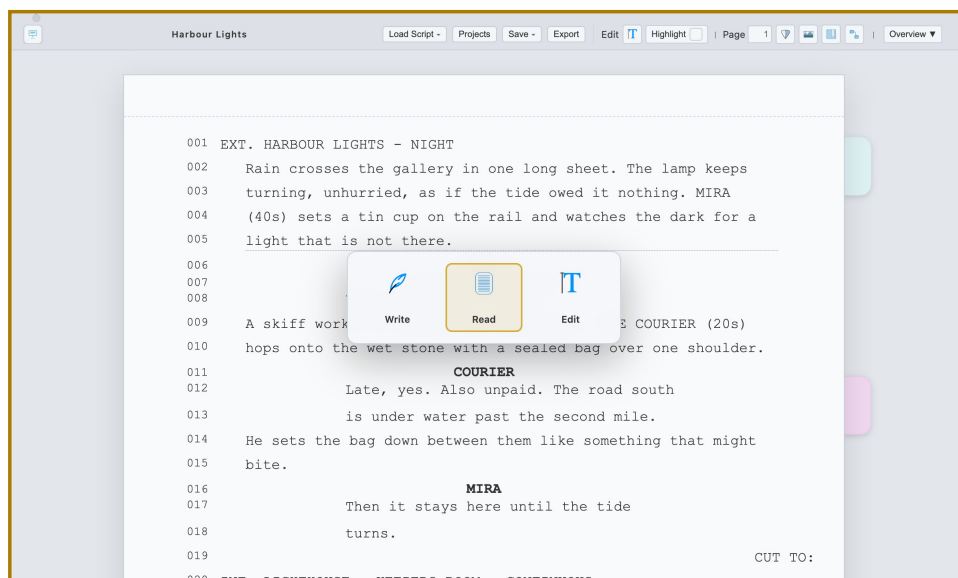
This is your primary creative environment with full interactivity for any element:

- All "plus" buttons for adding injections and margin controls are visible and active.
- As you type, the script will automatically repaginate and adjust to accommodate your changes.

## Read Mode

Read Mode is a specialized "locked" state designed for review, table reads, and distraction-free navigation:

- UI elements required only for editing (such as "Add Injection" buttons) are hidden to provide a cleaner view of the screenplay.
- Script text and injections are set to read-only. This prevents accidental edits or keyboard entries from altering your draft while you scroll or present.



*Read Mode: the same page, with the editing controls hidden and the text locked.*

Write Mode has its own context menu for the row under the caret — see chapter 3.

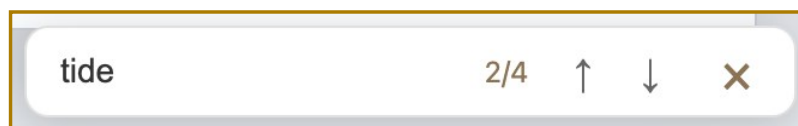
In Read Mode you can still interact with the script for review purposes, like highlighting, changing the script type and commenting.

**Note:**

Right-click opens a context menu in Read Mode and in Write Mode, and each gives you a different set of actions. In Read Mode the menu is for review: highlight, change line type, comment. In Write Mode it is for the row under your caret: clipboard, formatting and block type. Injections themselves are only editable in Edit Mode.

## 2.7. Find in Script

Press "Cmd + F" (Mac) or "Ctrl + F" (Windows) to create a search text pill, then click inside it to open the search field in the bottom-right corner. It works in Write, Read and Edit modes alike, and searches the whole rendered document — every script row plus the notes inside docked injection boxes — not just the current page. A box that has been popped out onto its own panel sits outside the script area and is not searched.



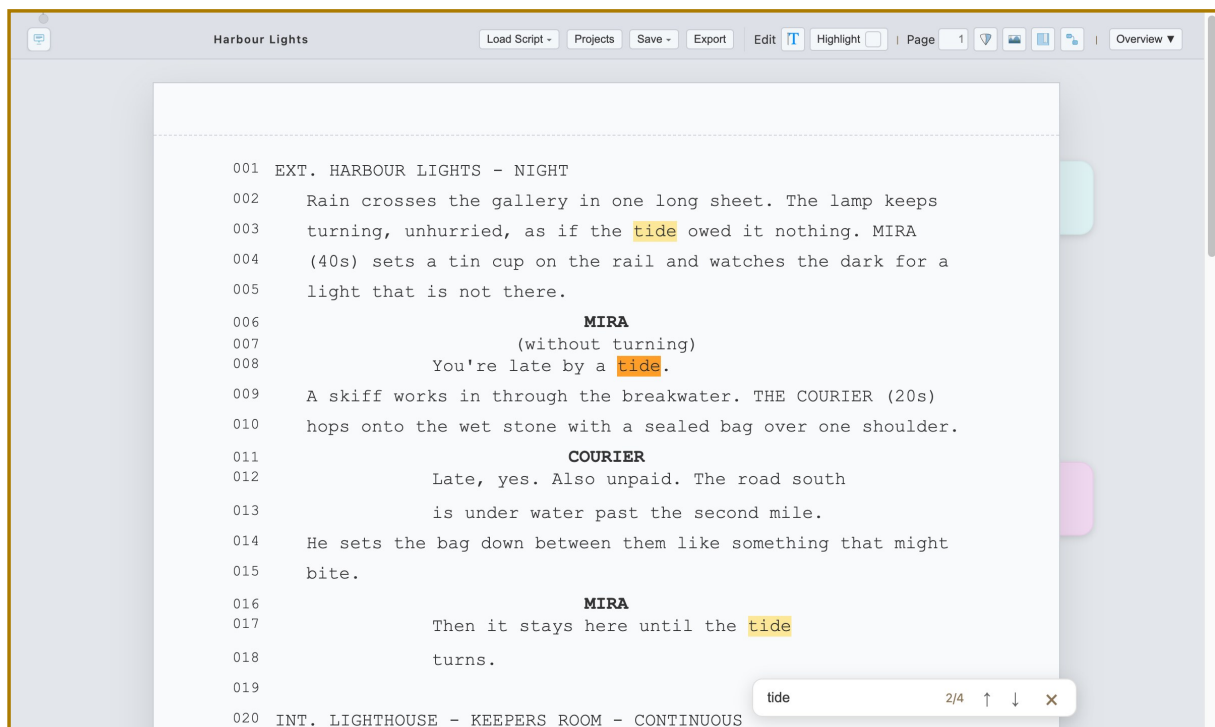
*The search field: the term, the "current/total" counter, step arrows and close.*

**Live matching.** Every occurrence of what you type is highlighted in the script as you type it. Matching is case-insensitive and works across a phrase even when part of the line carries a highlight, a comment or bold formatting.

**Counter.** The field shows your position as "current/total" (for example 3/17). If nothing matches, the counter reads 0/0 and the field is outlined to tell you so.

**Stepping.** Press Enter to jump to the next match, "Shift + Enter" for the previous one, or use the up/down arrows beside the counter. The script scrolls so that the current match sits in the middle of the view, and that match is highlighted more strongly than the rest.

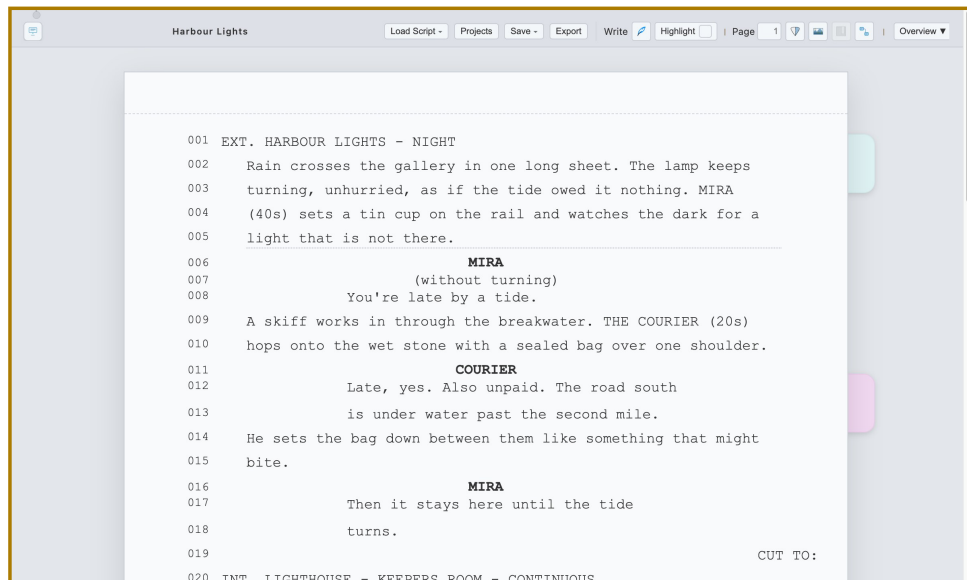
Close. Press Esc or the close button. Closing clears the field and removes every highlight, leaving the document exactly as it was.



*Find in Script marks every match in the document, not just the current page.*

### 3. WRITE MODE

Write Mode is the continuous drafting surface of the Script Editor. Instead of clicking into one numbered row at a time, you type the scene from top to bottom and the software handles block formatting, row splitting and page breaks while you go. The result is a plain screenplay page: Courier text, correct indents, a dotted row-width guide, and nothing else on screen.



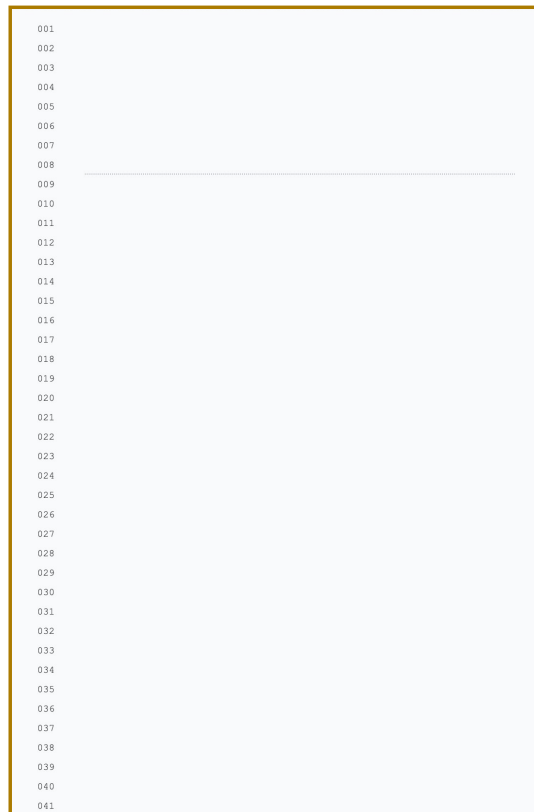
*Write Mode: a plain screenplay page, with the editing controls hidden.*

## 3.1. Starting a Script

There are two ways to arrive at a page worth writing on:

- **Load a document first.** Use "Load Script → Load document" to bring in a .pdf, .docx, .txt or .rtf file. The text is parsed into numbered rows, which you can then switch to Write Mode to keep drafting in.
- **Start from nothing.** Use "Load Script → Create blank page". The software builds one clean page of 54 numbered rows, switches into Write Mode by itself, and puts the caret in row 001, ready for a scene heading.

To enter Write Mode on a script that is already open, click the Mode icon in the top toolbar and choose Write, or press the "Tab" key until the label reads "Write". The toolbar label and icon change with the mode, so you always know which surface you are on.



*"Create blank page": one clean page of 54 numbered rows, caret in row 001.*

## 3.2. Screenplay Blocks and Automatic Flow

Every row in Write Mode carries one block type, and each type has its own industry-standard indent and case. Write Mode reads what you have just typed and picks the next block for you, so a normal exchange of dialogue needs no formatting decisions at all:

| Block         | Looks like                               | Pressing Enter on an empty line gives you |
|---------------|------------------------------------------|-------------------------------------------|
| Scene Heading | Flush left, capitals                     | Action                                    |
| Action        | Full width, sentence case                | Action                                    |
| Character     | Centred on the dialogue column, capitals | Dialogue                                  |
| Parenthetical | Narrow column, lower case                | Dialogue                                  |
| Dialogue      | Indented column                          | Action                                    |
| Transition    | Pushed to the right margin, capitals     | Scene Heading                             |

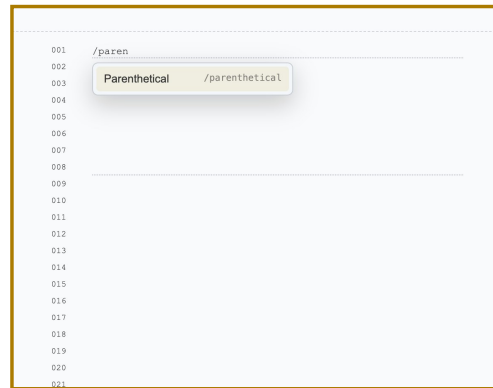
The rule is one-directional, and it only fires when you press Enter on a line with nothing after the caret. If there is still text on the current line, Enter simply splits the line where the caret is and keeps the same block type — splitting an existing paragraph is not a formatting decision.

### Note:

Applied and structural rows are not editable in Write Mode. Rows produced by an applied injection (applied notes, script replacements, music notation, board blocks) and page-number rows are locked here. That is deliberate: their text is generated from a box, so it has to be changed in the box, in Edit Mode.

### 3.3. Slash Commands

To set a block type explicitly rather than inherit one, type a forward slash at the start of an empty line. A small menu opens under the line, listing the screenplay blocks that match what you type, with the command shown beside each one.



*The slash menu, opened on an empty line.*

| Command        | Also matches    | Sets the row to |
|----------------|-----------------|-----------------|
| /scene         | /heading, /slug | Scene Heading   |
| /action        | /act            | Action          |
| /character     | /char, /role    | Character       |
| /dialogue      | /dia            | Dialogue        |
| /parenthetical | /paren          | Parenthetical   |
| /transition    | /trans          | Transition      |

Arrow keys move through the list, Enter applies the highlighted block, and Esc closes the menu without changing anything. Applying a command clears the slash text from the row and leaves the caret ready in the new block, so you never have to delete the command yourself. If nothing matches what you typed, the menu closes and your text stays as it is.

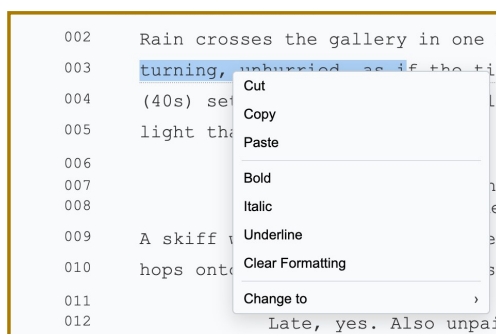
### 3.4. Writing, Splitting and Merging Rows

Write Mode keeps one row equal to one screenplay line, which is what makes line numbers, comments and highlights reliable across the document. Three things happen automatically as you write:

- **Wrapping splits the row.** When a line of action or dialogue grows past the row-width guide, the overflow moves into a new row of the same block type immediately. Rows stay single-line; the guide shows where the cut will happen.

- **Enter splits at the caret.** Pressing Enter with text on either side of the caret divides the row at that point and keeps the block type on both halves.
- **Backspace merges.** Pressing Backspace with the caret at the very start of a row pulls it back up into the row above, joining the text and keeping the upper row's block type.

You can also add an empty row beneath the caret with Enter on a line that already has text after it, or with the row context menu, which is often faster than typing a space and deleting it.



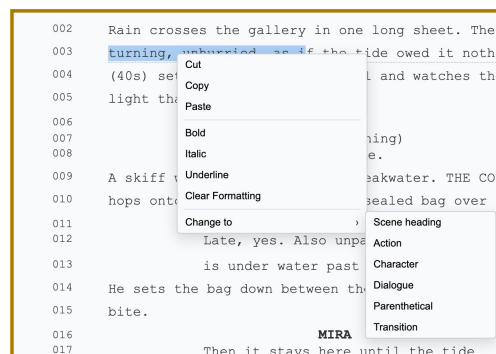
*The Write Mode row menu.*

## 3.5. Selection, Clipboard and Formatting

Select text by dragging with the mouse — a drag may cross row boundaries, which is how you grab a whole exchange at once — or with "Shift + Left/Right" inside a line. Right-click to open the Write Mode menu:

- **Cut / Copy / Paste** work across rows. Cut and Copy are greyed out until something is actually selected.
- **Bold / Italic / Underline / Clear Formatting** apply to the selection. The same commands are on "Cmd/Ctrl + B", "Cmd/Ctrl + I" and "Cmd/Ctrl + U".
- **Change To...** lists the six screenplay blocks and applies the one you choose to every row the selection touches. Select three rows of action and choose Character, and all three become character cues.

Formatting is part of the text history: undoing after a bold step restores the exact markup it replaced, not just the characters.



"Change To..." applies a block type to every row the selection touches.

## 3.6. Pages, Undo and Limits

**Pagination.** A script page holds 54 text rows. When a split pushes a page over that limit, the overflow moves into the next page, and a new page is created if there is no next page yet. When rows are removed, pages re-balance and an emptied page is taken away. Line numbers and page numbers renumber themselves after every change.

**Undo and redo.** "Cmd/Ctrl + Z" and "Cmd/Ctrl + Shift + Z" (or "Cmd/Ctrl + Y") cover both kinds of change in one history: text inside a row, and structure between rows — splits, merges, block-type changes, selection deletes and page re-balancing. Undoing a split puts the original row back as one line; redoing it splits it again.

**What Write Mode does not do.** It does not add or edit injections, and the Archive is disabled while you are in it — nothing is deleted by hand here, so there is nothing to recover. Switch to Edit Mode for boxes, comments, highlights and row surgery. Event Notes keep their sleeve and their graph position while you write; if you delete rows they are attached to, they are reported as needing attention rather than silently vanishing.

**The row-length guide.** The dotted rule at the end of an action row shows the screenplay width. Turn it off under Settings → Appearance → Write mode row-length guide.

## 4. READ MODE

Read Mode is a specialized **"locked" read-only** state designed for distraction-free review, table reads, and navigation.

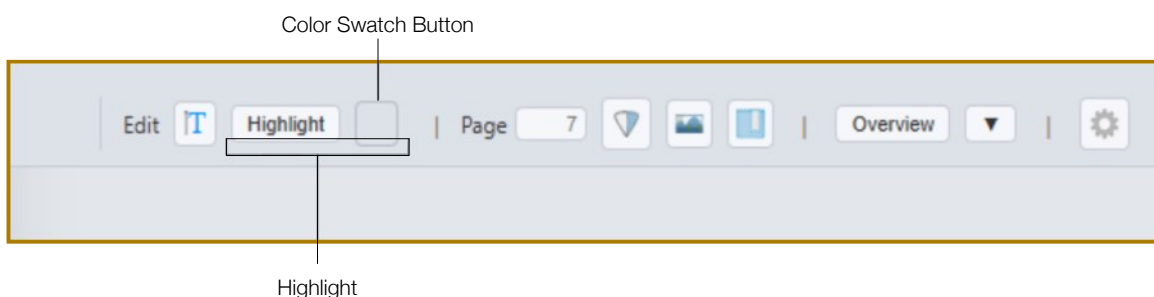
In Read Mode, you can **interact** with the script for review purposes, like highlighting, changing the script type, and commenting:

- Select any text and right-click.
- The **context menu** with a list of available actions will appear:
  - Highlighting
  - Change to
  - Commenting



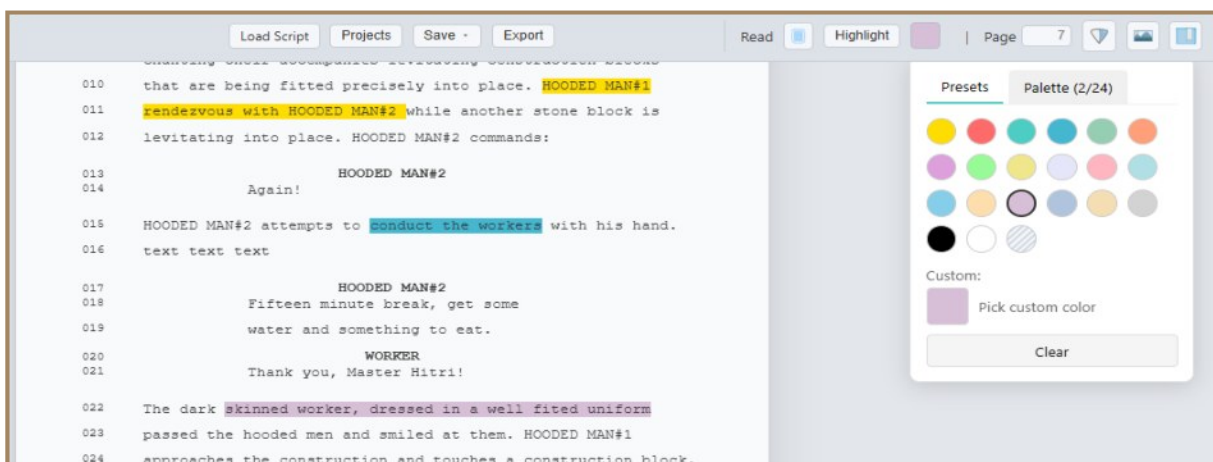
### 4.1. Highlight

The software includes a robust highlighting system to help you mark important passages, track character arcs, or note production requirements.



## Ways to Apply and Remove Highlights

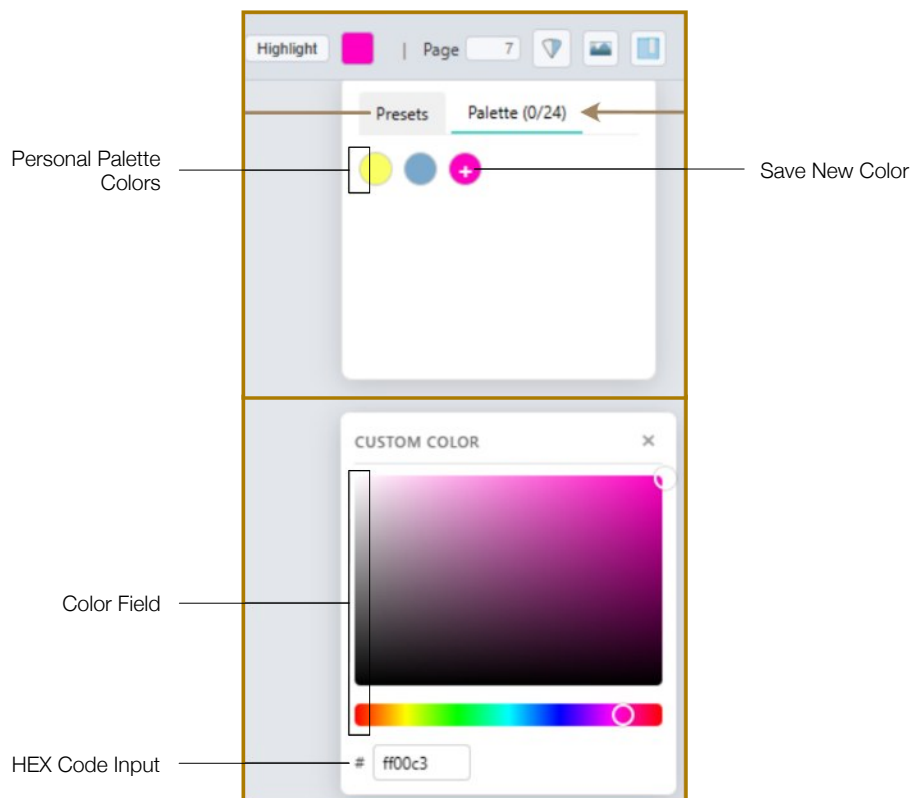
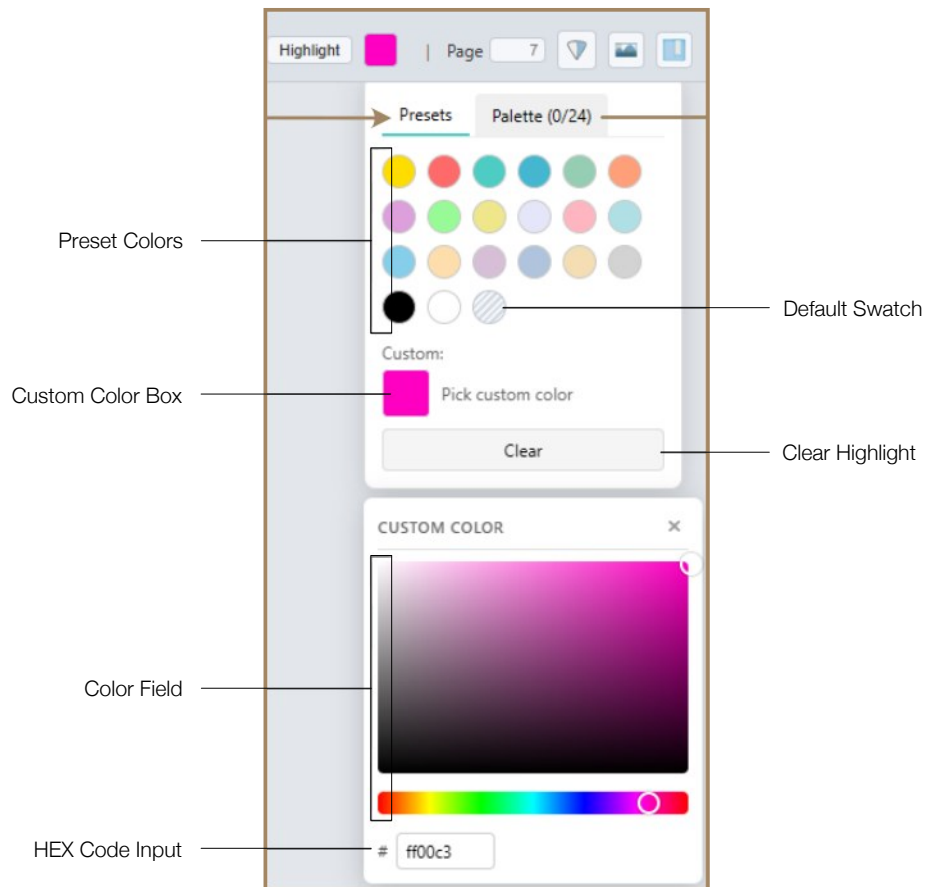
- **Shortcut:** Select text and press the "H" key to toggle highlight on or off instantly.
- **Context Menu:** *Right-click* any selected text and choose "Highlight / remove highlight" from the menu.
- **In the Toolbar:** Select the text by clicking and dragging your cursor. Click the **Color Swatch button** in the top toolbar and select a color to apply.
- **Clear Option:** Open the Color Swatch and click the "Clear" button to remove highlights from the selected range.



## Color Customization

Click the Color Swatch button to open the **Color Picker**:

- **Presets:** A grid of standard production colors for quick selection.
- **Default Swatch:** Reset to the standard highlight color at any time using the textured *Default Swatch*.
- **Custom Color:** Select the *Custom Color box* under the Presets and use the *HSB Color Field* to pick any specific hue. You can also enter precise HEX codes for consistent branding or production coding.
- **Personal Palette:** You can save your favorite colors to your Personal Palette (up to 24 slots). Select the custom color and click the "Palette (0/24)" tab. Click the "+" icon to save your color. These colors are saved to your profile and will persist across sessions. To delete the color, click the *Delete icon* ("x") on the swatch.

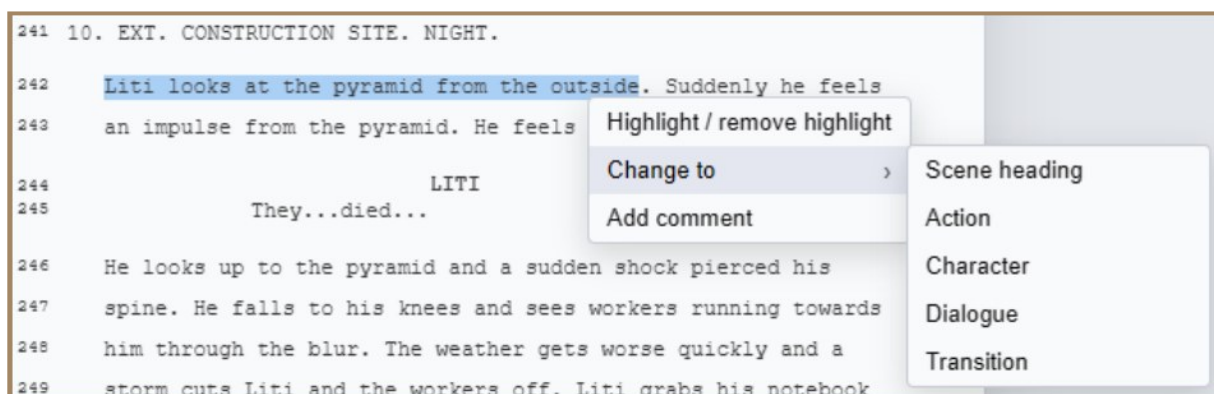


## 4.2. Change Line Types (Change to...)

The software uses an intelligent screenplay parser to identify Scene Headings, Action, Characters, Dialogue, and Transitions. In case a line is misidentified or if you decide to restructure a scene, you can manually reclassify any line.

### How to Change Line Type

- Click and drag to select the text you want to change, then right-click.
- In the context menu, click "Change to". Choose the desired classification from the submenu:
  - Scene Heading: For location and time-of-day markers.
  - Action: For descriptive physical movements and scene descriptions.
  - Character: To identify who is speaking.
  - Dialogue: For the spoken words of a character.
  - Transition: For markers like "CUT TO:" or "FADE OUT."



When you change the type of multiple lines (for example, converting several lines of Dialogue into a single Action block), the software performs an **Intelligent Reflow**:

- sequential lines converted to the same type may be merged into a single cohesive paragraph;
- the margins and indentation will be automatically adjusted to match the new type's screenplay standards;
- line numbers will be automatically recalculated and updated throughout the script.

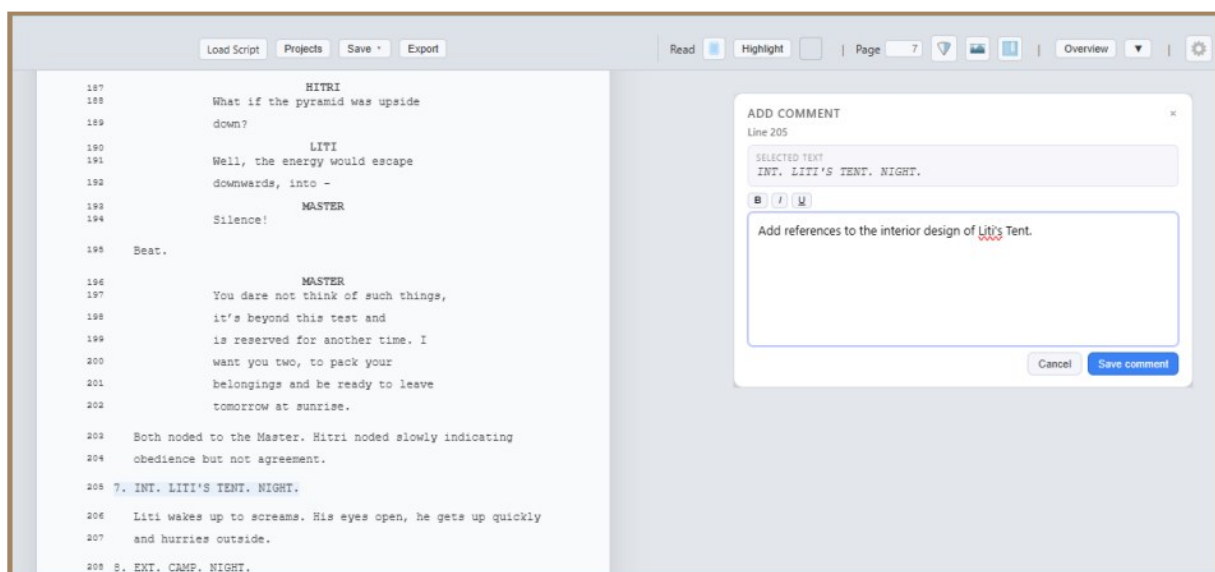
## 4.3. Add a Comment

The software features a powerful commenting system that allows you to provide feedback, suggestions, and production notes directly on the script without altering the original text.

### How to Add a Comment

- Click and drag to **select** the specific passage of the script you wish to comment on.
- Right-click to open the **context menu** on your selection and choose "Add Comment".
- The **Comment Window** will open. There you will see the line numbers of the quoted text, the quoted text, some formatting tools, and the field for your comment.
- Enter your feedback in the text area. You can use the *Bold*, *Italic*, and *Underline buttons* to emphasize parts of your comment.
- Click "Save Comment" to add it to the project.

Every comment is automatically tagged with the name and color of the active Profile. This allows teams to track who made which suggestion.



## Viewing and Managing Comments

Once a comment is added, it is visible in two main areas:

- Overview > Comment Tab: All comments appear as "cards", with the line number(s), the quoted text, and your comment.
- Comment bars in script: Vertical color-coded bars appear in the left margin next to commented lines. You can change the color in the Profile Settings.

To **scroll** the script to the commented passage immediately, click any comment card in the Overview > Comment tab. The corresponding comment bar will **flash** to help you identify the location.

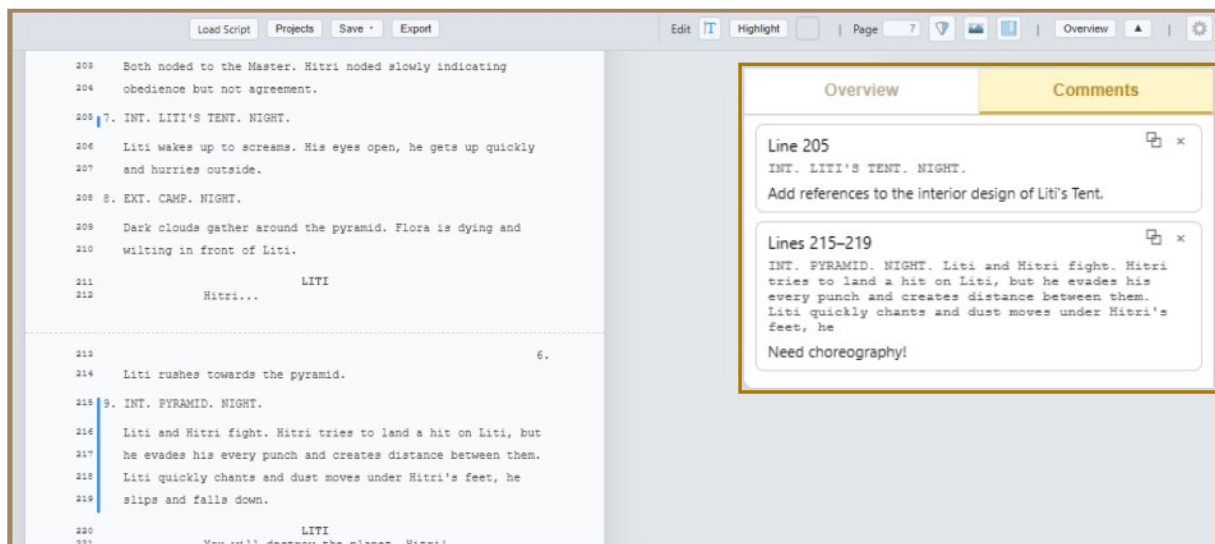
To **open and edit** a comment, you can click any vertical comment bar in the script holding "Ctrl+Click" (or "Cmd+Click" on Mac). Alternatively, you can click the *Expand Comment icon* (" ") on the comment card.



To **delete** a comment, click the *Delete icon* ("x") on the comment card.

### Note:

Only the **AUTHOR** of a comment can edit its text or delete it.



## 5. EDIT MODE

Edit Mode is the software's primary creative workspace, designed for drafting, structuring, and enriching your project. Edit Mode allows you to build a multi-dimensional project where technical and visual planning coexist alongside the dialogue and action.

In this mode, the software is organized into **two main functional groups**:

### • Injections

In addition to standard text, Edit Mode allows you to "inject" modular boxes directly into the flow of your script. These injections serve as creative containers for both textual and non-textual assets (e.g., storyboards, musical scores, production tables).

### • Script Changes

This group includes all direct interactions with the screenplay text. You have the freedom to adjust dialogue and action, and manage the structure of your screenplay. The editor handles professional script formatting automatically while still allowing you to manually reclassify lines, insert new lines, or delete sections as your draft evolves.

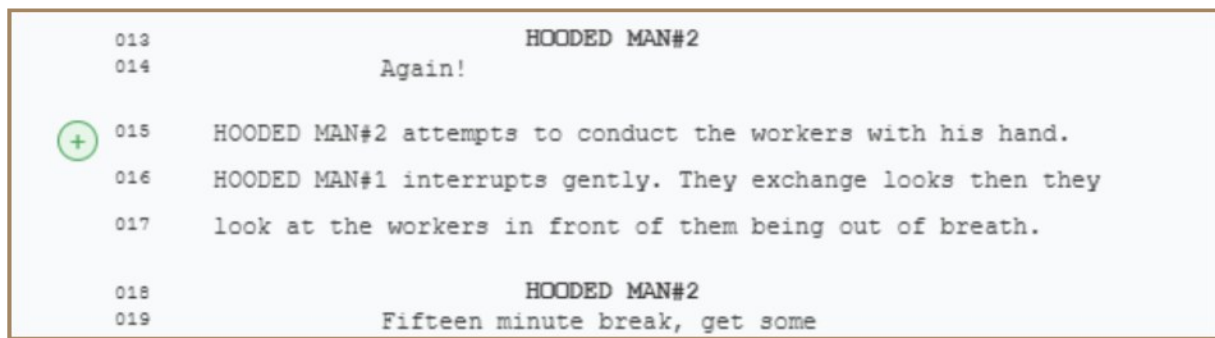
## 5.1. Injections: General Information

**Injections** are modular containers positioned between the lines of your script. They are designed to hold supplemental information that supports the scene without cluttering the primary screenplay text.

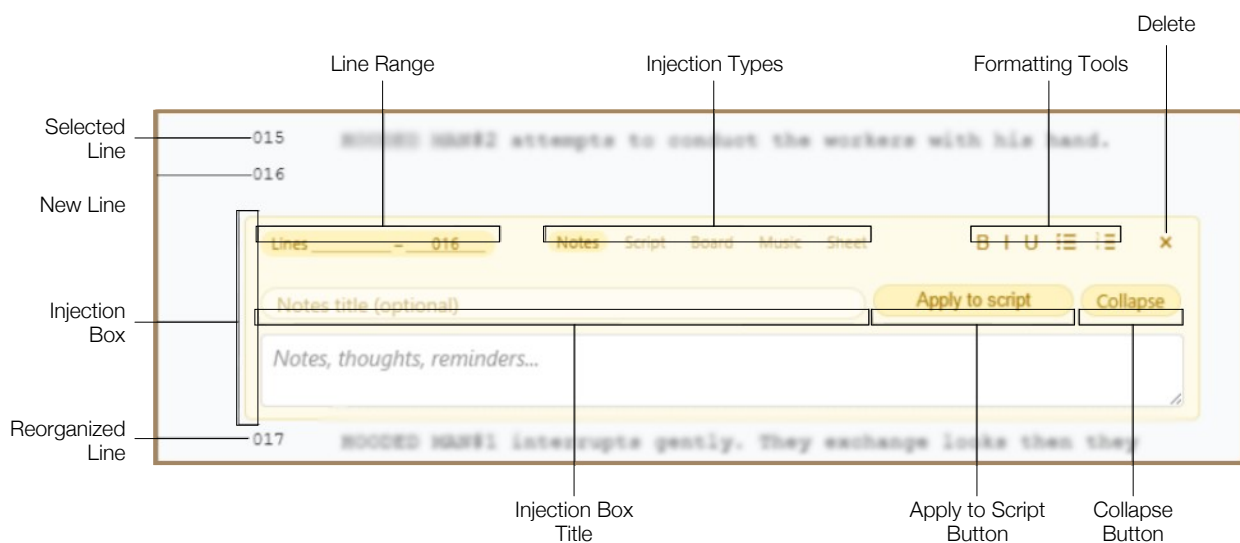
### 5.1.1. Add Injection

There are two primary ways **to insert a new injection**:

- **Plus Icon ("+")**: Hover the cursor between any two lines of the script. A small "+" *icon* will appear in the margin. Clicking this instantly creates a new injection box at that location.



The injection box will be added on a new line below the line you have selected. The following lines will be reorganized accordingly.



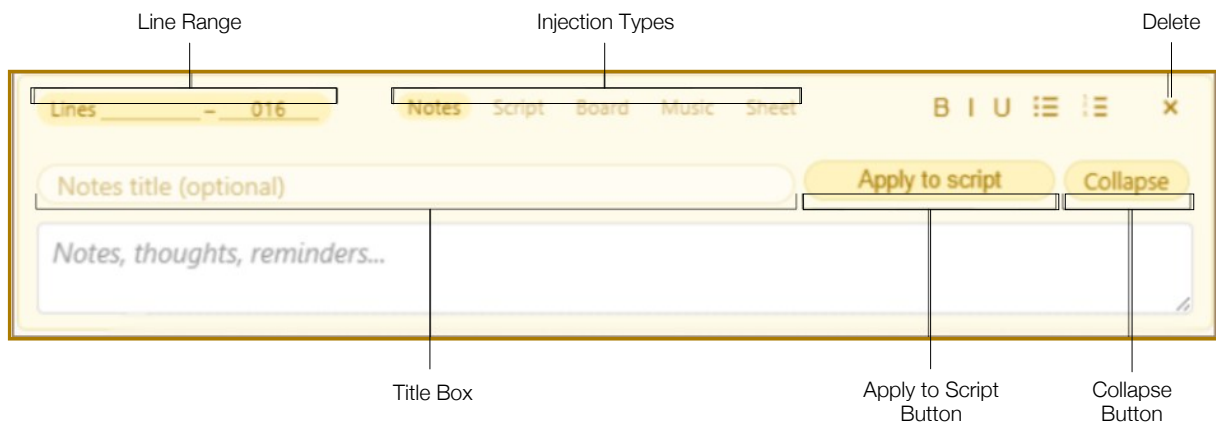
Add text or items and click the "Apply to Script" button to **save the contents to the script (if available)**.

### 5.1.2. Injection Types

Injections can be switched between **five specialized types** via the tabs at the top:

- Notes;
- Script;
- Board;
- Music;
- Sheet.

Each type is **tailored to distinct tasks** and **feature unique functionalities**; therefore they will be explored in depth in the respective chapters. This section outlines the general settings applicable to every injection.



### 5.1.3. General Settings

#### Line Range

Every injection features a "*Lines*" *field* in the upper-left corner. You can **define a range** (e.g., *Lines 010 – 015*) to indicate exactly which part of the script this injection refers to.

After applying ("*Apply to Script*" button), the content will be placed **below the last**

#### Note:

A special case is the Script injection. The content will replace the defined lines of the script.

**defined line.** For example, if you added the injection after *Line 010*, and defined a range of *Lines 010 – 015*, the content will be applied on *Line 015*.

#### Injection Box Title

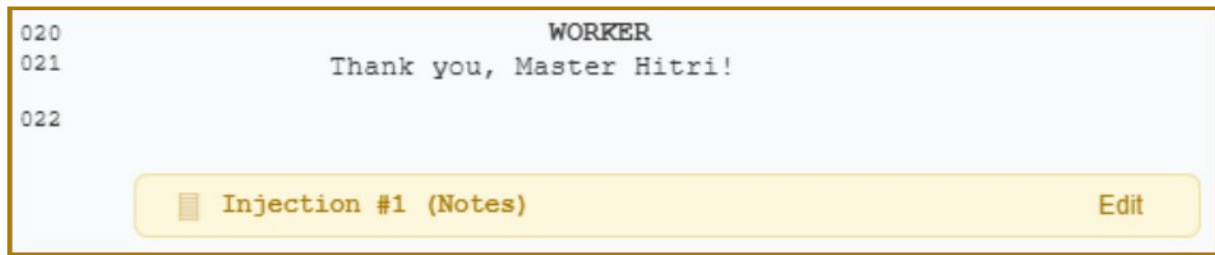
Optionally, you can give your injection a title. Just type it into the *Title Box*.

Injection titles can be useful in collapsed view, as well as for a better organization and navigation through the project.

#### Collapsing / Expanding

To save vertical space, collapse an injection by clicking the "*Collapse*" button.

A collapsed injection remains inline within the script as a yellow bar showing the title and type. If no title was provided by the user, the software will give it automatically in the format "*Injection #N (Type)*".



Click "*Edit*" on the bar to expand it back to full view.

### Apply to Script

Clicking the "*Apply to Script*" button will save the injection contents to the script.

### Delete

To remove an injection box, click the *Delete icon* ("x") in the top right corner. If the Delete Safeguard is active, you will need to hold the button for 2.5 seconds to confirm the deletion.

The content applied to the script will not be deleted.

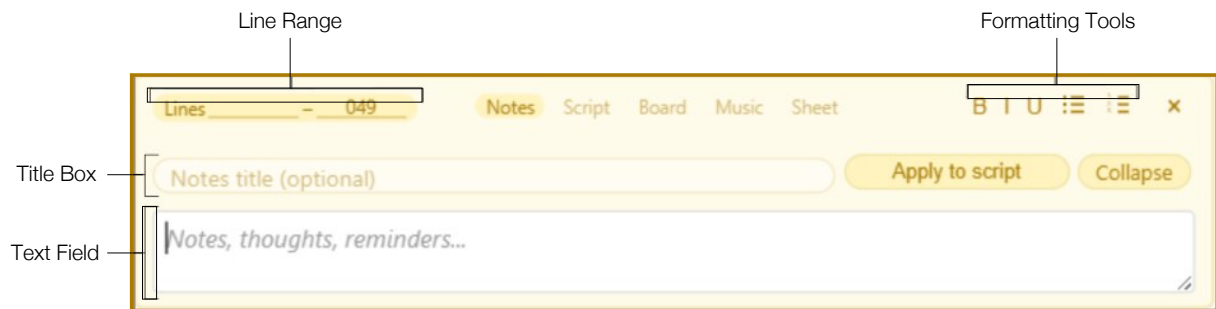
Deleted injections remain available in the Archive until they are manually removed.

#### Note:

A special case is Sheet injection. The content cannot be applied to the script because of its large size.

## 5.2. Notes Injection

The Notes injection is a flexible, rich-text workspace designed for **brainstorming, research, and general reminders** that support your writing process. It serves as a creative scratchpad embedded directly within the script's flow without being part of the screenplay.



### Contextual Referencing

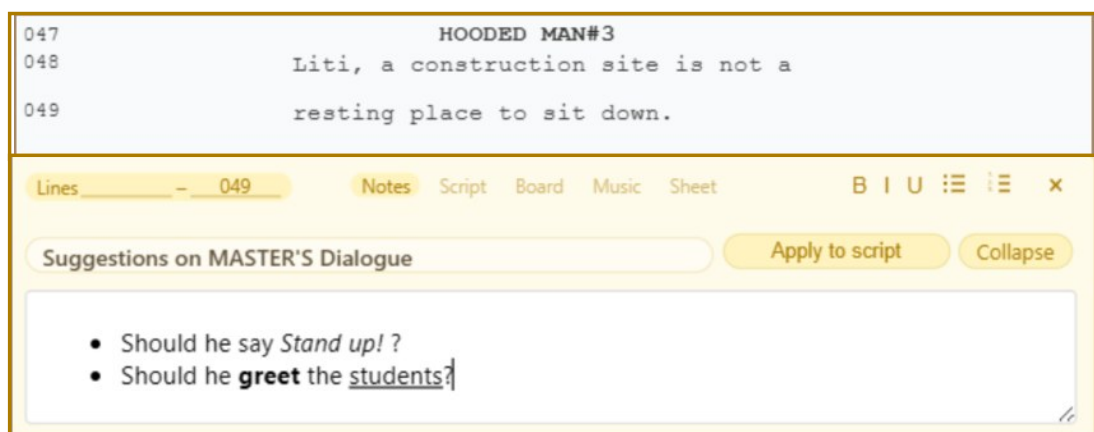
By using the "Lines Range" in the header, you can anchor your notes to a specific section of the script. The applied note will attach to the last defined line.

### Add Text

Type your notes, thoughts, reminders, etc. into the *Text Field*.

### Formatting Tools

The notes area includes a dedicated toolbar for styling text with *Bold*, *Italic*, and *Underline* formatting. You can also organize your thoughts using *Bulleted* or *Numbered Lists* for better clarity.



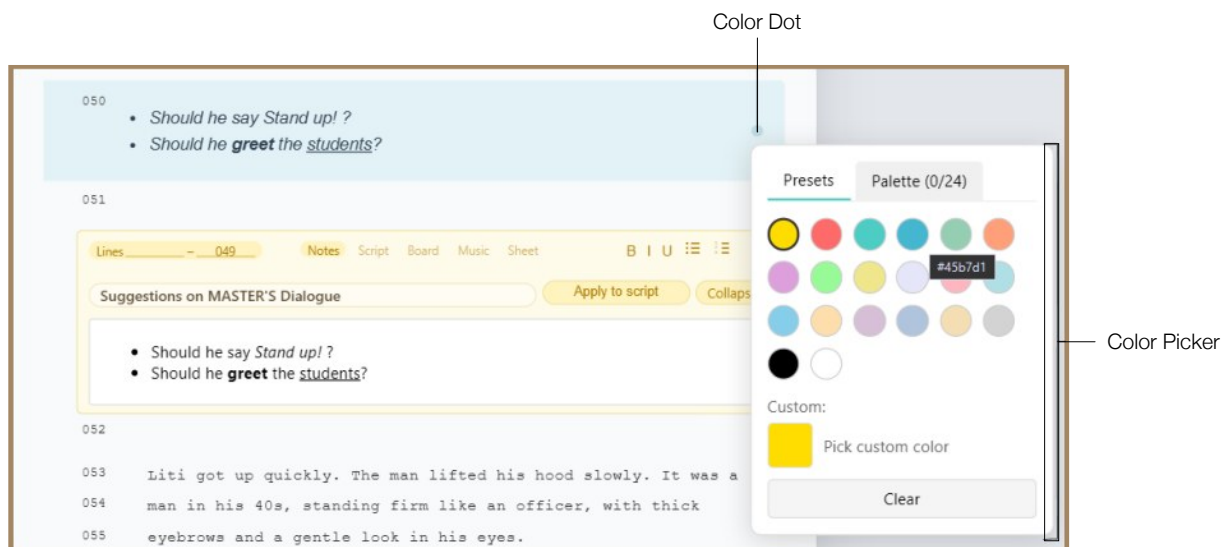
## Apply to Script

When you click the "*Apply to Script*" button, the software converts your notes into a **Note** within the main script area.



Applying Notes **does not delete the injection box**. Instead, the box moves to a newly created row below script line, allowing you to continue drafting or refining your ideas while the key information is now visible in the primary script view.

Applied Notes are automatically displayed in **italics** and a **specific background color** to differentiate them from standard action or dialogue lines.



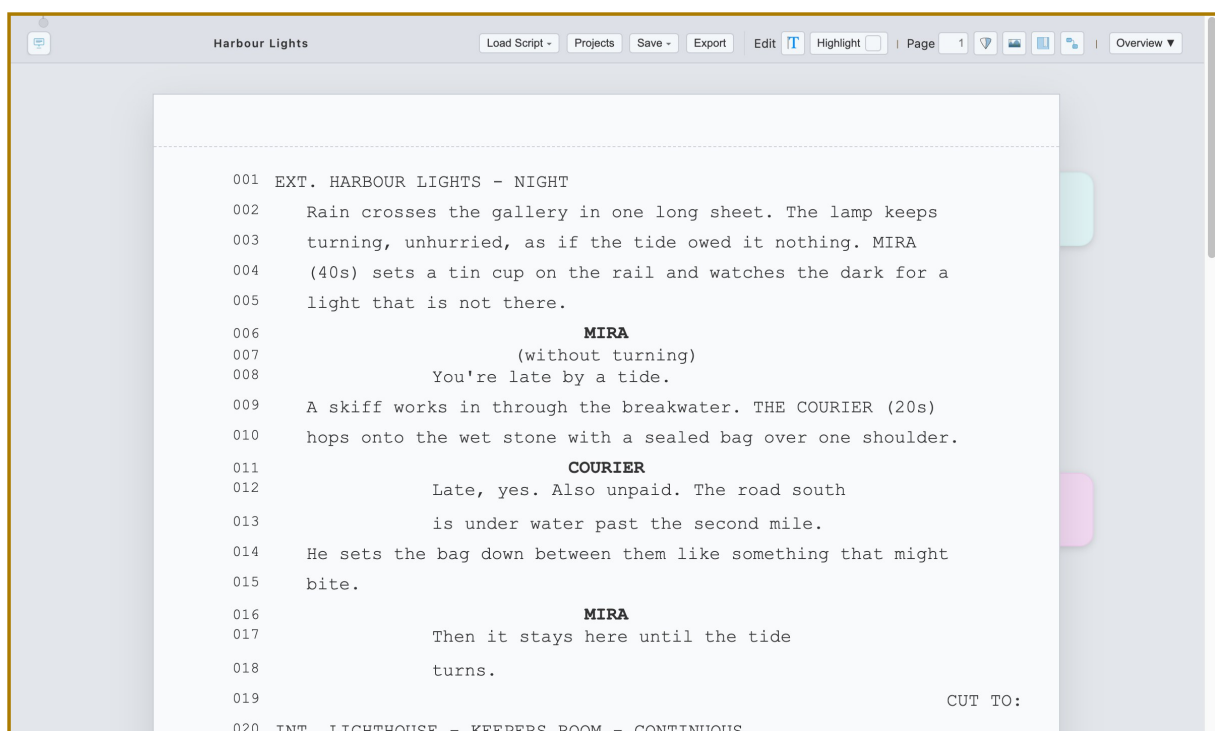
## Color-Coded Markers

Each applied Note features a *Color Dot* next to its line number. Clicking this dot lets you change the Note's color, helping you categorize different types of information (e.g., set design vs. actor cues).

For more information about the Color Picker, see: [Color Customization](#).

### 5.2.1. Event Notes and the Event Graph

An Event Note is a story-level note that belongs to a range of script lines rather than to a single point on the page. It lives in two places at once: as a coloured sleeve tucked beside the lines it covers, and as a card you can move around and connect inside the Event Graph. Use it for the things that are true across several lines — a reveal, a continuity problem, a prop that has to be in three scenes, a beat that is not landing yet.



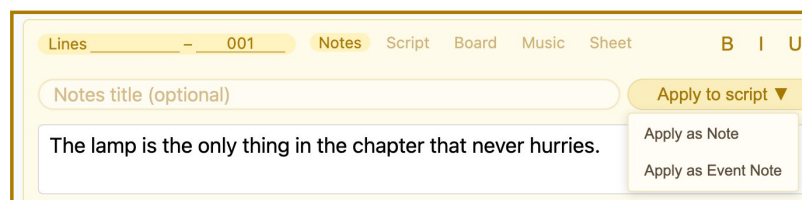
*Event Note sleeves sit in the right-hand gutter, level with the lines they cover.*

- **A range, not a row.** Each note is bound to a first and last script line by their stable row identity. Move, split or re-wrap the lines and the note follows them.

- **Separate from your notes.** Creating an Event Note does not consume the Notes injection it came from. The box stays in the script and can be applied again as a plain note, or reused to make more Event Notes.
- **Part of the project file.** Notes, their positions, their connections and everything drawn on the graph are saved and restored with the project, and every change goes through the same undo history as the script itself.
- **Not printed.** Event Notes are working material. They do not appear in the screenplay text and are not part of a clean export.

## 5.2.2. Creating One, and Reading Sleeves

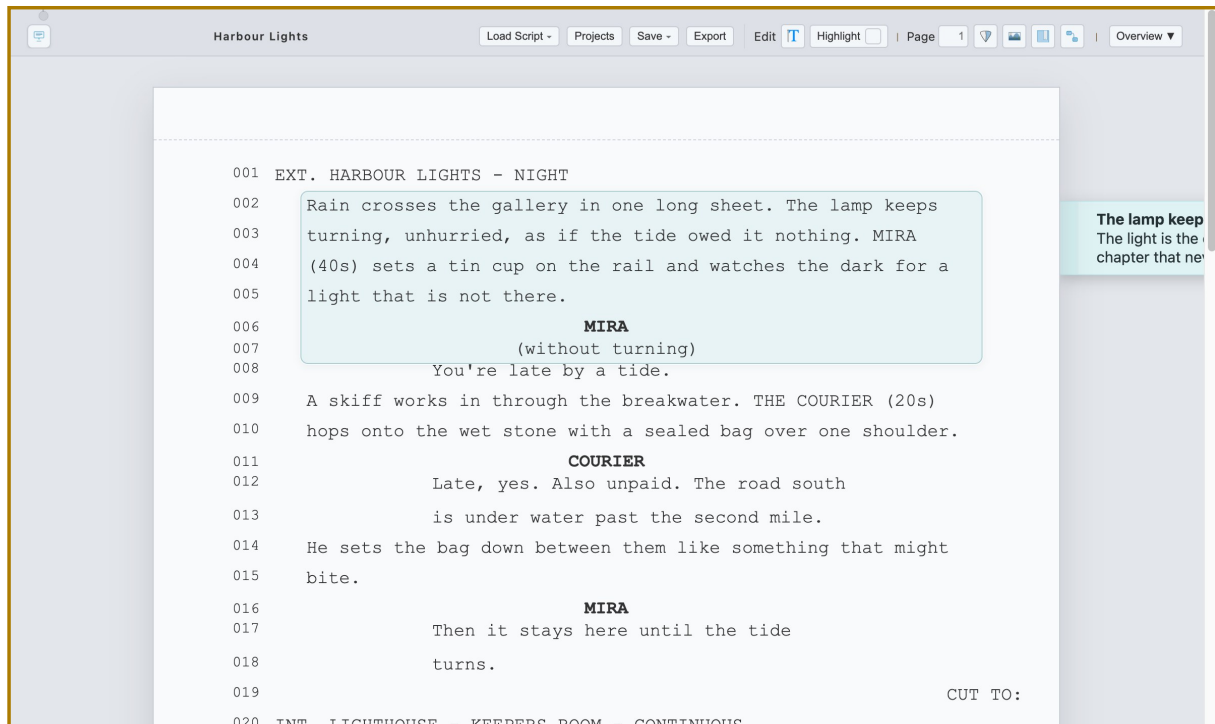
In Edit Mode, add a Notes injection where the event happens, set its Lines range if the default is not right, type the note, then open "Apply to script" and choose Apply as Event Note.



*"Apply to script" offers both a plain note and an Event Note.*

An empty note is refused: the box tells you so and leaves your range values untouched. Applying the same box twice creates two independent Event Notes, which is how you keep several notes on one passage.

In the script, notes appear as sleeves in the right-hand gutter, level with the lines they cover:



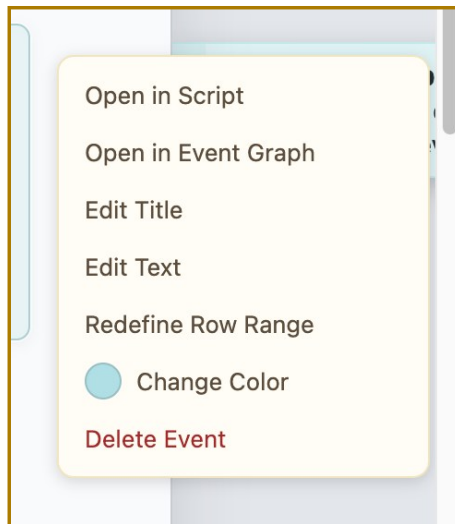
*Selecting a sleeve bands the passage it covers.*

- A colour tab marks the first line of the range; the sleeve shows the title and the opening of the text.
- Click a sleeve to see its passage. The covered lines are wrapped in a soft band of the note's colour and stay marked while the sleeve is selected; click again to release.
- Double-click a sleeve to open the Event Graph straight to that note.
- Several notes on one range stack into a layered tab. Three are shown; more are folded behind a "+N more" tab that expands and collapses the stack. Drag a sleeve onto another to reorder the stack.

Sleeves stay live in every mode. Unlike the screenplay text, an Event Note can be opened, edited, recoloured or deleted from its sleeve in Write, Read and Edit modes alike — the note is not part of the screenplay. Only a project saved as read-only locks it, and then the sleeve tells you so.

### 5.2.3. Editing, Colour, Range and Stacking

Right-click a sleeve for its menu:



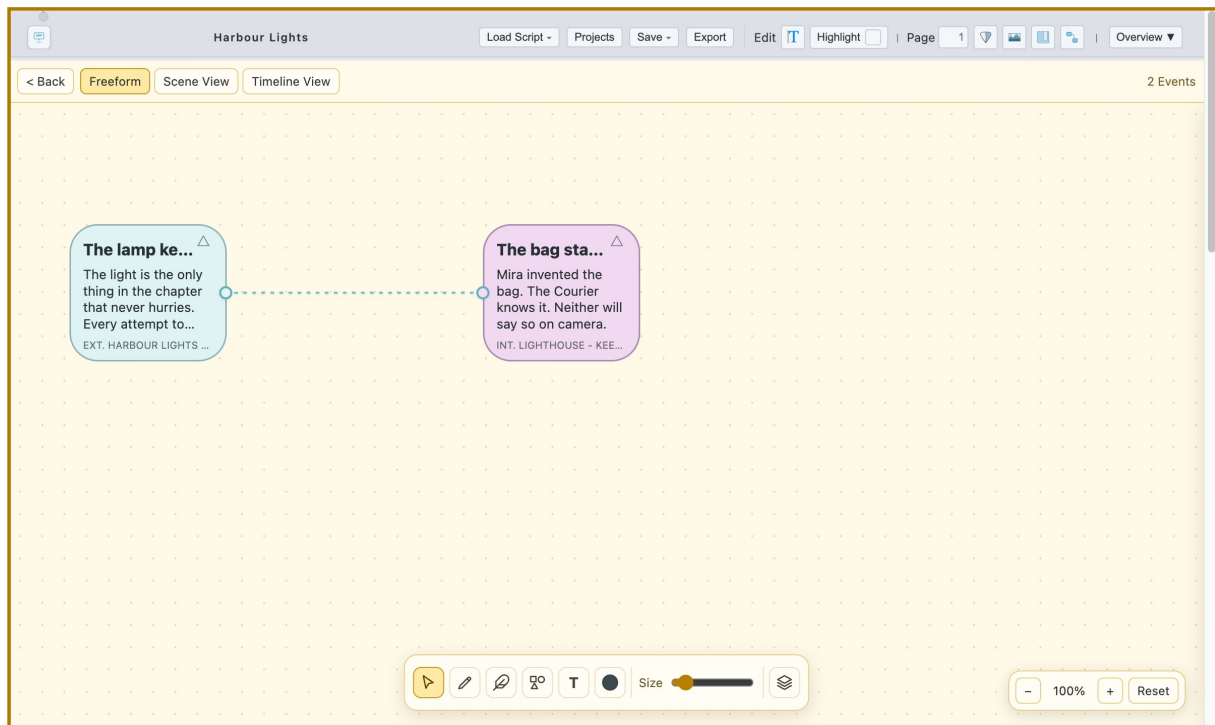
*The sleeve menu: edit, colour, range, open, delete.*

- **Edit Title / Edit Text** open a small editor anchored to the sleeve, with a Title field and a multi-line Text field. The text field keeps line breaks, so a note written on several lines comes back out on several lines. Esc or Cancel discards the change; Save commits it.
- **Change Color** opens the swatch palette — your profile's custom colours when you have saved any, otherwise the twelve soft defaults. Colour is the note's identity everywhere: sleeve, band, card, and the dot beside it in the Layers panel.
- **Redefine Row Range** lets you set the first and last line numbers by hand, which is the fix when a note has drifted off its passage.
- **Open in Script** closes the graph and scrolls the covered lines into view; **Open in Event Graph** does the opposite.
- **Delete Event** asks for confirmation and removes the note together with its connections. The screenplay text is never touched.

When the lines a note was bound to stop existing, the note is not discarded. It is reported as needing attention (one boundary survived) or detached (neither did), and the graph header counts them: "2 Events · 1 need attention". Re-aim it with Redefine Row Range.

## 5.2.4. The Event Graph

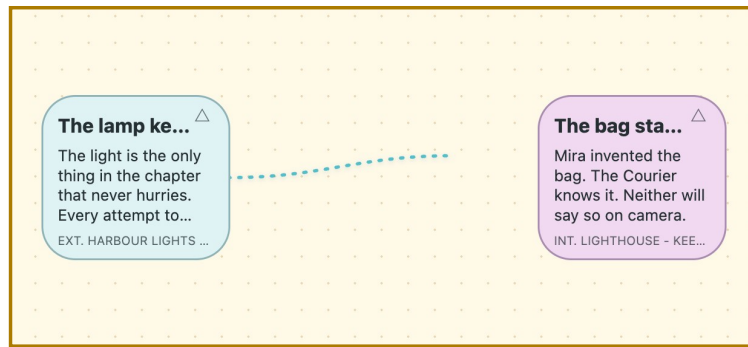
The graph is a board where your notes become cards you can arrange. Open it with the Event Graph icon in the top toolbar, by double-clicking a sleeve, or from a sleeve or card menu. "Back" returns to the script; Esc does too, unless something is mid-action — a pending connection, a pen path, a text edit — in which case the first press cancels that instead.



*The Event Graph in Freeform view.*

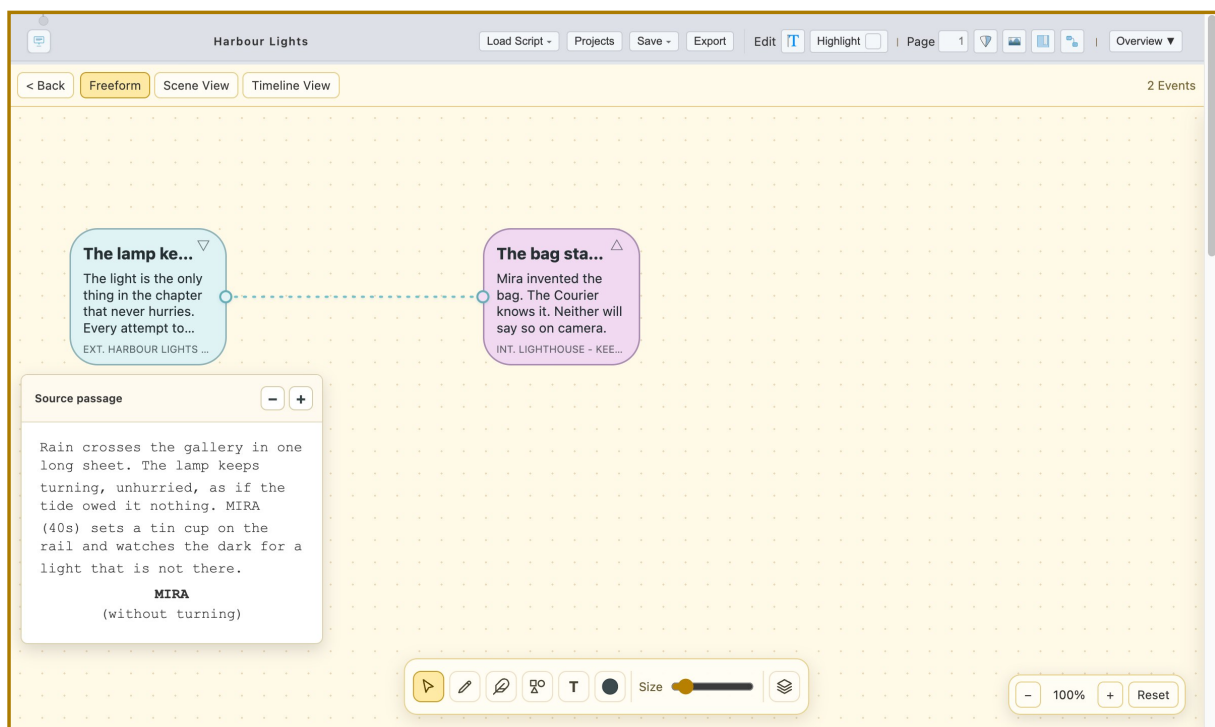
Cards show the title, the note text, and the scene the passage starts in. Drag a card anywhere in Freeform; its position is saved.

- **Edit in place.** Double-click the title to rename (Enter commits), or double-click the body to rewrite the text ("Cmd/Ctrl + Enter" commits, Esc cancels). Both go through the same history as the sleeve editor.
- **Connections.** Each card has a port on all four sides. Drag from a port to another card's port to link them; the link is drawn as a curve. Right-click a connection for Bezier, Linear, a line colour picker, or Delete Connection. Hold "Cmd" (or "Ctrl") and click a port to detach the connection attached to it.



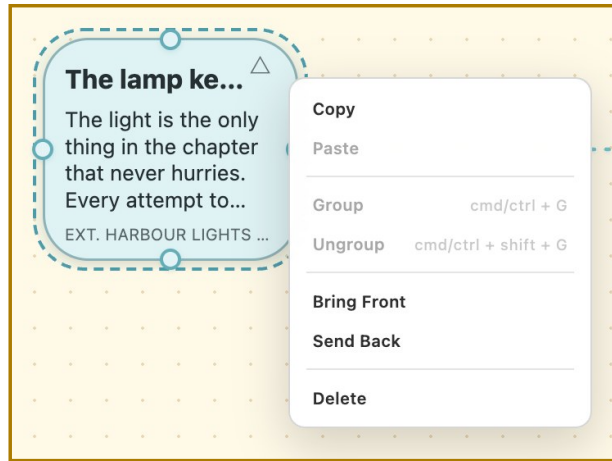
*Dragging from a port to link two cards.*

- **Source passage.** The small triangle on a card opens the actual script lines behind that note, formatted as they read on the page, with "-" and "+" to size the text. "Cmd/Ctrl + click" a card to jump straight to its lines in the script.



*The source panel open under a card: the note's own lines, at reading size.*

- **Card menu.** Right-click a card for the same menu as the sleeve, so nothing is reachable only one way.



*The card menu — the sleeve menu again, so nothing is reachable only one way.*

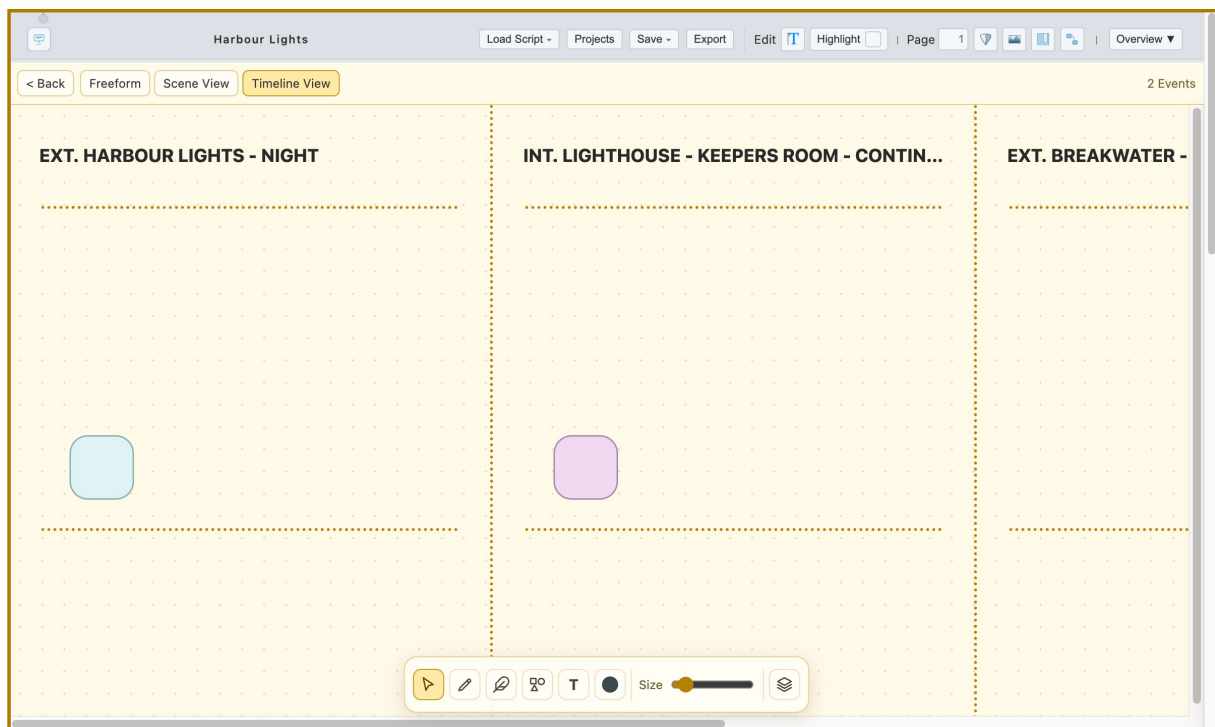
Zoom with the –, + and Reset buttons, or "Cmd/Ctrl + mouse wheel", between 25% and 250%. The board is 4000 × 2800, so scroll to reach it all.

**Multi-select.** Dragging a marquee across empty board (with the Select tool active) selects several cards and moves them together.

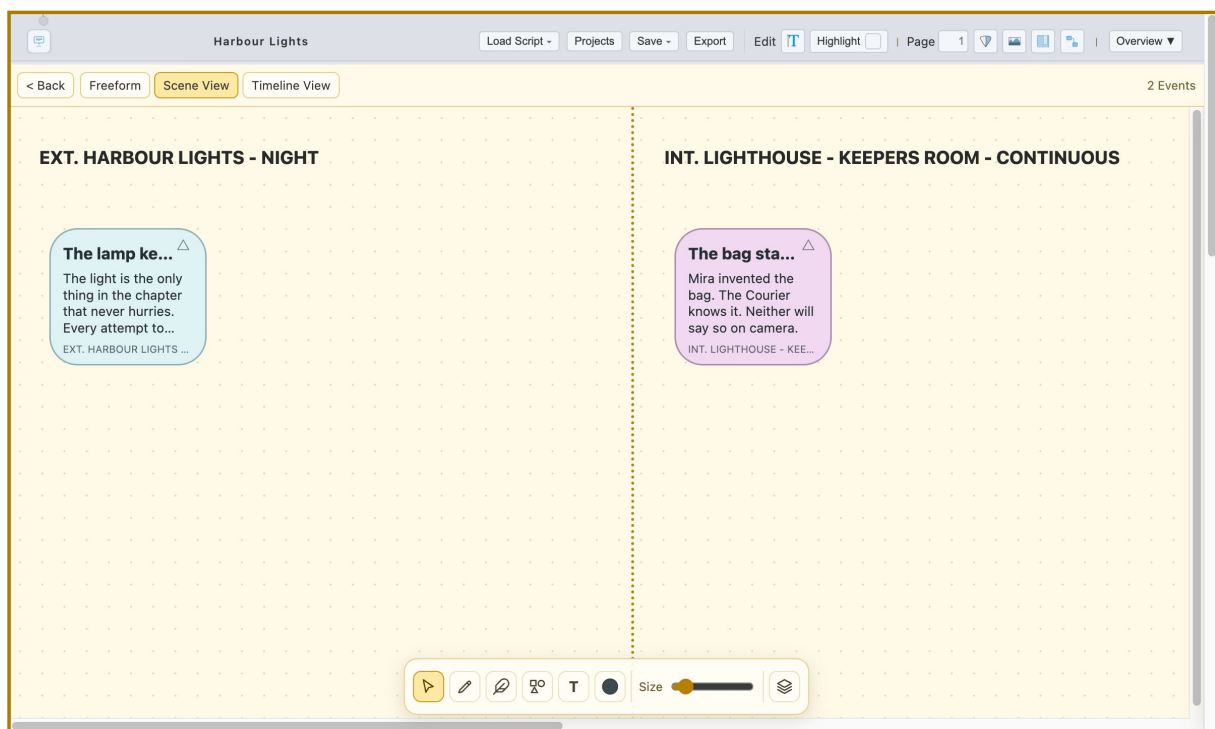
## 5.2.5. Freeform, Scene and Timeline Views

Three tabs across the top of the graph show the same notes in three arrangements. Switching views cancels any connection you were mid-drag, so a preview never spills into the wrong board.

- **Freeform** — the open board described above. Card positions and the camera are yours, and are stored per view.
- **Scene View** — one column per scene heading, in script order, with each note placed in the column its passage starts in; notes that no longer resolve to a scene gather in a final "Detached / Needs Attention" column. Cards move freely inside their own column and stay clamped to it, and connections are still available. A note whose passage crosses two headings is marked as crossing.
- **Timeline View** — a horizontal band per scene, with a coloured bar for each note positioned along the band by where its lines fall in the scene. Hover a bar for its title and text; click it to select the note and mark its passage. Notes stacked on the same range sit one above the other. Connections are not drawn here, because the point of this view is sequence, not linkage.



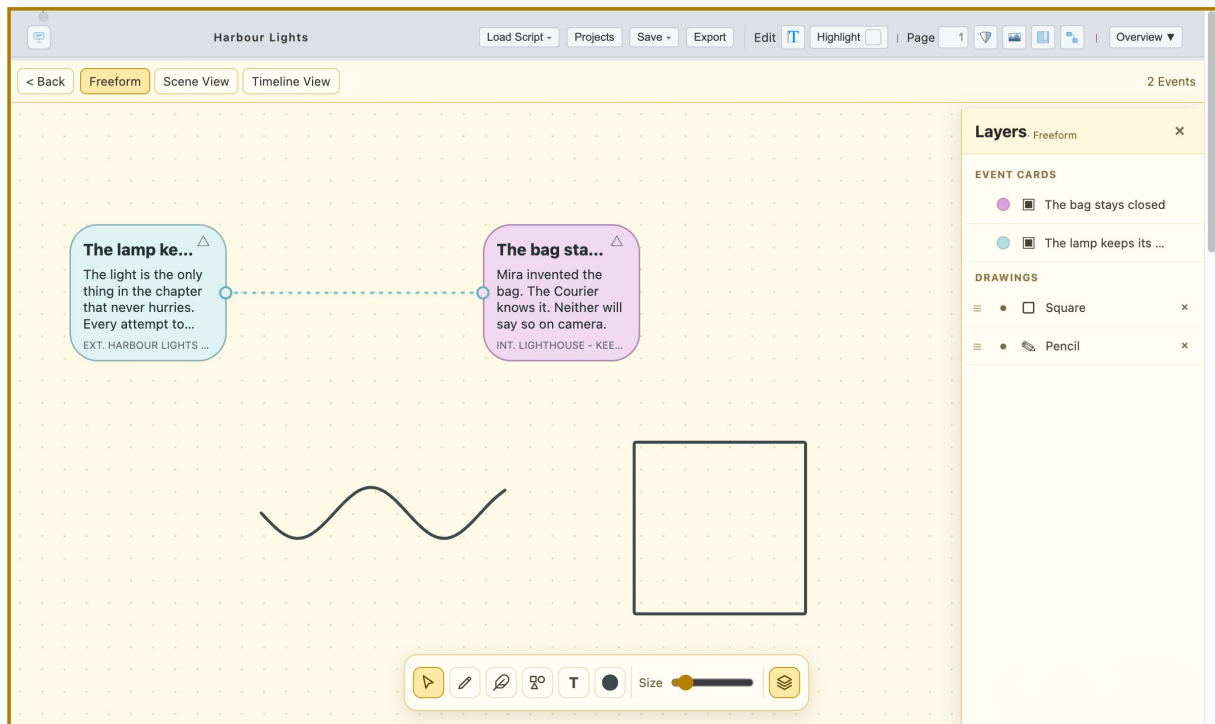
*Timeline view: a band per scene, a bar per note. No connections are drawn here.*



*Scene view: one column per scene heading.*

## 5.2.6. Drawing and Layers on the Graph

A floating toolbar at the bottom of the graph turns any view into a whiteboard for sketching structure around the cards.



*The drawing toolbar and the Layers panel.*

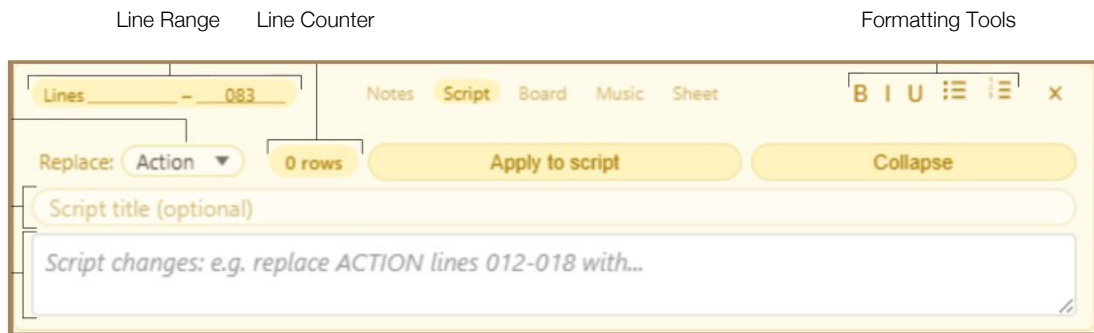
- **Tools:** Select and transform, Pencil (freehand), Pen (point by point — press Enter to finish the path, Esc to abandon it), Shapes (square, circle, triangle), and Text. Color sets the stroke, and the slider sets line width and text size.
- **Transform:** drag a shape's handles to resize (hold Shift to keep proportions), the round handle above it to rotate. With an anchor point of a pen path selected, Space toggles that point between a corner and a curve.
- **Selection commands:** "Cmd/Ctrl + G" groups the selected layers, "Cmd/Ctrl + Alt + G" ungroups; "Cmd/Ctrl + C" and "Cmd/Ctrl + V" copy and paste a selection; Delete or Backspace removes the selected layer.

- **Layers panel:** the current view's contents are listed under Event Cards and Drawings. Each event card row shows its colour swatch and title; each drawing row shows a visibility dot, a shape icon, its name, and an × to delete. Click a row to select it, double-click a name to rename it, use the dot to hide a drawing, and drag the grip to reorder. "Shift + click" adds to the selection.
- **Per view.** Drawings belong to the view they were made in — Freeform, or one specific scene column — so a sketch on a scene stays with that scene.

**Undo.** Drawings, colours, card moves and connections all go through the project's undo history, and everything is saved in the project file with the notes.

## 5.3. Script Injection

The Script injection is a powerful drafting tool designed for experimenting with alternative versions of a scene. It allows you to write, refine, and reclassify script snippets in a sandbox environment before integrating them into the project.



### Line Range Replacement

Unlike the Notes injection, which adds a Note alongside the script, the Script injection can **modify existing script lines**. By setting the *Lines Range* in the header, you specify exactly which block of the main script should be **overwritten** by your new version.

### Script Replacement

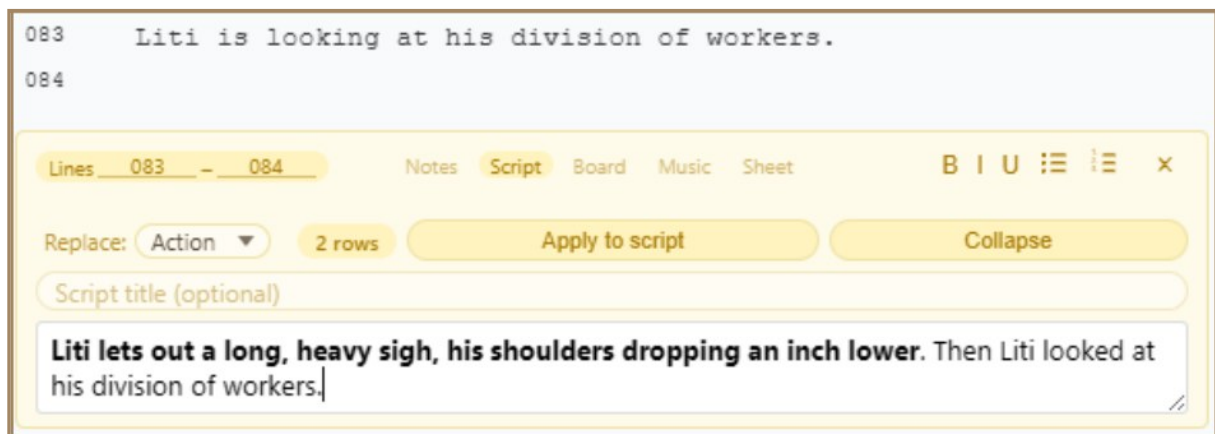
Type the new version of the script into the *Text Field*. The software will automatically count how many lines will be needed when the text is applied to the script. The result is displayed in the *Line Counter*.

## Action vs. Dialogue

You can explicitly define the type of text you are writing using the *Text Type dropdown menu*. This ensures that when you apply your changes, the software automatically applies the correct industry-standard formatting and spacing to the new lines.

## Formatting Tools

You can emphasize parts of your new script with *Bold*, *Italic*, and *Underline* formatting, or organize it using *Bulleted* or *Numbered Lists*. Please note that this formatting cannot be applied to the script itself, only to the text within the Script injection box.



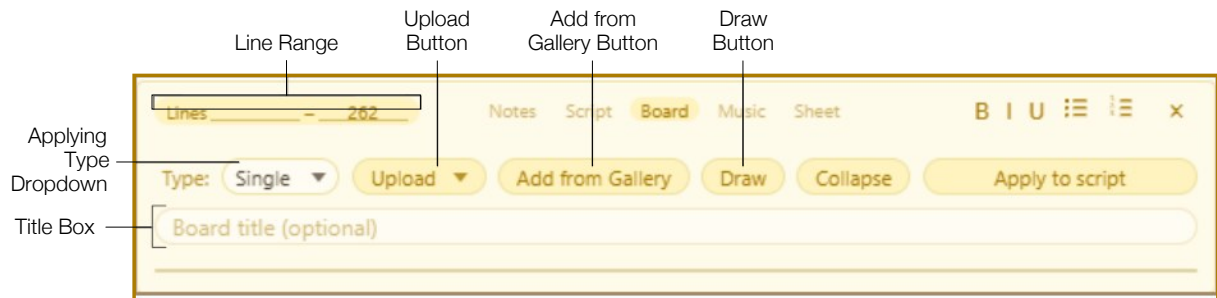
## Apply to Script

Clicking the "Apply to Script" button triggers a replacement process:

- **Automated Substitution:** The software removes the lines defined in your *Lines Range* and inserts your new text in their place, maintaining chronological order, renumbering subsequent lines, and recalculating the necessary margins automatically.
- **Tracking:** Replaced lines are tagged with a reference to the source injection, which can be viewed in the Project Overview, helping you track where specific changes originated.
- **Archive Integration:** For safety, the original lines that were replaced are automatically moved to the Archive, allowing you to recover your previous draft if you change your mind.

## 5.4. Board Injection

The Board injection serves as a professional interface for integrating visual references, assets, and storyboards in the form of images or videos directly into the script's chronological flow.



You can add the visuals through **two primary methods**:

- importing visual assets, which includes uploading new files from your device or adding existing ones from the Project Gallery;
  - drawing, which lets you manually sketch the images — and, beside plain drawing, build **Thumbnails**: YouTube cover art made in the same Draw environment and previewed in the real page (5.4.3.1).
- Once added, these visuals are anchored to the Board injection and will be automatically registered in the Project Gallery, so you can reuse them later.

### 5.4.1. Importing Visual Assets

This function allows you to upload external media files. Once added, the visuals and their titles will be displayed in the bottom part of the Board injection box.

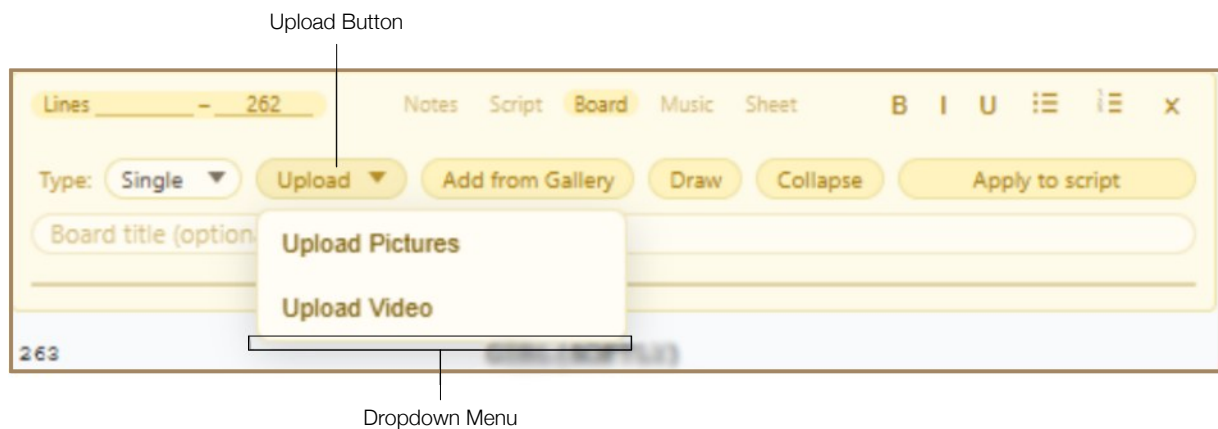
The software supports common image formats (JPEG, PNG, SVG) and video files (MP4, MOV).

#### Direct Upload

Click the *"Upload"* button and select the visual type (images or video) from the dropdown menu.

#### Note:

To upload multiple visuals, select the *"Reel"* or *"Grid"* upload type from the *Applying Type* dropdown menu.



#### Adding from Project Gallery

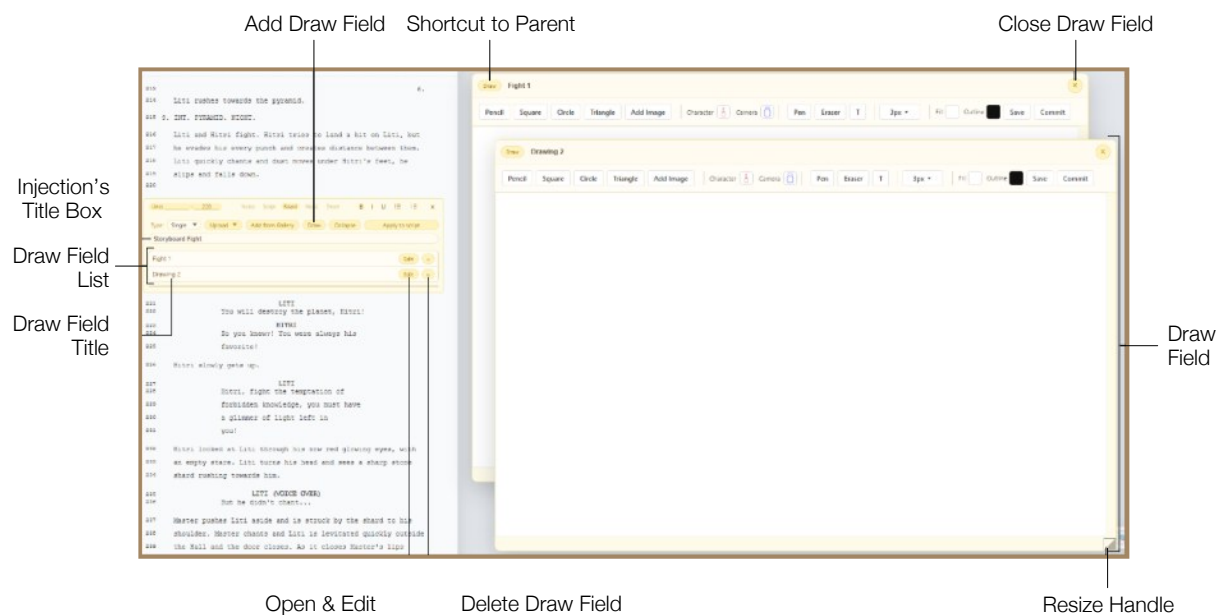
- Access and re-insert previously uploaded assets through the integrated Gallery interface.
- To access the Gallery, you can either click the *"Add from Gallery"* button in the Board injection interface, or click the *Gallery icon* ("  ") on the top right sidebar of the Script Editor workspace.
- Select the assets in the Gallery and click the *"Add Selected"* button.

### 5.4.2. Draw Function

The Board injection includes a drawing environment for manual storyboard creation and technical sketching.

#### Adding & Managing Draw Fields

To **add** a new Draw Field, click the *"Draw"* button in the Board injection interface. You can create **multiple** separate Draw Fields and manage them via the **Draw Field List** at the bottom of the injection box.



If you want to **reorder** the Draw Field List, drag the elements within it. You can give each Draw Field a unique **title** directly within the Draw Field List for better organization.

To **close** a Draw Field, click the *Close icon* ("x") in the top right corner of the Draw Field. To **open** it again, click the *"Edit"* button on the item in the Draw Field List.

To **remove** a Draw Field, click the *Delete icon* ("x") on the item in the Draw Field List.

#### Resize & Navigation

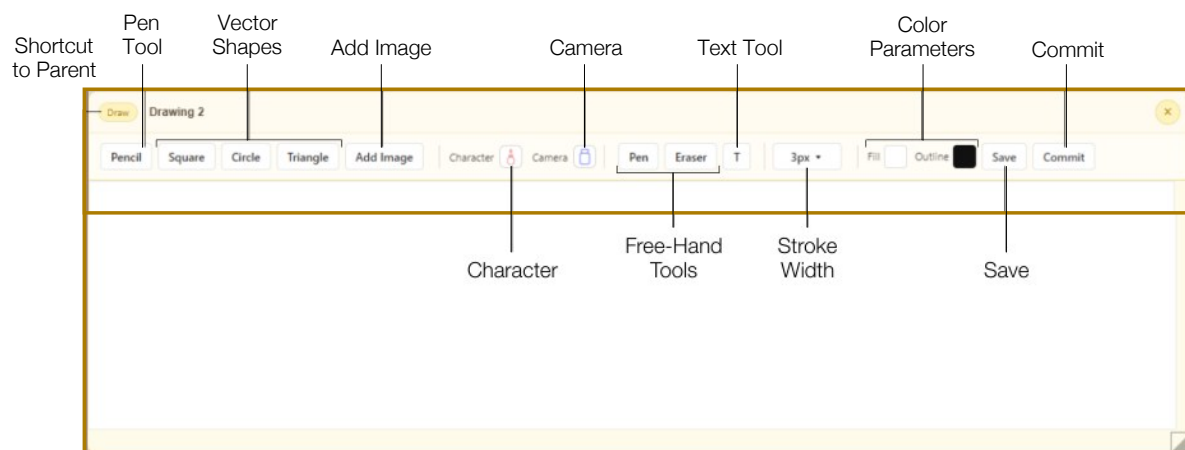
**Adjust the size** of the Draw Field using the *Resize handle* in the bottom-right corner. You can **move** the Draw Field in the workspace by dragging it.

When the Draw Field is open, specialized Zoom & Shift functions appear. These controls allow you to **magnify the workspace** or **shift the script** to provide an unobstructed view of your drawing.

The "Draw" button in the Draw Field header serves as a shortcut. Clicking it **automatically navigates to the parent injection** for that drawing.

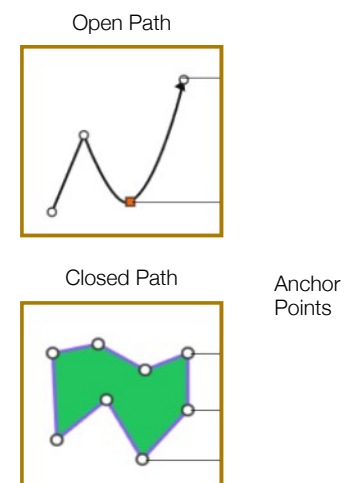
## Drawing Toolset

Drawing tools are located at the top toolbar of the Draw Field.



**Pen Tool:** Create and edit vector paths with precise anchor point manipulation.

- To **create** a path, click the "Pen" button. **Anchor points** appear as you click on the canvas. When the path is created, press the *Esc* key to **quit** the Pen tool.
- You can **edit** the path's shape by dragging its anchor points anytime. Active anchor points turn red.
- You can **curve** the path by selecting the desired anchor points and pressing the *Space Bar* key. To **adjust the curvature**, scroll the mouse wheel while holding the *Ctrl / Cmd* key. The anchor point then turns into a square.
- To add an anchor point, double-click the desired place on the path. To make a branch, double-click the desired anchor point.
- The path ends with an **arrow**. To toggle it off and on, double-click a terminal point while holding *Cmd/Ctrl*. If the path is closed, the arrow disappears as the path converts into a **shape**.



**Vector Shapes:** Insert and manipulate geometric primitives (Square, Circle, Triangle) as selectable objects.

**Image Integration:** To add an image, click the "Add Image" button and select the image using the system file browser.

**Character & Camera Figurines:** Quickly place Character and Camera figurines by clicking the corresponding *icons* and choosing a color. These icons can cycle through various colors for easy categorization when sketching a storyboard, planning blocking, or placing cameras.



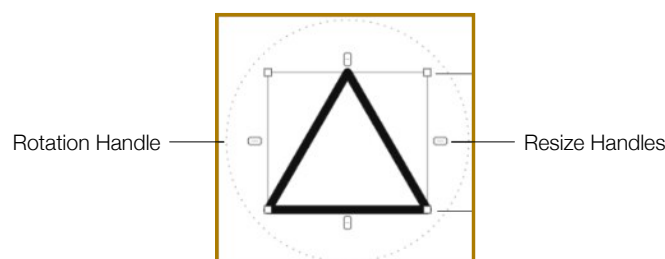
**Pencil & Eraser:** Raster-based tools for freehand sketching with adjustable brush size and a visual reticle for precision. The *Eraser tool* can also delete vector shapes.

**Text Tool:** To add editable text labels directly into your drawings, click the *Text icon* and drag a text field directly onto the canvas. You can change the text color using the **Outline Color parameter**.

## Drawing Settings

All elements (shapes, icons, text) remain selectable and adjustable after placement.

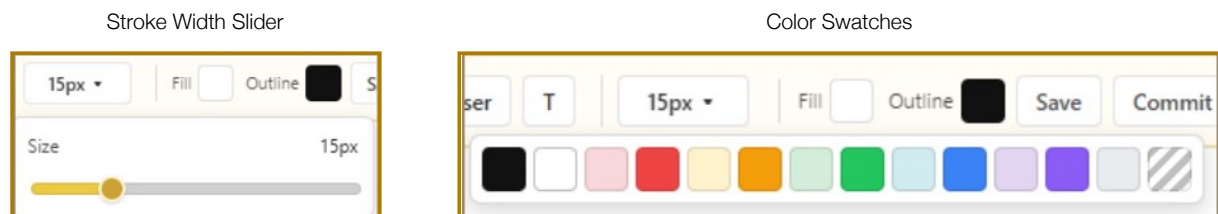
- You can **move** objects by dragging them.
- To **resize** objects, drag the *Resizing handles* located on the sides and corners. Hold the *Shift* key for proportional resizing. To resize around the center, hold the *Ctrl/Cmd* key.
- To **rotate** an object, use the circular *Rotation handle*.



You can **group** multiple elements (*Cmd/Ctrl+G*) or **ungroup** them (*Cmd/Ctrl+Alt+G*) for easier management of complex sketches.

To **change the stroke width**, use the *Stroke Width slider*, which appears when you click the *Stroke Width dropdown*.

You can **change the color** of an element's fill and outline by clicking the *Fill and Outline color swatches*.

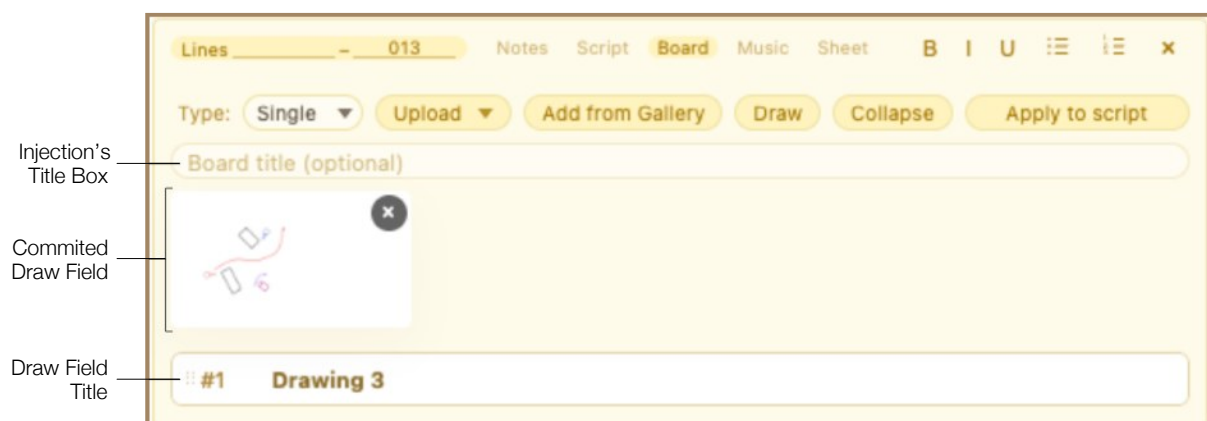


## Save & Commit

The "Save" button **adds your drawing as a PNG image to the Project Gallery**, so you can reuse it in other parts of the script.

To **add your drawing to the Board injection**, click the "Commit" button. Your drawing is flattened into a PNG image and functions exactly like uploaded images.

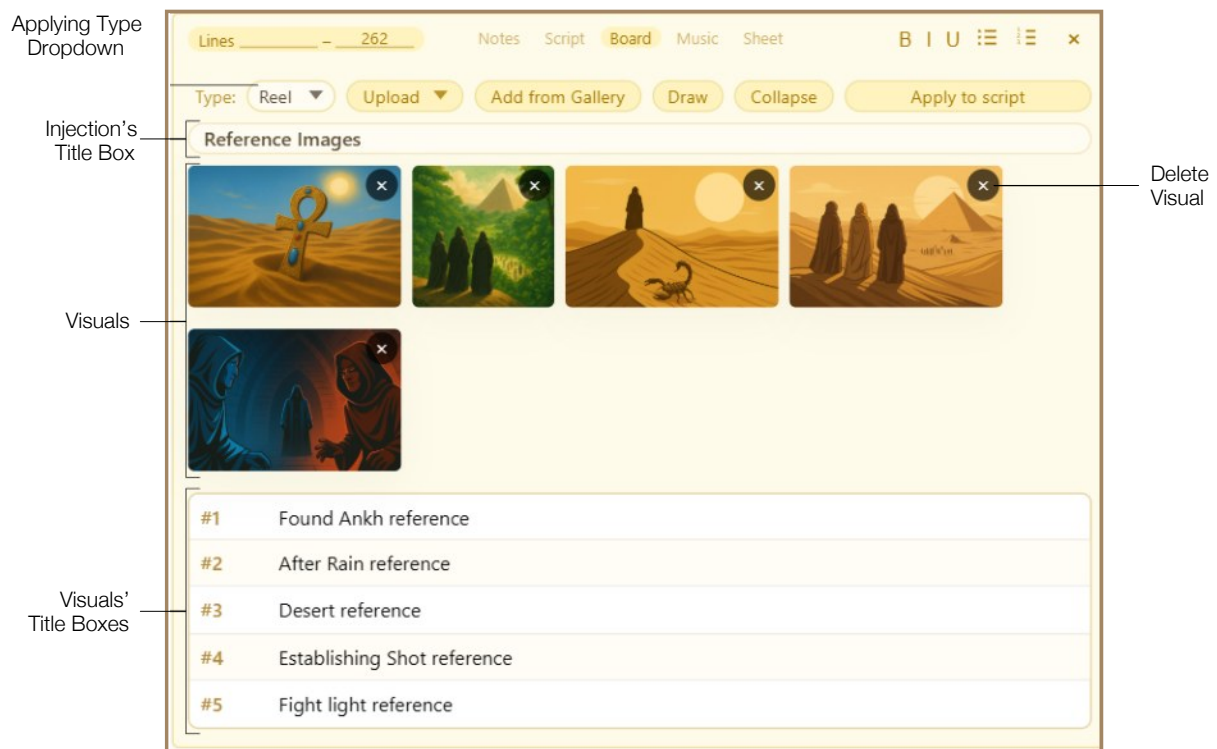
The "Commit" button **does not delete** your Draw Field. All Draw Fields remain accessible in the Draw Field List in the parent Board injection.



### 5.4.3. Managing & Applying Board Injection

#### Managing the Visuals

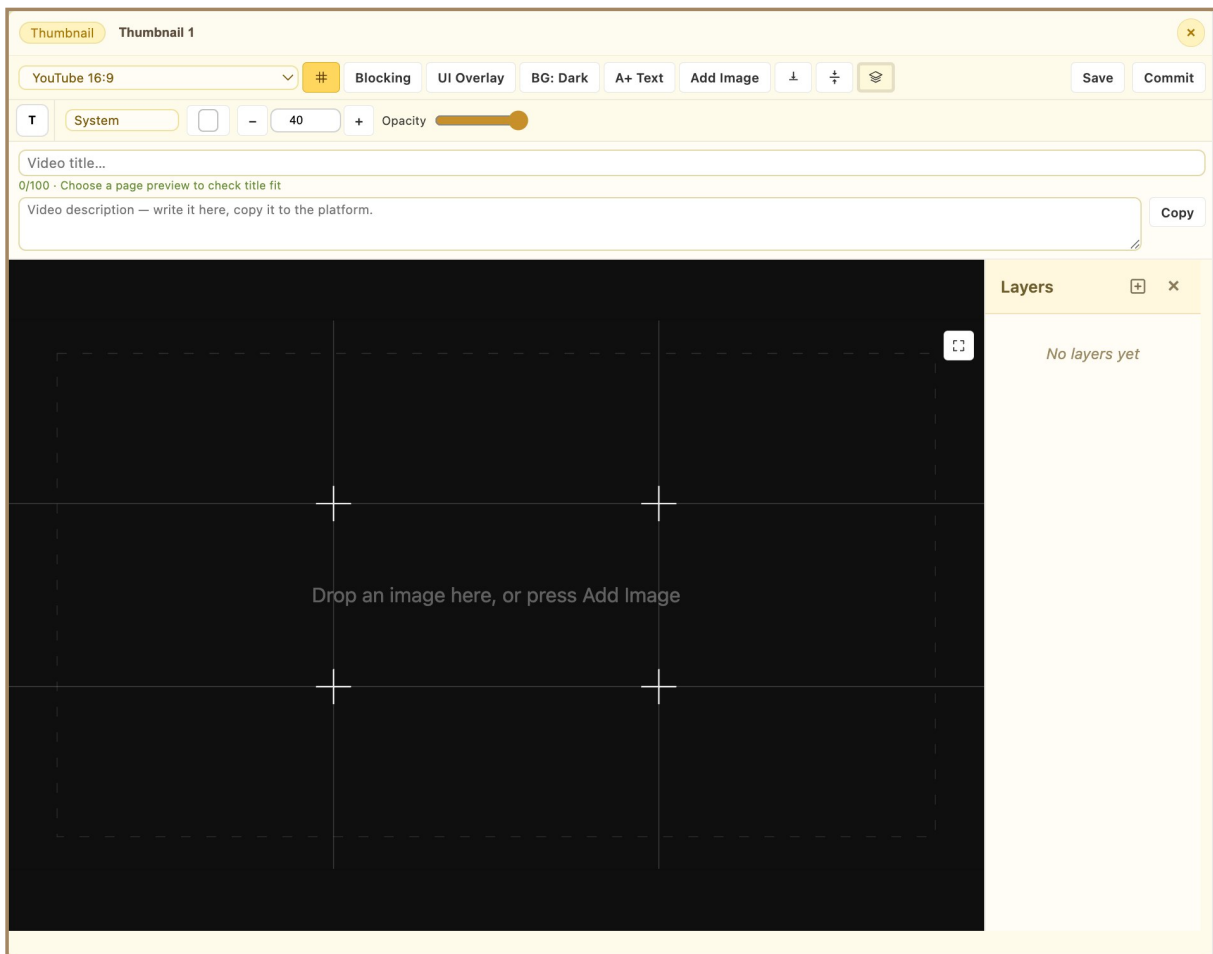
Each Board injection can hold multiple separate images and videos. These are managed in a list at the bottom of the injection box, allowing you to name, edit, or remove the visuals independently.



- Visual assets can be **reordered** by clicking and dragging them to a new position, allowing for precise control over the visual sequence.
- To **remove** a visual, click the *Delete icon* ("x") in its top right corner.
- Each visual asset features a dedicated automatically numbered **title field**. The title is preserved when the board is applied to the script.

### 5.4.3.1. Thumbnails

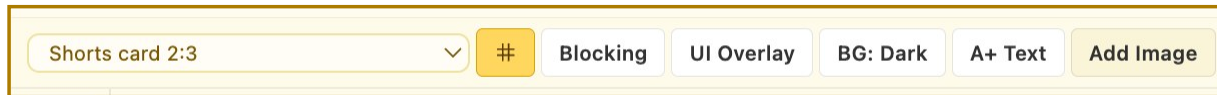
The Draw dropdown on a Board injection offers a second choice beside Draw: **Thumbnails**. Choosing it opens a thumbnail builder — a document editor for YouTube cover art, tuned for two jobs: making a picture that reads as a postage stamp in a crowded feed, and seeing it in that feed before anyone else does. A thumbnail document joins the same Draw Field list underneath the board as any drawing: it can be renamed, reordered, closed, reopened or deleted like one, and the board holds several at once.



*A fresh 16:9 builder: size picker and tools above, publish fields below, canvas between.*

Every control of the builder lives in one panel: the size picker and the tools in a bar above the canvas, the publish metadata beneath it, and the Draw Field list of the parent board below that.

#### 5.4.3.2. Sizes, Safe Area and Crop



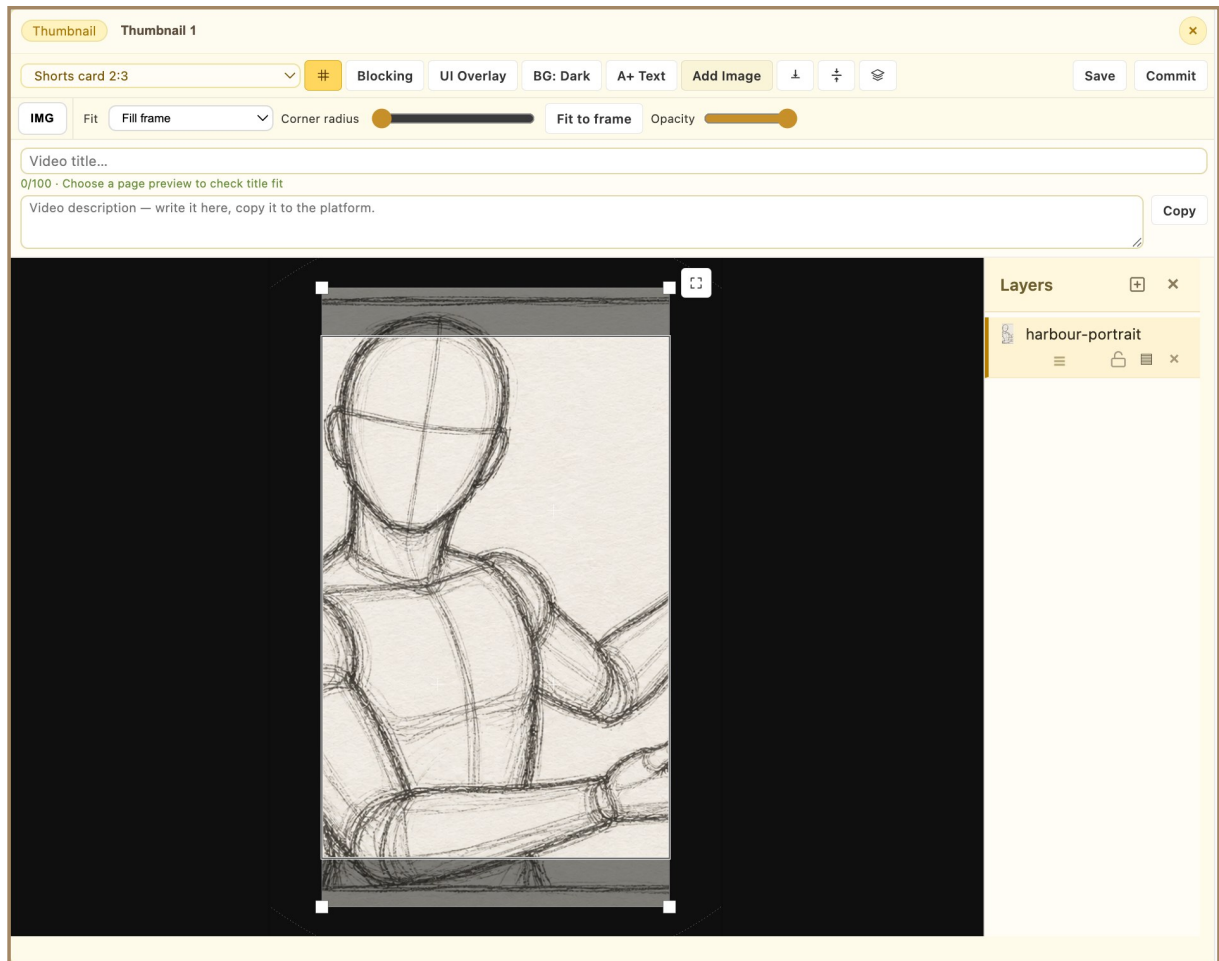
*The toolbar: platform picker, tools, view aids, Add Image. Save and Commit sit at its right end.*

The **platform picker** is the first control, and it does double duty: it chooses the size of the artwork you are *editing*, and it chooses the page you are *looking at*. The two kinds of choice cancel each other — pick a preview and you leave editing, pick a size and you come back to it. There is no separate "exit preview" button to find.

- **YouTube Thumbnail (16:9):** 1280 × 720 — the landscape artwork for a regular video.
- **Shorts card (2:3):** 1080 × 1620 — the exact shape of the shelf card, so none of the artwork is cropped. The older 9:16 vertical size is still readable in projects that have it, but is no longer offered: measured against the card's 2:3 shape, a 1080 × 1920 artwork keeps only 1080 × 1620, losing 300 rows at the top and 300 more at the bottom.
- **YouTube feed / YouTube search / YouTube mobile:** preview-only. See 5.4.3.5.

Two controls exist because a card can cut your artwork. **Card safe area** dims everything the shelf card throws away and leaves the kept area clear; it appears on a vertical document whose shape disagrees with the card, and is hidden on a 2:3 or 16:9 document because there is nothing to warn about. **Crop to card** trims the document down to the area the card keeps and switches it to 2:3, and is offered only while the two shapes disagree.

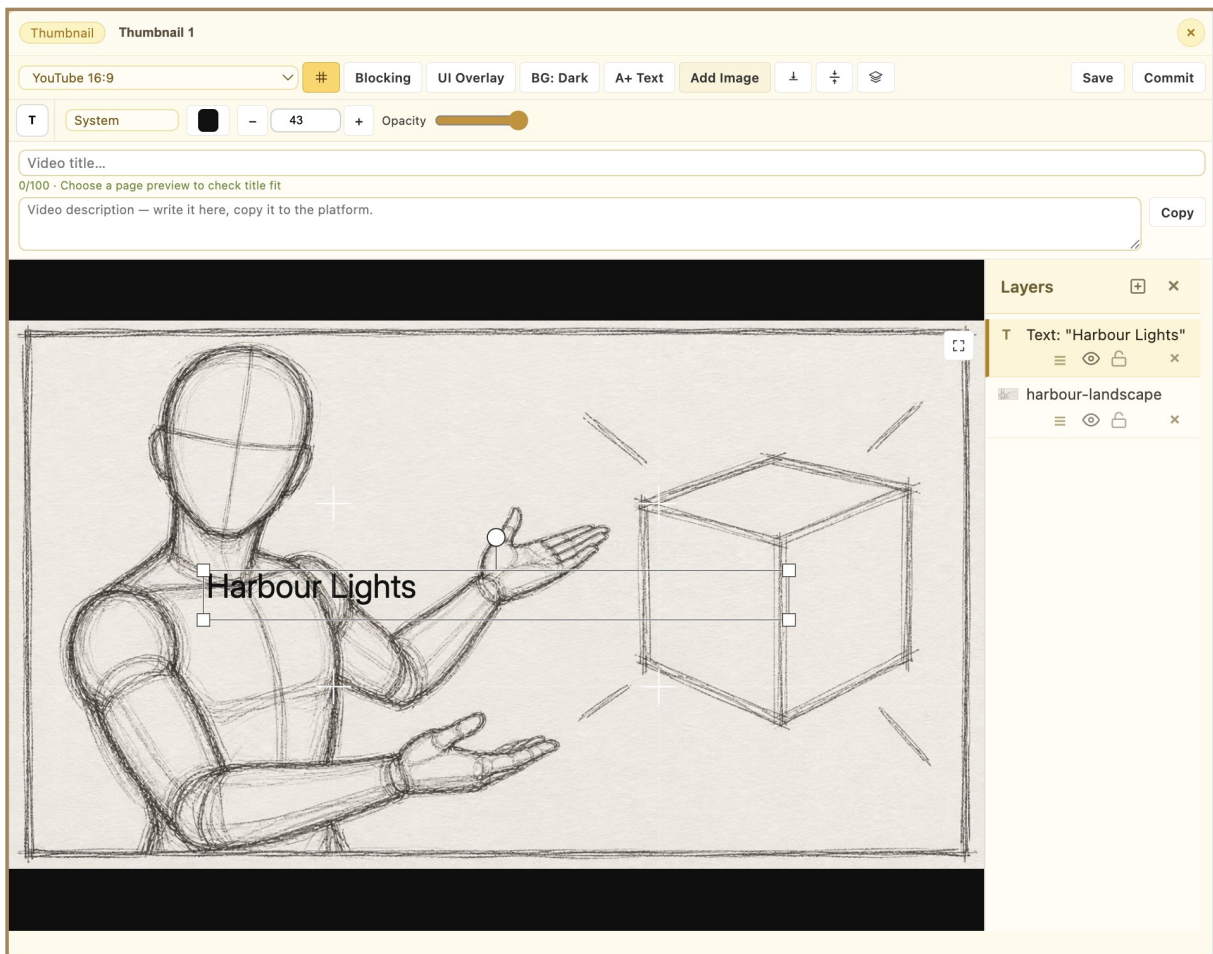
**Canvas navigation:** the 2:3 document is the output window, not the whole editing surface. Images can hang off the edges of the card and still be moved back in. *Shift* + scroll zooms the canvas, hold *Space* and drag to pan, and the reset button in the corner puts the view back.



*A portrait artwork on the 2:3 card: the picture covers the card and continues past its top and bottom edges into the larger editing viewport.*

### 5.4.3.3. Building the Artwork

**Add Image** opens a file picker (several files at once); you can also drop image files straight onto the canvas. A dropped picture keeps its own pixels: on the landscape document it lands inside the frame rather than stretched to it, while on the 2:3 card it starts full-bleed, covering the card, with the excess left visible and dimmed in the larger editing viewport so it can be slid into place. The image controls then set *Fit* (Fill frame or Fit whole), *Fit to frame*, corner radius, Opacity, and Centre horizontally / vertically.

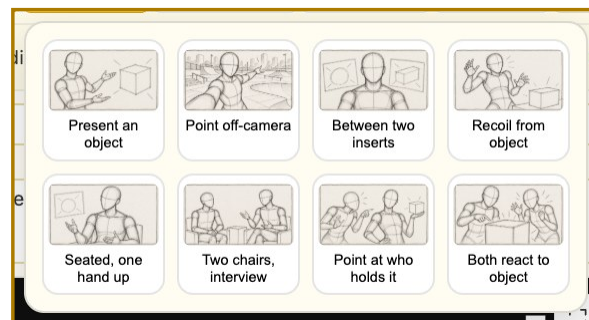


An image plus a text box, with the image's properties row (*Fit*, radius, *Opacity*, centre) below the canvas.

**A+ Text** inserts a text box in the middle of the frame. The font list is the fonts installed on your machine, with a search field; text colour and size (in pixels) sit beside it. **Effects** adds a shadow or glow to the selected text or image: type (No shadow, Soft shadow, Hard shadow, Glow, Shadow, Fractal) and then Radius, Offset, Intensity and Opacity for the ones that take them.

**Layers** opens the column on the right of the canvas: every image, text box and drawing on the document, top to bottom, each with reorder, hide, lock and delete.

**Blocking** drops a pencil figure drawing onto the bottom of the stack as a locked guide to compose over — a person placed in the frame before there is a photo of one. The menu is a grid of pose previews rather than a list of names, because a pose is chosen by what it looks like: solo poses (presenting an object, pointing off-camera, recoiling, seated with a hand up, between two inserts) and two-figure poses (an interview setup, pointing at whoever holds the object, both reacting to it). The guide is a drawing aid: locked, on its own layer, and yours to hide or delete when the real art is in place.

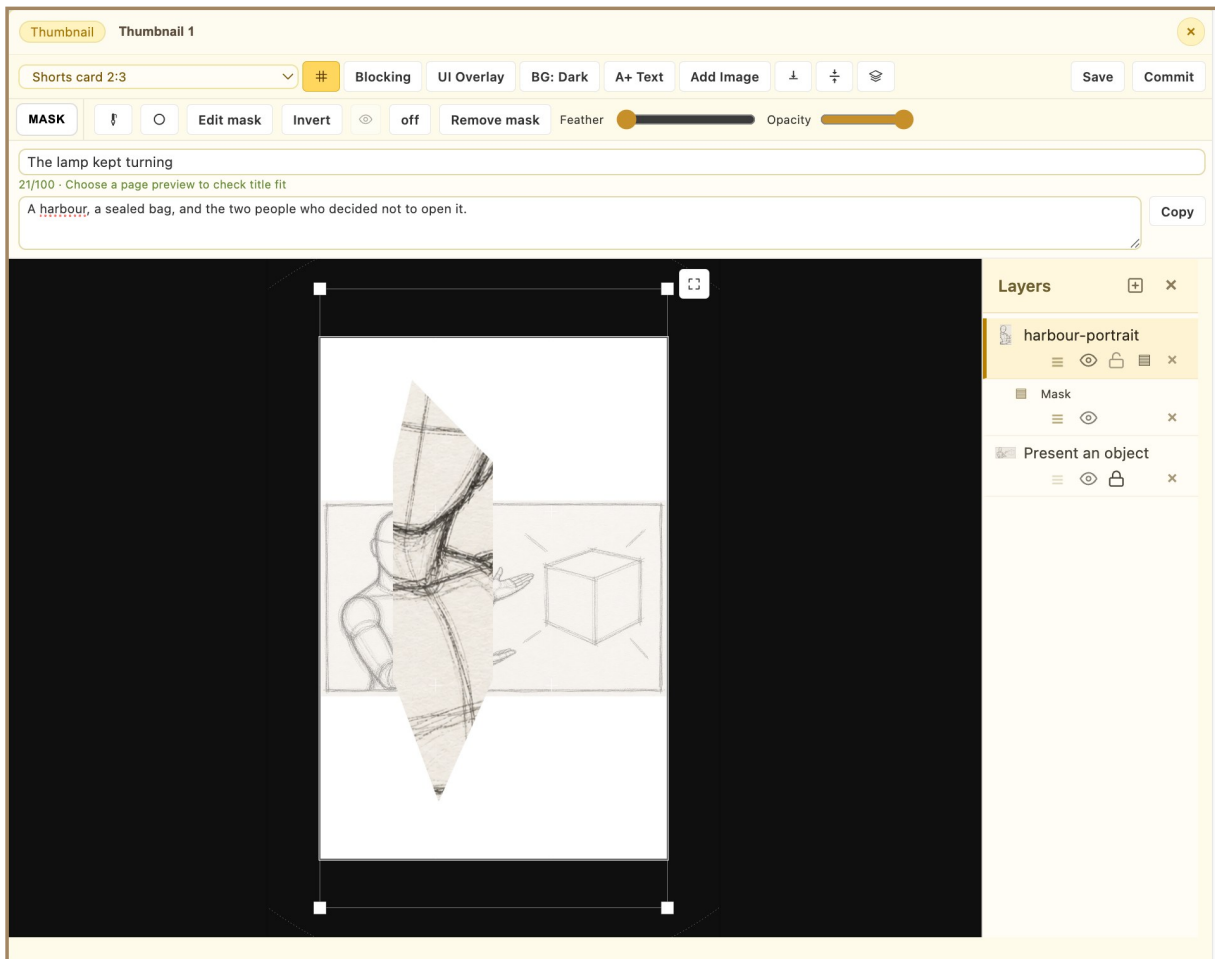


*The Blocking pose grid: a pose is chosen by what it looks like.*

**UI Overlay** draws the interface of a vertical platform — TikTok or Reels — over the canvas so you can see whether your subject sits where the buttons will be. **BG: Dark / BG: Light** switches the page colour behind the artwork, which matters when you are judging how the image reads against the platform's own background. Both are view aids: neither is part of the exported picture.

#### 5.4.3.4. Masks

The context rail at the left of the properties row switches that row between *T* (text), *FX* (effects) and *MASK*. The mask row cuts a layer to a shape you draw — and a mask is not specific to images: text, shapes and pictures all clip through the same control.



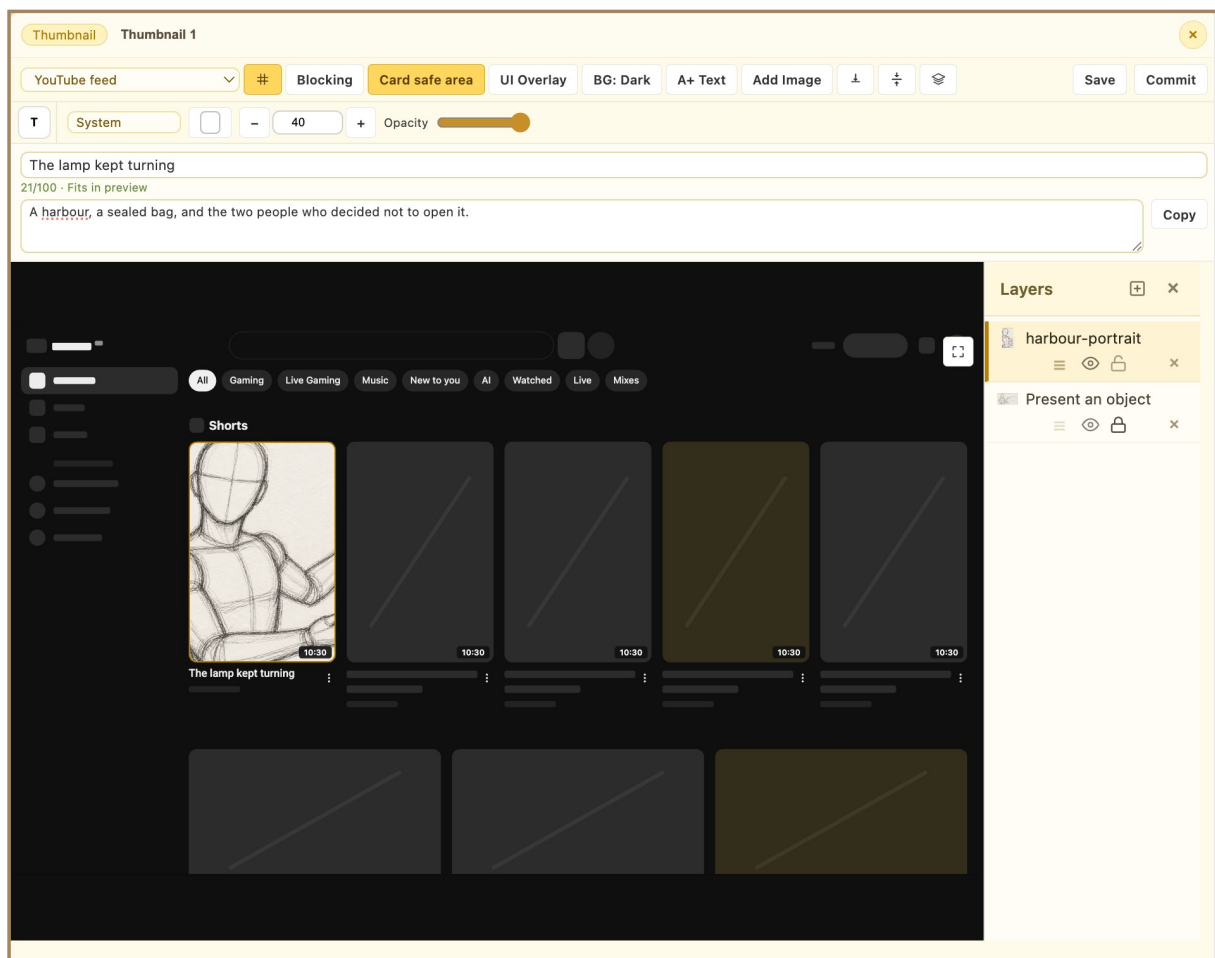
*The MASK row above artwork cut to a traced shape; the layer list shows the image and its Mask child.*

- **Add mask:** the pen becomes a mask pen. Click points around the subject, then click the first point to close the shape; Esc stops drawing; Done finishes.
- **Circle:** drag a ring to keep an oval of the image instead of tracing it.
- **Invert:** switches between keeping what is inside the shape and keeping what is outside it.
- **Feather:** softens the cut edge.

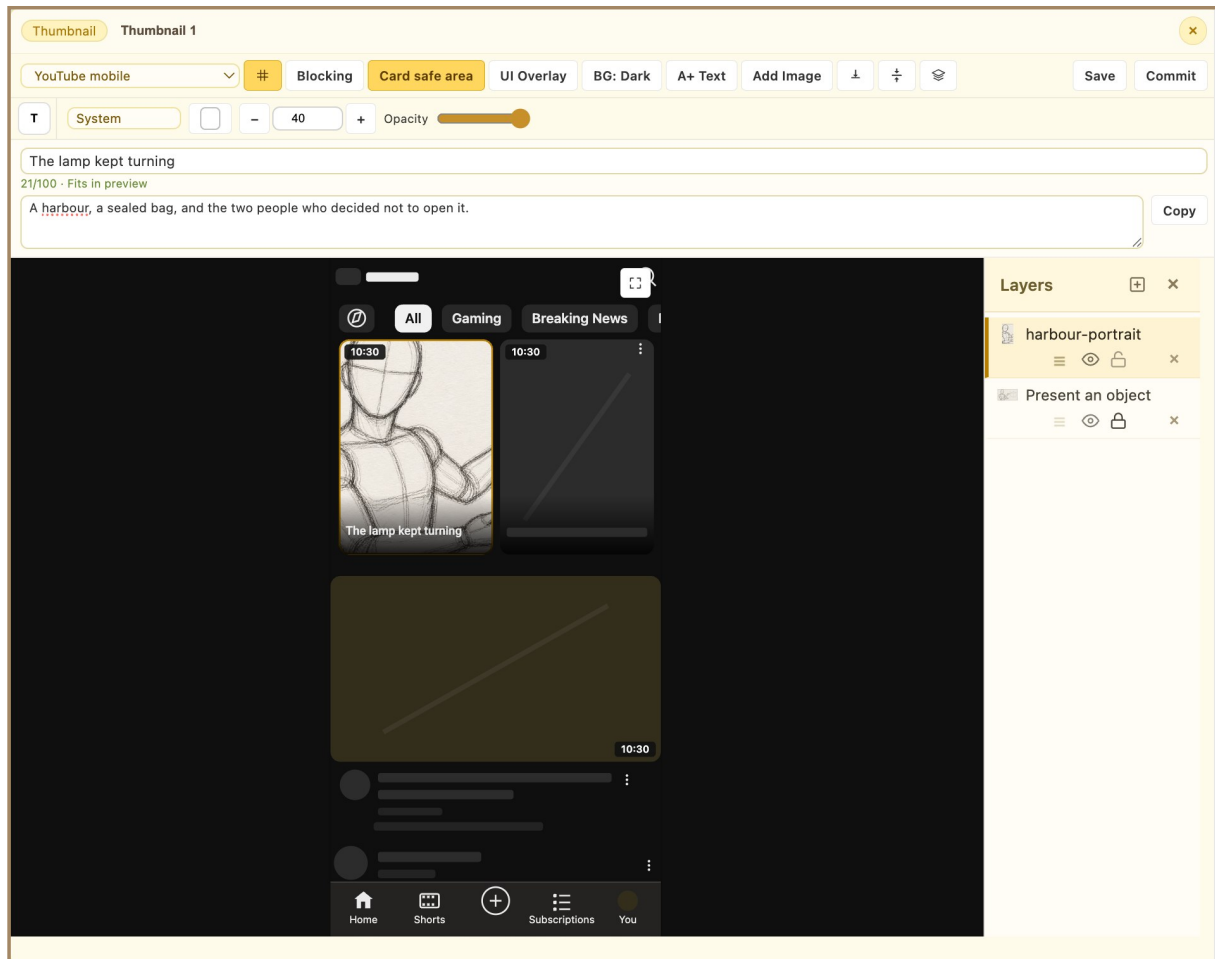
- **Preview:** cycles how the mask itself is shown — hidden, a red wash over what the mask keeps, or the mask as black and white where white is kept.
- **Edit mask / Remove mask:** adjust or discard the mask on the selected layer.

#### 5.4.3.5. Page Previews

Choose one of the three preview entries in the platform picker and the canvas is replaced by a mock of the YouTube page your artwork would sit on: the desktop feed, the desktop search results, or the mobile app's home feed. Which *part* of that page you are shown depends on the shape of your document, because that is what decides where the platform will put it: a landscape 16:9 artwork is mocked in the feed's grid of regular results or in a search row, while a vertical document is mocked where vertical artwork actually appears — the Shorts shelf on the desktop page, a row of Shorts cards under a search result, or the two-up mobile home feed. Rival videos around your card are blocked out on purpose: a mock full of plausible other thumbnails would be the one detail that told you nothing about your own.



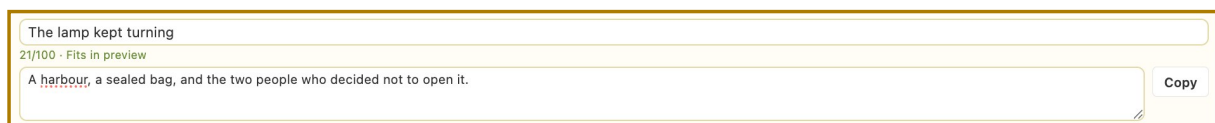
*A vertical card mocked in the Shorts shelf of the desktop feed; the title field reports the publishing limit.*



*The same card in the mobile home feed, where the page would cut the title: the field says where.*

When you finish a mask, the app asks which you want: *Apply as new layer* keeps the original image where it is and adds the cut-out above it as a separate image, or *Apply as mask* leaves an editable mask on the layer itself, so the shape can be adjusted later. Locked layers are left alone by operations that act on a selection.

#### 5.4.3.6. Publish Metadata, Save and Commit



*The publish fields: title with the 100-character counter, description, Copy.*

Each thumbnail carries its own **Video title** and **Video description**. They are notes stored with the document — the copy you will paste into the platform, written beside the artwork it belongs to. The title field counts against YouTube's 100-character publishing limit, and while a preview is chosen it also reports what that page does with your title — where a mobile row cuts it, or that it fits in the preview. The *Copy* button puts the description on the clipboard.

- **Save:** writes the artwork out as a PNG into the Project Gallery, so it can be reused anywhere in the project.
- **Commit:** flattens the document into a single image and adds it to the Board injection like any uploaded visual, ready to be applied to the script in Single, Reel or Grid layout.

Committing does not destroy the document. It stays in the Draw Field list with its layers, mask, size and publish text intact, so it can be reopened and changed the way a drawing can.

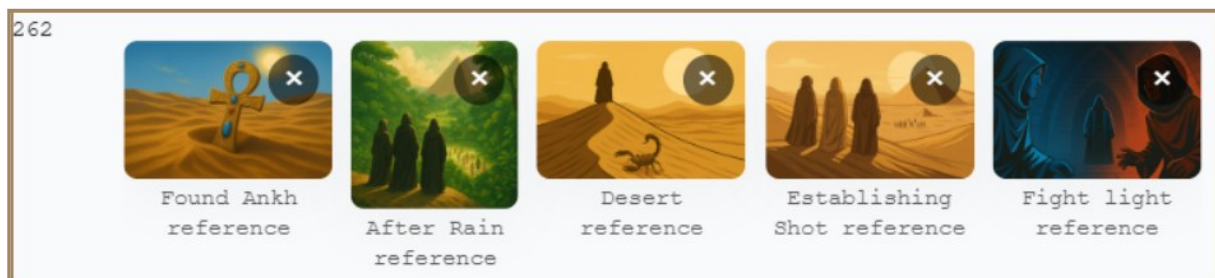
## Applying Type

Before applying visuals to the script, choose from the three layout options:

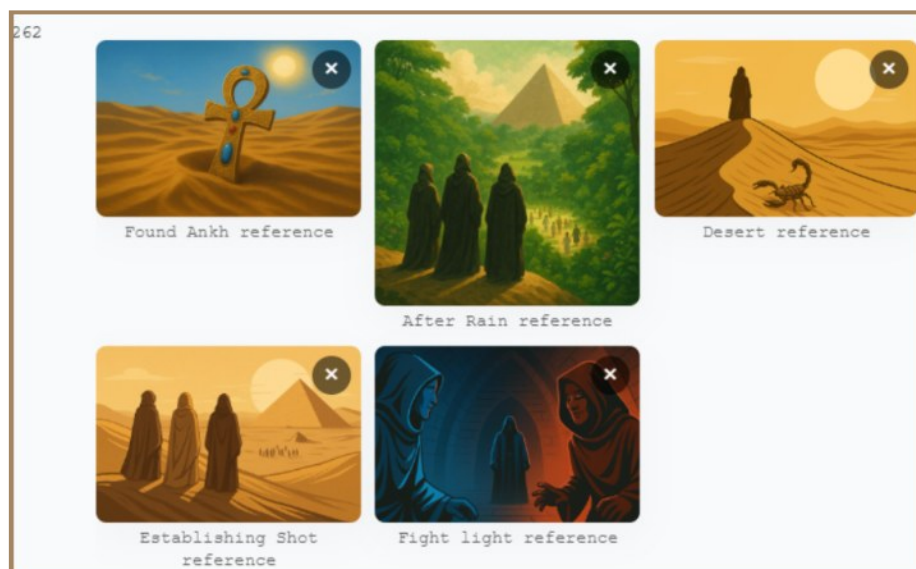
- Single: Isolates a single high-priority asset and displays it in a large format.



- Reel: Arranges assets in a horizontal, cinematic sequence.



- Grid: Organizes multiple assets into a structured mosaic for a comprehensive overview.



## Applying Visuals to Script

Clicking the "*Apply to Script*" button generates a specialized Board Line in the screenplay. This line preserves the selected layout, provides interactive playback for video assets, and displays all the visuals' titles. Applying a Board does not remove the injection box, allowing for continued revisions.

The "*Lines Range*" field in the header has no effect in draw mode.

## 5.5. Music Injection

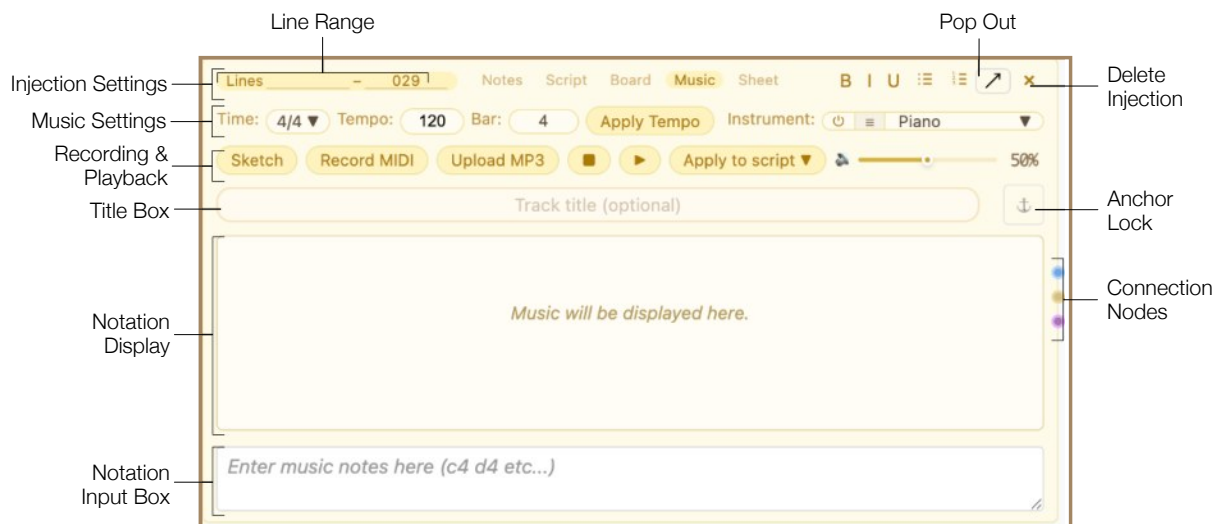
The Music injection is a powerful musical composition and playback tool integrated directly into your script editing workspace. It lets you write musical notation, record live MIDI performances, and embed the results into your script as either engraved sheet music or fully playable audio tracks.

### 5.5.1. Overview & General Settings

The Music injection has several functional groups. The Music injection interface is therefore separated into distinct sections:

- Injection Settings: Lines Range field, Pop-Out icon, Delete icon;
- Music Settings: Time, Tempo & Bar fields, Instrument settings;
- Recording & Playback: Sketch, Record MIDI, Upload MP3, Stop & Play/Pause icons, Apply to Script, Volume slider;
- Title Box & Anchor Lock;
- Notation Display;
- Notation Input Box;
- Connection Manager.

This subchapter covers only the general features, including those in the Injection Settings group, Title Box, and Anchor Lock.

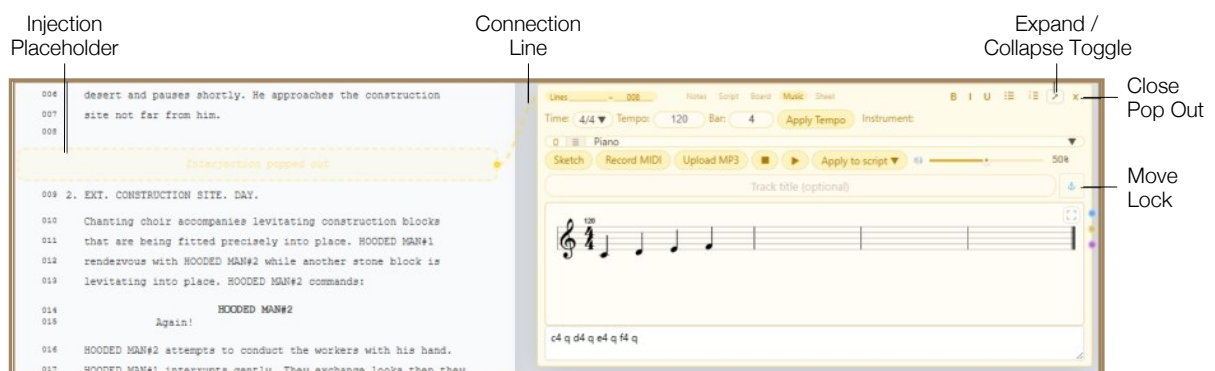


Use the "Lines Range" field in the header to **anchor the music or notation** to a specific section of the script. The applied music remains anchored to the last defined line.

You can **name** your piece of music in the *Title Box*. The title appears on the generated waveform player when you apply the music to the script. When you upload a music file from your device, the audio track uses the file name as the track name.

To **remove** an injection, click the *Delete icon* ("x") in the top right corner. If the Delete Safeguard is active, hold the button for 2.5 seconds to confirm the deletion.

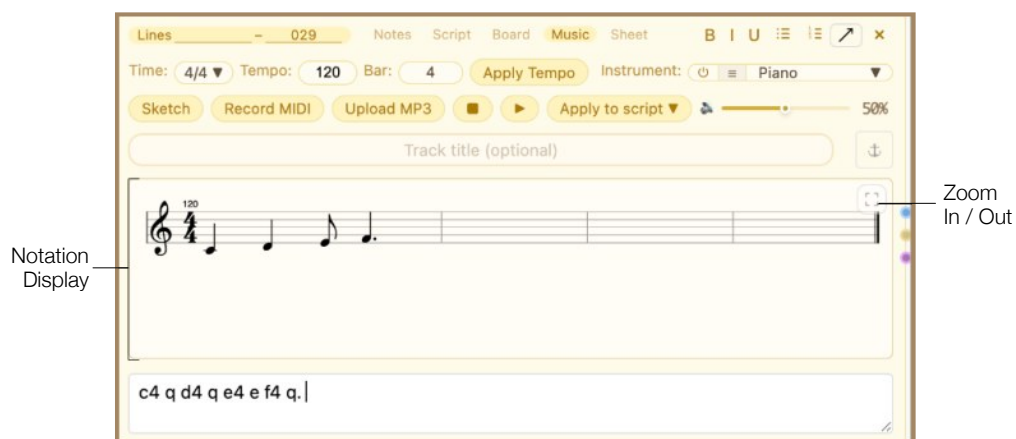
You can **move the Music injection out of the script area** to provide a better view by clicking the *Pop Out icon* in the top right corner. The Music injection will pop out to the right side, maintaining a visual connection (yellow dotted line) to its initial position in the script. To **close the pop-out and return the Music injection to its initial position**, click the *Close icon* ("x") in the top right corner.



In this pop-out mode, you can **expand** or **collapse** the Music injection by clicking the *Expand / Collapse Toggle*.

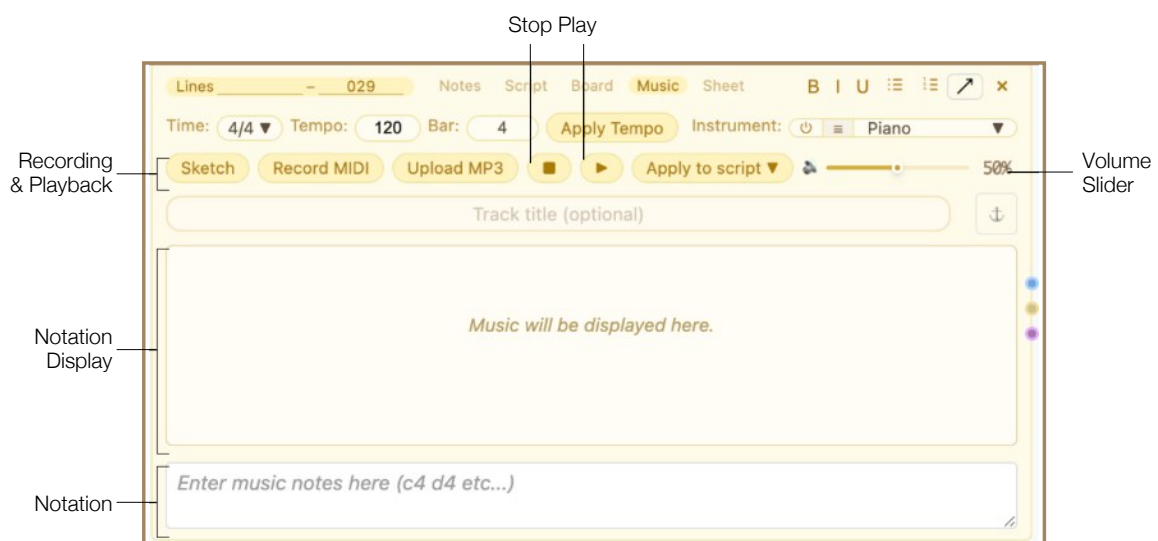
You can **move** the popped-out Music injection by *dragging* it. If you want to **lock its position**, toggle the *Move Lock icon*. With this function active, the Music injection remains locked in place when you scroll up or down the script.

When the notation is displayed, you can **zoom in and out** of the Notation Display area. To do so, click the *Zoom In / Out widget* in the top right corner of the Notation Display area. In zoom mode, you can **scroll** the sheet area or use *middle-mouse drag* to **pan** around the notation.



### 5.5.2. Adding Music

This subchapter covers the three principal workflows for adding music, focusing on the Recording & Playback section, the Notation Display, and the Notation Input Box. Music Settings should be applied to existing music and are therefore discussed in the next subchapter.



You can add music in **three main workflows**:

- Upload music (MP3 and WAV);
- Record MIDI from a virtual or physical MIDI keyboard;
- Write music manually by typing notations and shortcuts.

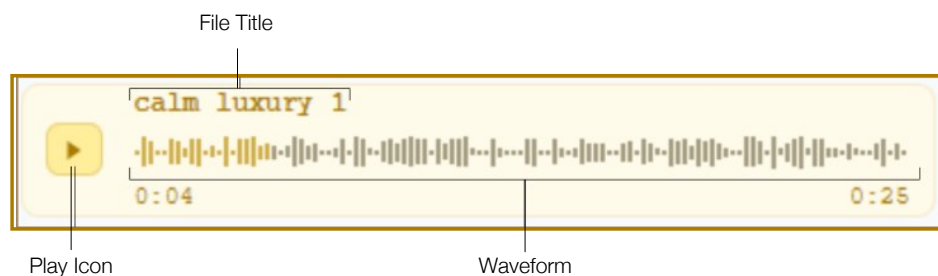
## Music Upload & Playback

The software supports MP3 (.mp3) and WAV (.wav) formats for loading music.

To **upload music**, click the *"Upload MP3" button* and select the file from the system file browser.

The music file is automatically applied to the script.

You can **play and pause** the track by toggling the *Play icon*. To **scrub through the audio**, click anywhere on the *waveform*.



## MIDI Recording

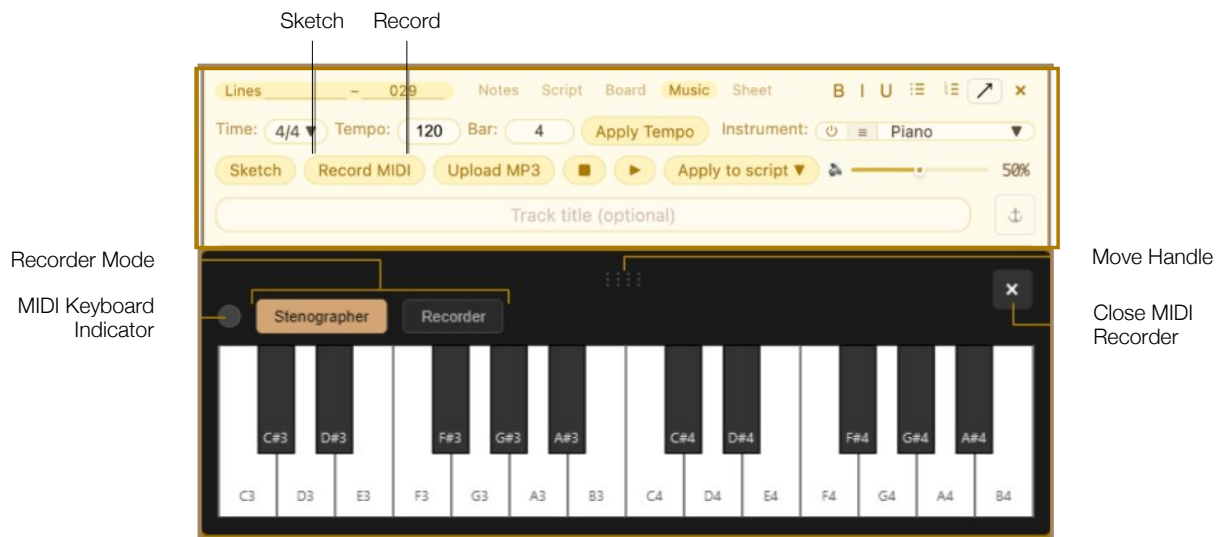
You can record a MIDI file using the integrated virtual keyboard or your own physical MIDI keyboard.

Click the *"Sketch" button* to **open the MIDI Recorder**. To **close the MIDI Recorder**, click the *Close icon* ("×") in its top right corner.

You can **move the MIDI Recorder** by *dragging the Move handle*.

You can **play the virtual keyboard** by clicking on the keys in the MIDI Recorder.

To use an external instrument, plug in your physical MIDI keyboard. When the software detects it, the *MIDI Keyboard Indicator* in the top left corner of the MIDI Recorder turns green.



Before recording, select a **Recording Mode**:

- **Stenographer Mode** converts your MIDI performance into readable notation.
- **Recorder Mode** keeps the raw performance feel and renders the performance as an audio waveform.

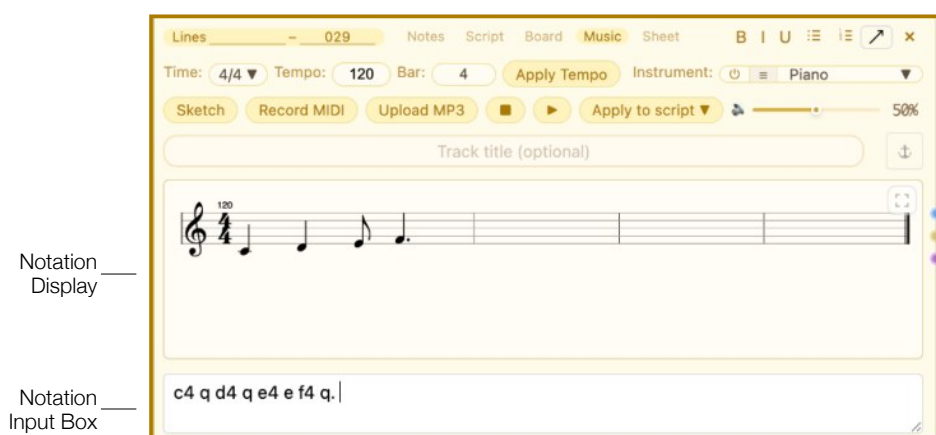
Use the "*Record MIDI*" button to **record** from a MIDI keyboard. When recording starts, the button label changes to "*Recording*". Click it again to **stop recording**.

## Notation Typing

Use the **Notation Input Box** to type music instructions. The software reads this text **Note:** and renders it as sheet music automatically. *The notations, abbreviations, and shortcuts used for music instructions are listed at the end of this chapter.*

### Note:

You can open the shortcut list by pressing the / key in the Notation Input Box.



The results are displayed in the **Notation Display** area.

If you select a note in the Notation Display, the corresponding abbreviation in the Notation Input Box highlights.

The Notation Display area can show: • Crescendo and diminuendo hairpins;

- Treble clef notation; • Triplets;
- Notes and rests; • Grace notes;
- Chords; • Beamed notes;
- Accidentals; • Multiple rows of measures;
- Staccato marks; • Tempo and time signature changes.
- Slurs and ties across measures;

## Playback

You can listen to the music you have added. When you click the *Play/Pause*, the software **plays** the current notes.

During playback:

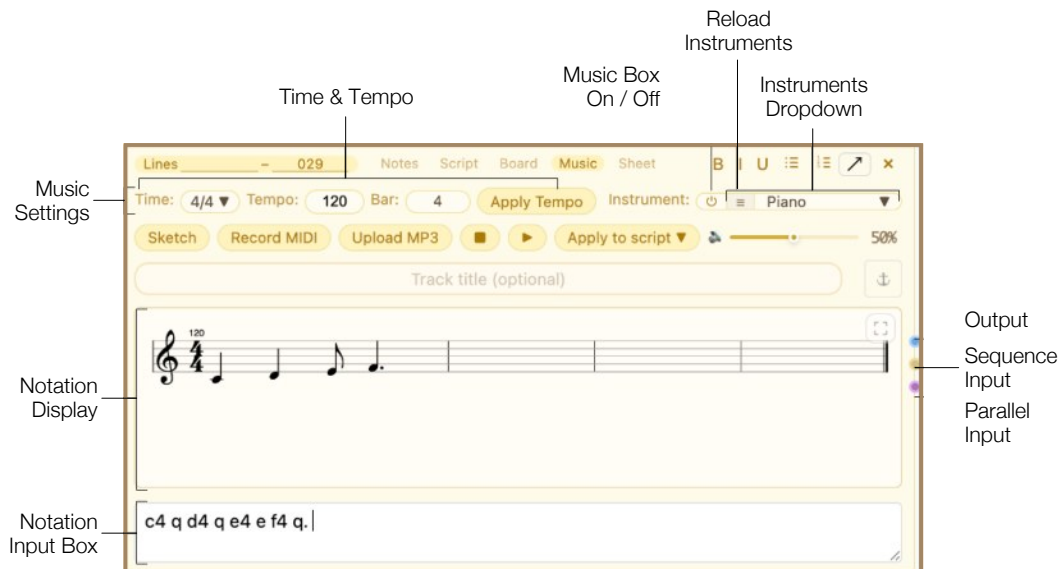
- The current note is highlighted.
- The preview follows the playhead in zoom mode.

Click the *Play/Pause toggle* during playback to **pause**: in this case, the playhead stops exactly where it is and continues playing from that spot when resumed. If you want to **stop the music and reset the playhead to the beginning**, use the *Stop icon*.

**Adjust the playback volume** using the *Volume slider*.

### 5.5.3. Music Settings

This subchapter covers the second row of the Music injection, explaining how to change time and tempo signatures, select instruments, and work with virtual studio technology (VST) plugins. It also details how to use the Connection Manager.



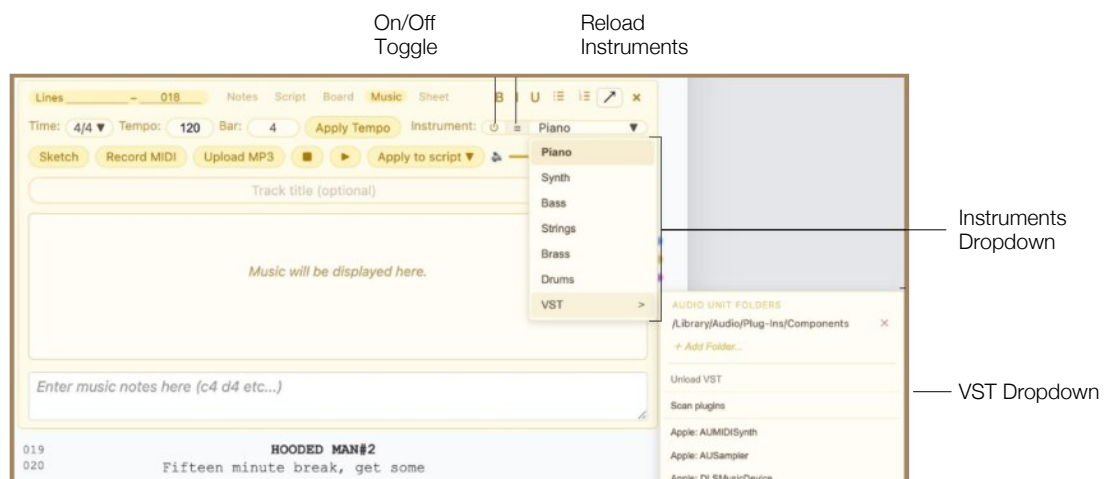
## Time & Tempo

You can **change the tempo and time signature at a certain bar**. To do so, choose the time signature from the *Time dropdown*, and enter the *Tempo* and *Bar* signatures in the corresponding *fields*. After that, click the "*Apply Tempo*" button.

## Instruments

The default instrument is piano. You can **choose another instrument** from the *Instruments dropdown menu* or connect your plugin instrument (VST3, Audio Units).

To **plug in your instruments**, select the *VST option* in the Instruments dropdown menu. In the new VST dropdown menu, click the "+ Add Folder" button and select the folder with your instruments in the system file browser.



The instruments should connect **automatically** and appear in the VST dropdown. **If they do not appear**, select the "Scan plugins" function in the VST dropdown.

If the directory path has been changed (e.g., the instruments have been relocated to another folder, or the project is opened on a different device), you can **delete the invalid directory path** by clicking the *Delete icon* ("×") next to it.

You can add as many plugin instruments as you like, however, keep in mind that the more instruments you plug in, the more memory the software uses. To avoid excessive memory load, **disconnect the plugin instruments** from the software by *selecting the instrument and clicking the "Unload VST" function* in the VST dropdown.

You can also **disconnect the plugin instruments temporarily** by clicking the *Music Injection On / Off toggle*. This function **disables the whole injection** and helps to avoid unwanted accidental actions.

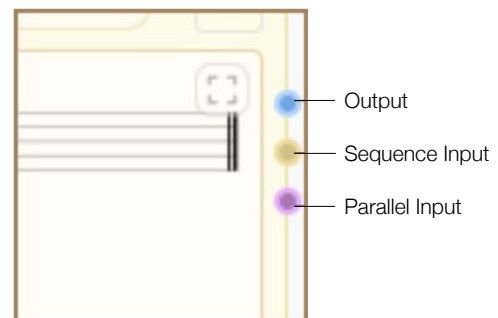
Next to the *Music Injection On / Off toggle*, the *Reload Instruments icon* is located. This icon is useful **if a connected plugin instrument fails to produce sound**. This may happen, for example, when you have not opened the project for a while.

## Connection Nodes

The software can work with connected Music injections, so several music sections can play or render in sequence or in parallel.

To play Audio 2 **after** Audio 1, drag a wire from the *blue Output port* of Audio 1 into the *yellow Sequence Input port* of Audio 2.

To play Audios 1 and 2 **in parallel**, drag a wire from the *blue Output port* of Audio 1 into the *purple Parallel Input port* of Audio 2.



### 5.5.4. Apply to Script

The music can be applied to the script **in two ways** accessible in the *Apply To Script dropdown*:

- As Notation: Inserts the rendered music into the document as inline notation. The live playhead markers and temporary highlight effects are removed from the applied notation.
- As Audio (MP3, WAV): Inserts a waveform player into the document. If only

notation exists, the notation is rendered into an audio track first. While notation is rendering to audio, a rendering placeholder is displayed. If rendering fails, an error message is displayed.

### 5.5.5. Music Instructions: Abbreviations and Shortcuts

| Abbreviation /<br>Shortcut | Meaning                 | Notes                                                                                                       |
|----------------------------|-------------------------|-------------------------------------------------------------------------------------------------------------|
| Notes                      |                         |                                                                                                             |
| a b c d e f g              |                         | Is not case-sensitive: c4 and C4 are treated the same.                                                      |
| Octaves                    |                         |                                                                                                             |
| 0 1 2 3 4 ...              |                         | Is added after the note name, e,g,: c4, f#5, bb3.                                                           |
| Accidentals                |                         |                                                                                                             |
| #                          | sharp                   | The renderer manages accidentals per bar and adds natural signs where needed to cancel earlier accidentals. |
| ##                         | double sharp            |                                                                                                             |
| b                          | flat                    |                                                                                                             |
| bb                         | double flat             |                                                                                                             |
| n                          | natural                 |                                                                                                             |
| Durations                  |                         |                                                                                                             |
| w or 1                     | whole                   |                                                                                                             |
| h or 2 or 1/2              | half                    |                                                                                                             |
| q or 4 or 1/4              | quarter                 |                                                                                                             |
| e or 8 or 1/8              | eighth                  |                                                                                                             |
| s or 16 or 1/16            | sixteenth               |                                                                                                             |
| t or 32 or 1/32            | thirty-second           |                                                                                                             |
| 64 or 1/64                 | sixty-fourth            |                                                                                                             |
| . or d                     | dotted                  |                                                                                                             |
| Triplets                   |                         |                                                                                                             |
| t                          | triplet duration suffix | Is added after the duration, e.g.: c4 8t                                                                    |
| tri(c4 d4 e4) e            | group of triplet notes  |                                                                                                             |
| Rests and Pauses           |                         |                                                                                                             |
| pause 4                    | whole rest              | Approximate beat values are converted to readable rests                                                     |
| pause 3                    | dotted half rest        |                                                                                                             |
| pause 2                    | half rest               |                                                                                                             |
| pause 1.5                  | dotted quarter rest     |                                                                                                             |
| pause 1                    | quarter rest            |                                                                                                             |
| pause 0.75                 | dotted eighth rest      |                                                                                                             |
| pause 0.5                  | eighth rest             |                                                                                                             |
| pause 0.25                 | sixteenth rest          |                                                                                                             |

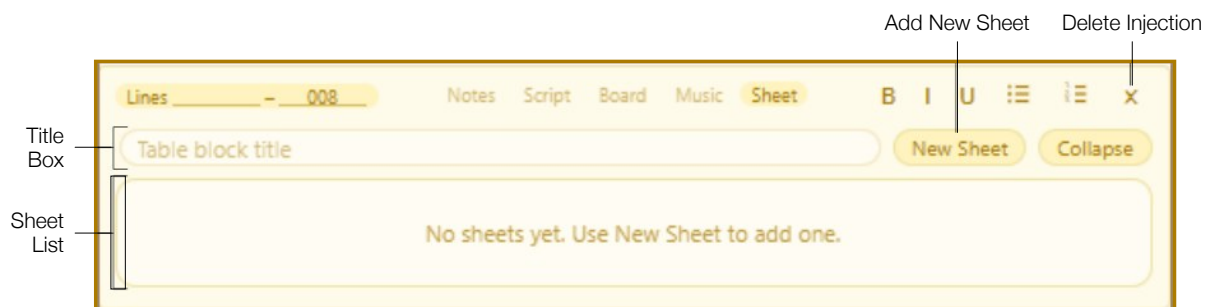
## Chords

|                                           |                           |                                                                                                                                                                                                                    |
|-------------------------------------------|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| [c4 e4 g4] q or [c4 q e4 q g4 q]          | basic cord                | Write chords inside square brackets. If you place a duration after the closing bracket, it overrides the inner duration.                                                                                           |
| [c4 e4 g4] q,                             | staccato cord             | Add a comma after the duration                                                                                                                                                                                     |
| Staccato                                  |                           |                                                                                                                                                                                                                    |
| c4 q,                                     | staccato note             | The comma belongs after the duration, not after the note.                                                                                                                                                          |
| Legato / slurs                            |                           |                                                                                                                                                                                                                    |
| (c4 q d4 q e4 q f4 q)                     | slurred group             | The renderer draws slurs across the notes in the group. Staccato notes break the slur behavior.                                                                                                                    |
| Crescendo and diminuendo hairpins         |                           |                                                                                                                                                                                                                    |
| cres (c4 q d4 q)                          | crescendo                 | Hairpins also affect playback velocity, so the notes become louder or softer during playback.                                                                                                                      |
| cresf (c4 q d4 q)                         | stronger crescendo        |                                                                                                                                                                                                                    |
| decre (c4 q d4 q) or dim (c4 q d4 q)      | diminuendo                |                                                                                                                                                                                                                    |
| decrep (c4 q d4 q) or dimp (c4 q d4 q)    | diminuendo toward piano   |                                                                                                                                                                                                                    |
| Arpeggios                                 |                           |                                                                                                                                                                                                                    |
| arp [c4 e4 g4] q                          | default arpeggio          | You can specify the delay between chord notes in milliseconds.                                                                                                                                                     |
| arp40 [c4 e4 g4] q or arp_40 [c4 e4 g4] q | arpeggio with delay       |                                                                                                                                                                                                                    |
| Grace notes                               |                           |                                                                                                                                                                                                                    |
| grace(c4 d4 e4) f4 q                      | explicit grace notes      | Are rendered as slashed grace notes and play quickly before the main note.                                                                                                                                         |
| grace(c4->e4) f4 q                        | grace-note run            |                                                                                                                                                                                                                    |
| Runs                                      |                           |                                                                                                                                                                                                                    |
| run(c4->c5) s                             | ascending run             | The duration after the closing parenthesis is applied to every generated note. If you do not provide a duration, the tool defaults to sixteenth notes. Ascending runs prefer sharps. Descending runs prefer flats. |
| run(c4->g4->c4) e                         | run with direction change |                                                                                                                                                                                                                    |
| Flutter                                   |                           |                                                                                                                                                                                                                    |
| c4 q flutter                              | flutter                   | Flutter affects playback. It is most useful for tremolo-like or repeated-note effects.                                                                                                                             |

## 5.6. Sheet Injection

The Sheet injection provides a professional, structured workspace for spreadsheets management. It allows you to embed detailed production documents – call sheets, continuity logs, production plans, etc. – directly into your project.

Unlike other injection types, Sheet injection **cannot be applied to script** because of its size. Instead, the elements are **saved within injection boxes** and can be **exported** in various formats, including **CSV** and **PDF**.



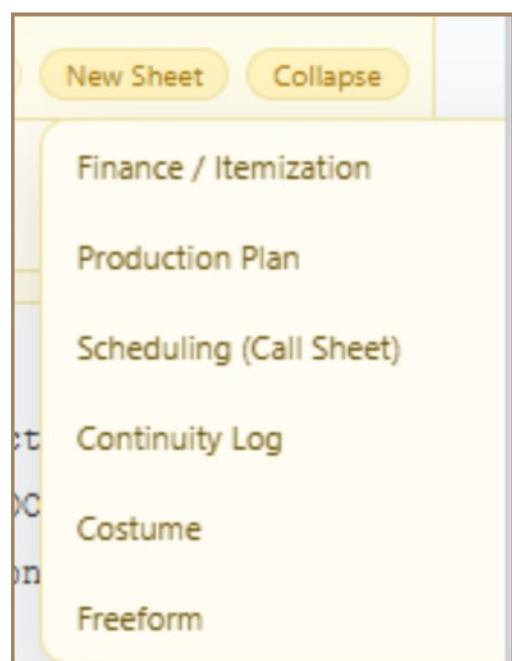
### Adding New Spreadsheet

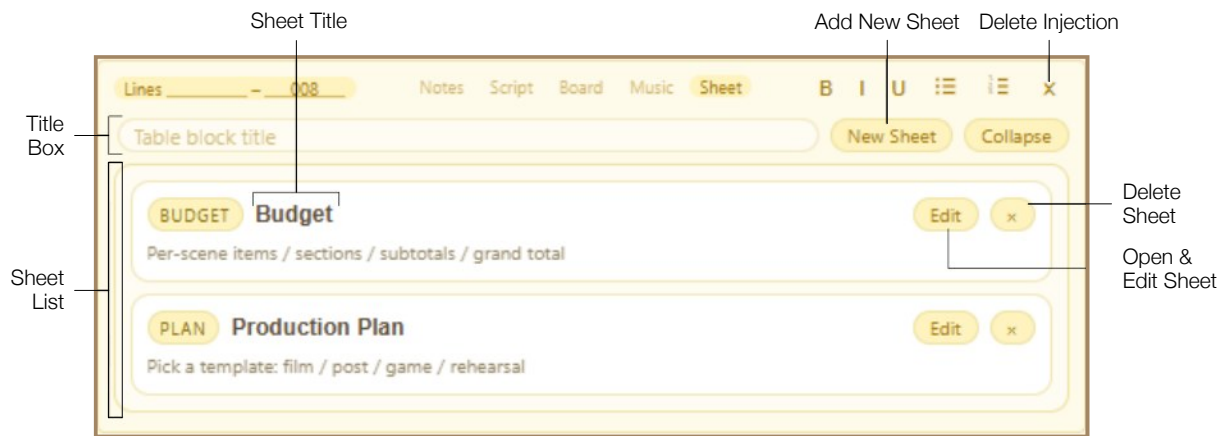
**Multiple spreadsheets** can be added to the same injection, each with its own independent content.

**To add a spreadsheet**, click the "New Sheet" button and choose from seven distinct **spreadsheet types**:

- Budget;
- Production plan;
- Scheduling (Call Sheet);
- Continuity Log;
- Costume;
- Freeform;
- Shipping Plan (5.6.7).

Once added, the spreadsheet appears in the **Sheet List** area complete with its type badge, title, description, and configuration settings.



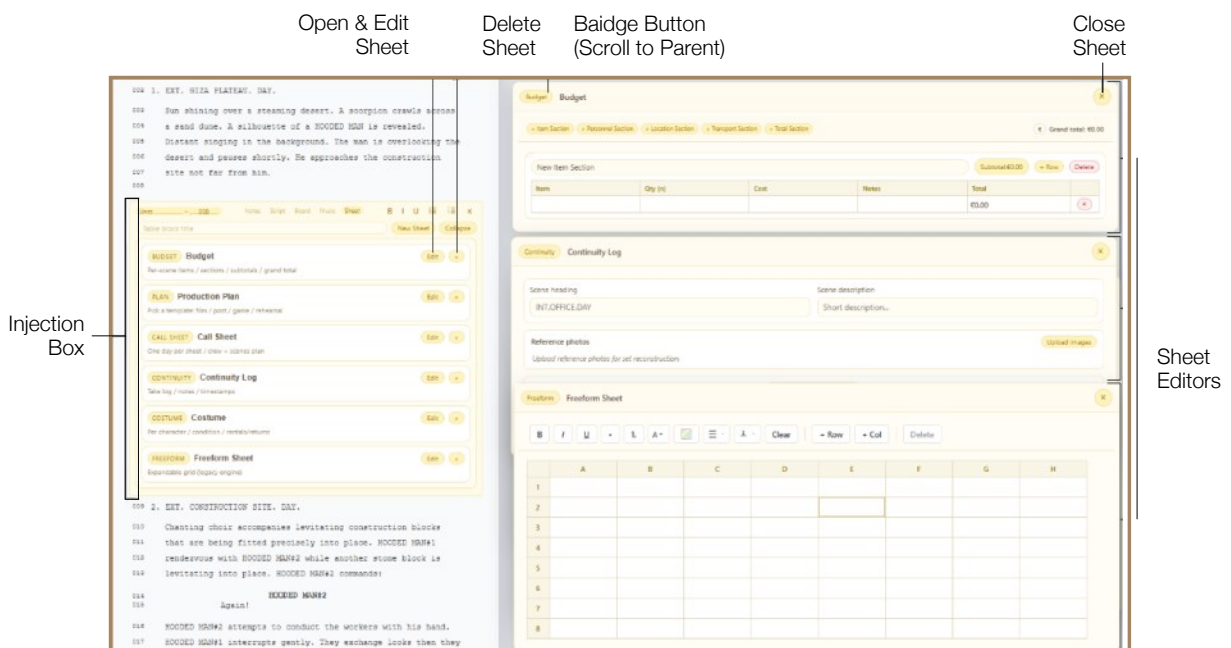


## Managing Spreadsheets

You can **rename** the spreadsheet by clicking its *title*. The new title appears in both the Sheet List and the Sheet Editor.

The *Delete icon* ("x") in the top right corner of the Sheet List entry **removes** the spreadsheet permanently. A confirmation dialogue prompts you to verify the deletion.

To **open the spreadsheet and edit** it, click the *"Edit" button*. The **Sheet Editor** corresponding to that specific spreadsheet type opens. You can dock the Sheet Editor back by clicking the *Close icon* ("x") in its top right corner.



The Sheet Editor rescales automatically according to its contents. However, because the editor occupies a large portion of the workspace, specialized Zoom & Shift functions appear. These controls allow you to **magnify the workspace** or **shift the script** to provide an unobstructed view.

The *badge button* displaying the spreadsheet type in the top left corner of the Sheet Editor serves as a shortcut. Clicking it **automatically navigates to the parent injection** for that spreadsheet.

### 5.6.1. Budget Spreadsheet

The Budget Spreadsheet is designed for production accountants, line producers, and anyone who needs to itemize, cost, and total the expenses of individual scenes or an entire project. It replaces a traditional spreadsheet with a script-aware tool that can track costs right next to the scenes they belong to.

The **default currency** is the Euro. You can change the currency in the Settings menu.

#### Organization

The Budget Sheet Editor is organized in sections represented as spreadsheets:

- Item Section;
- Personnel Section;
- Location Section;
- Transport Section;
- Total Section.

By default, a new Budget Sheet Editor contains only an Item Section. You can **add sections** depending on your needs by clicking the corresponding "+ [Section Name] Section" buttons located in the top bar.

To **remove a section**, click the "Delete" button (or specifically for the Total Section: *Delete icon* ("×")) in the top right corner of the section.

The **grand total**, i.e. the sum of all the costs in the spreadsheets, is automatically calculated and displayed in the top right corner of the Budget Sheet Editor.

The screenshot shows a budget management interface with the following components and labels:

- Budget Button (Scroll to Parent):** A yellow button labeled "Budget" at the top left.
- Add Sections:** A vertical line indicating the area to add new sections.
- Close Sheet:** A yellow button with an "X" icon at the top right.
- Grand Total:** A label pointing to the "Grand total: €2,230.00" at the top right.
- Section:** A label pointing to the "New Item Section" header.
- Section Title Box:** A label pointing to the "New Personnel Section" header.
- Move Handle:** A label pointing to the vertical line between the "New Location Section" and "New Transport Section" headers.
- Subtotal Field:** A label pointing to the "Subtotal: €800.00" field next to the "New Transport Section" header.
- Delete Section:** A label pointing to the "Delete" button (pink circle with "X") next to the "New Item Section" header.
- Delete Row:** A label pointing to the "Delete" button (pink circle with "X") next to the "LED panel kit" row in the "New Item Section" table.
- Add Row:** A label pointing to the "+ Row" button (yellow circle) next to the "New Location Section" header.
- Total Section:** A label pointing to the "Budget Total" section at the bottom.

The interface contains several tables:

- New Item Section:**

| Item          | Qty (n) | Cost | Notes | Total   |
|---------------|---------|------|-------|---------|
| LED panel kit | 3       | 55 € |       | €165.00 |
| Clapperboard  | 1       | 25 € |       | €25.00  |
- New Personnel Section:**

| Department | Role            | Qty (t) | Cost  | Notes                | Total   |
|------------|-----------------|---------|-------|----------------------|---------|
| Camera     | Camera Operator | 2h      | 200 € | assistance           | €400.00 |
| Camera     | Best Boy        | 4h      | 60 €  | available 6:00-10:00 | €240.00 |
- New Location Section:**

| Location | Qty (t) | Cost  | Notes           | Total   |
|----------|---------|-------|-----------------|---------|
| Giza     | 4h      | 150 € | permit required | €600.00 |
- New Transport Section:**

| Transport      | Qty (n) | Qty (t) | Cost | Qty (liq) | Fuel Cost | Notes  | Total   |
|----------------|---------|---------|------|-----------|-----------|--------|---------|
| Production Van | 2       | 6h      | 60 € | 40        | 2 €       | rental | €800.00 |
- Budget Total:**

|             |           |
|-------------|-----------|
| Items       | €190.00   |
| Personnel   | €640.00   |
| Location    | €600.00   |
| Transport   | €800.00   |
| Grand Total | €2,230.00 |

## Sections (Item - Transport)

Almost all the sections have a similar structure and functionality. The only exception is the Total Section, therefore it is explained separately.

Each section, except the Total Section, has total controls and a table. The **total controls** are responsible for the following operations:

- **Rename:** You can rename sections in the *Section Title Box*.
- **Reorder:** To change the order of sections, drag the *Move handle*.
- **Add & Delete Row:** To add a row, click the "+ Row" button. A new row appears at the bottom of the spreadsheet. To remove a row, click the *Delete icon* ("X") in the last column of the corresponding row.
- **Subtotal:** The *Subtotal Field* displays the sum of the current section.

The **spreadsheets** have certain defined columns for each section. Most column titles and functionality are self-explanatory; however, to avoid confusion, they are explained below:

- Item: Name and brief description of the object.
- Department: Team or functional group the person belongs to.
- Role: Job title or specific task.
- Location: Name and description of the space.
- Transport: Type, model, or description of the vehicle.
- Qty (n): The amount of items or vehicles.
- Qty (t): The amount of time (usually in hours).
- Qty (liq): The amount of fuel (in liters, for example).
- Cost: Rate per single unit (1 object / 1 hour / 1 liter of fuel).
- Notes: Any additional relevant information.
- Total: The total cost for the row, which is calculated automatically.

## The Total Section

The Total Section provides an **overview of total costs** per cost type and the grand total at the bottom of the section. The cost type is located in the first column; the totals are displayed in the second one.

This section **updates automatically** whenever you modify the information in other sections.

You **cannot rename or change the position** of the Total Section: It is permanently named and located at the bottom of the spreadsheet in accordance with industry standards.

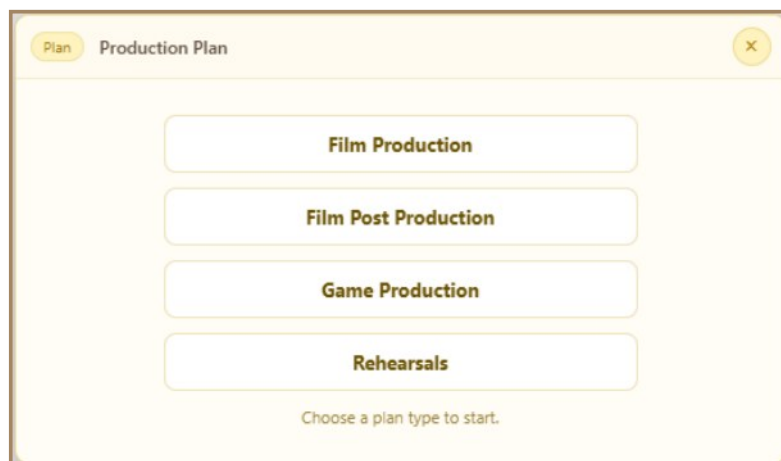
### 5.6.2. Production Plan Spreadsheet

The Production Plan spreadsheet is a specialized data management tool designed to help you organize the timeline and technical steps of your project. Whether you are scheduling a film shoot, mapping out game development milestones, or tracking rehearsal iterations, this spreadsheet provides a structured environment to manage complex data.

## Workflow Choice

When you add a Production Plan spreadsheet, you are prompted to choose one of four specialized types of spreadsheets to begin. Each one is optimized with specific terminology and data structures suited for different production workflows:

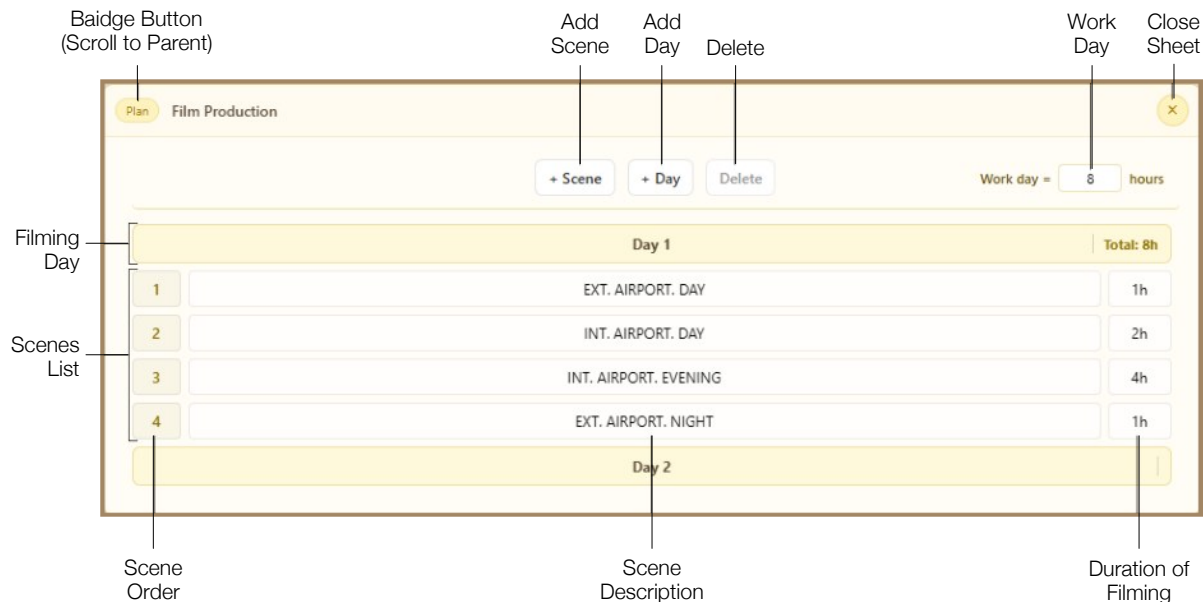
- **Film Production:** Optimized for day-by-day scheduling of scenes.
- **Film Post Production:** Designed for tracking multiple iterations of scenes through the editing process.
- **Game Production:** A modular framework based on development phases and technical cycles.
- **Rehearsals:** Tailored for performance-based planning, focusing on scenes and rehearsal sessions.



While the Film Production spreadsheet is based on a sequential, day-by-day shooting plan, the other three types of spreadsheets (Film Post Production, Game Production and Rehearsals) are designed for an iterative workflow. Therefore, the linear Film Production spreadsheet is discussed separately from the iterative options.

## Film Production Spreadsheet

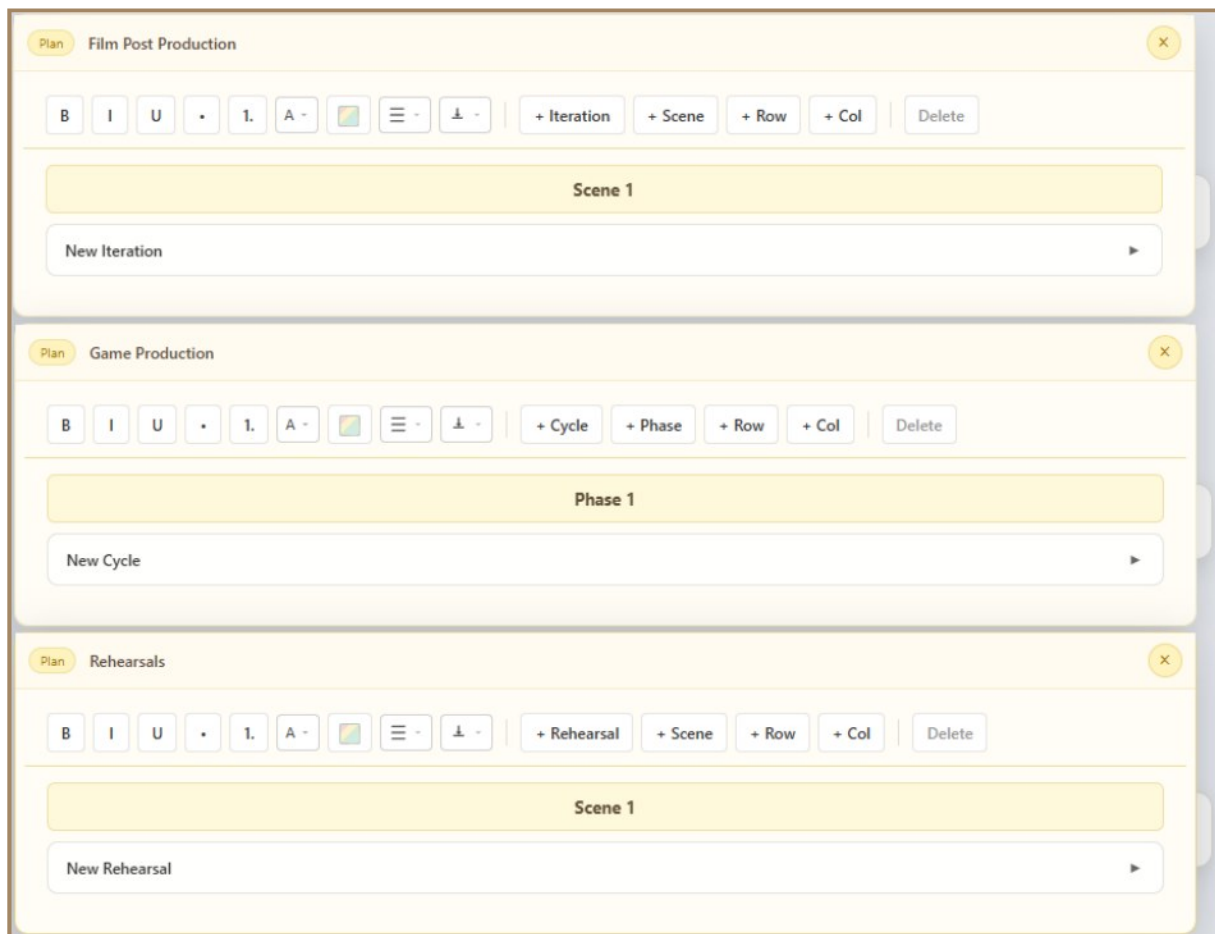
The Film Production spreadsheet is built around the concept of **Filming Days**. It provides a high-level overview of your shooting schedule, allowing you to allocate time to specific script elements.



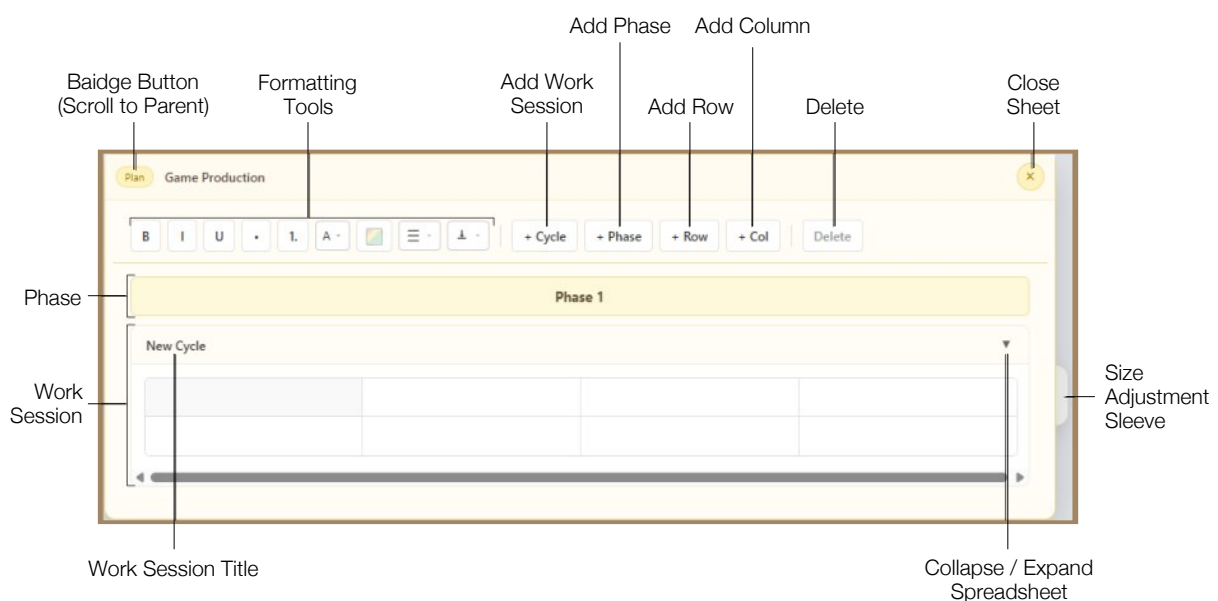
- **Filming Days:** Your plan is organized into sequential day blocks. You can add new days using the "+ Day" button in the toolbar.
- **Scene Rows:** Within each Day Section, you can add rows representing scenes. Each row includes a Scene Description (e.g., EXT. AIRPORT. DAY) and a Duration field. Enter your shooting plan data in these fields. To add a new Scene Row, click the "+ Scene" button in the toolbar.
- **Time Scheduling:** Each Filming Day header displays a total hour count, automatically calculated by summing the hours assigned to individual rows within that day. The system intelligently parses input like "1.5", "1.5h", or "2" to calculate the workload in hours.
- **Ordering:** Use *drag-and-drop on Scene Order numbers* to reorder rows within a day or move them between different days. You can also reorder Filming Days by dragging them in the same way.
- **Deleting:** Select an element you want to remove and click the "Delete" button in the toolbar.
- **Selection Tips:** To select several consecutive rows, hold the *Shift* key and click the first and last rows in the series. To select multiple non-adjacent rows, hold the *Ctrl / Cmd* key. To deselect rows, click outside of the Sheet Editor workspace.

## Iterative Spreadsheets (Post, Game, Rehearsals)

The Film Post Production, Game Production and Rehearsals spreadsheets share a modular structure and functionality designed for projects that evolve through version cycles.

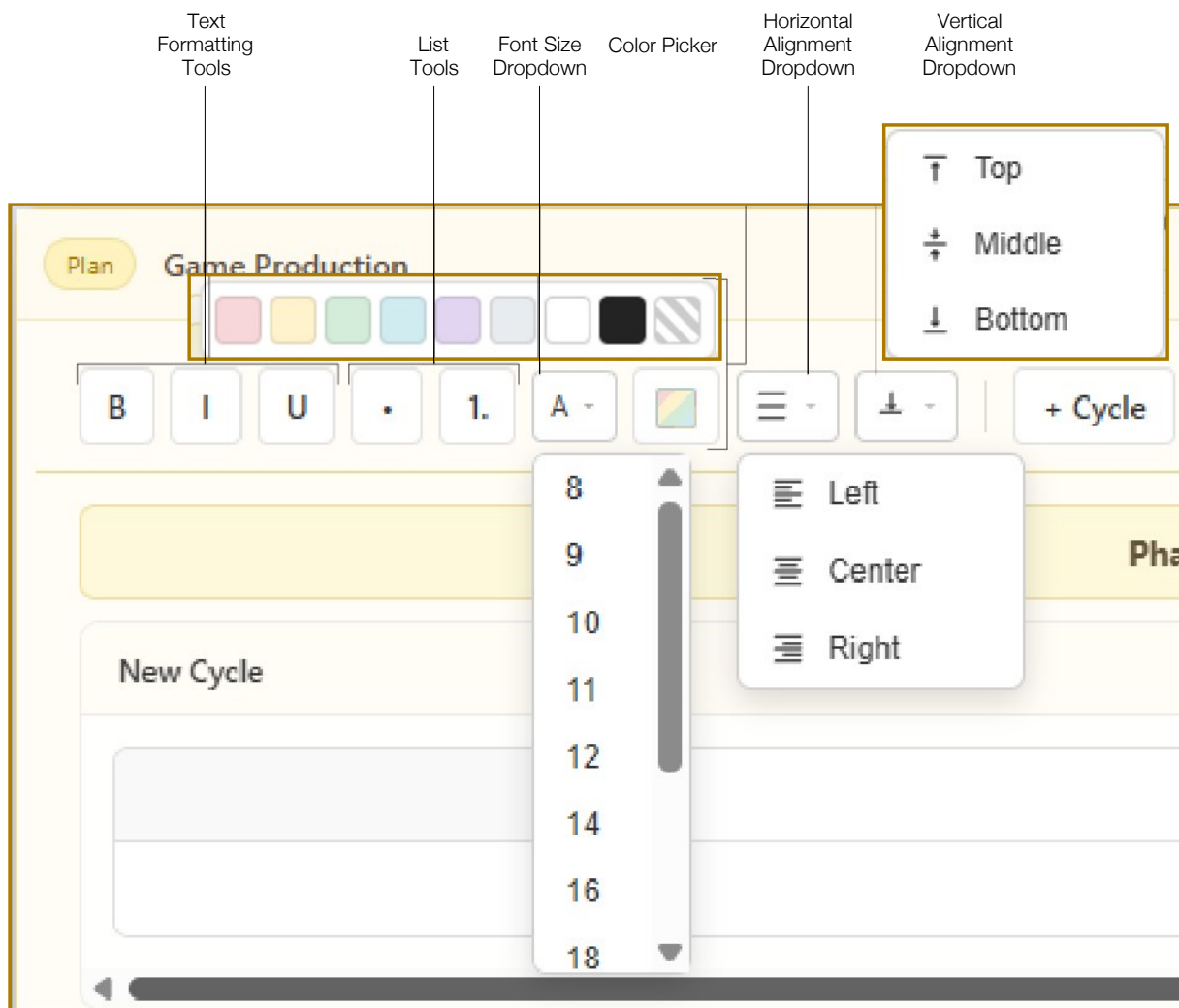


These spreadsheets differ only in their terminology and can be explained using a single example: Game Production spreadsheet.



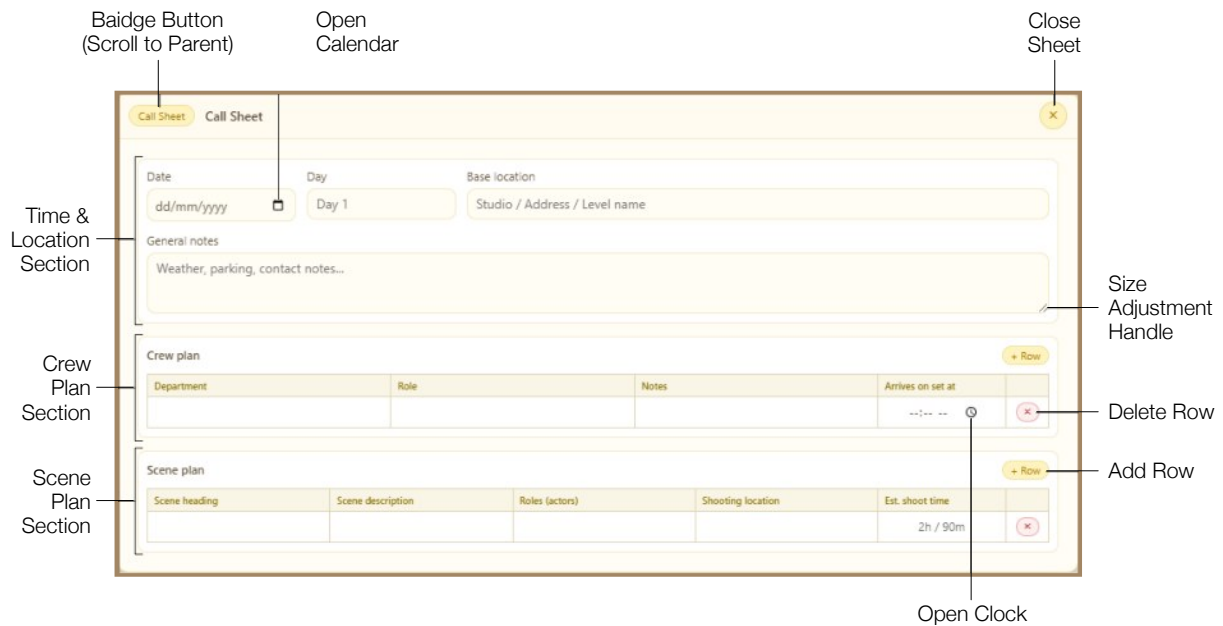
- **Phases / Scenes:** The highest level of plan organization. This can be, for example, a modeling phase in game production, or a scene in a film or theatrical play. **To add a new Phase / Scene**, click the "+ *Phase*" *button* in the Game Production spreadsheet toolbar, or the "+ *Scene*" *button* in the Film Post Production and Rehearsals spreadsheets toolbar.
- **Work Sessions:** Sub-blocks within Phases / Scenes used for specific work sessions, like film post production iterations, game development cycles, and theatre rehearsals. **To add a new Work Session**, click the "+ *Iteration*" *button* in the Film Post Production spreadsheet toolbar, or the "+ *Cycle*" *button* in the Game Production spreadsheet toolbar, or the "+ *Rehearsals*" *button* in the Rehearsals spreadsheet toolbar.
- **Plan Spreadsheet:** Each Work Session block contains a dedicated spreadsheet for structured data input across multiple columns and rows. You can **add new rows and columns** by clicking the "+ *Row*" *button* or the "+ *Col*" *button* accordingly.
- **Resizing:** You can resize columns and rows by *dragging the border lines* of the corresponding elements. To resize the whole Sheet Editor workspace, *drag the Size Adjustment Sleeve* located on the right side of the Sheet Editor.
- **Collapse & Expand:** You can collapse and expand the spreadsheets in the Work Sessions by clicking the *Collapse / Expand Arrow icon* in the right corner of the Work Session Title area.
- **Ordering:** To reorder elements, you must first collapse all Work Sessions. Then, use *drag-and-drop on Work Session header* to reorder Work Sessions or move them between different Phases / Scenes. You can also reorder Phases / Scenes by dragging them in the same way.
- **Delete Elements:** To delete any element (Phase / Scene, Work Session, Row or Column), select it and click the "*Delete*" *button* in the toolbar.
- **Selection Tips:** To select several consequent rows, click the first and the last rows holding the *Shift* key. For multiple selection of random rows, hold the *Ctrl / Cmd* key. To deselect rows, click outside of the Sheet Editor workspace.
- **Text Formatting:**
  - *Bold (B)*, *Italic (I)*, and *Underline (U)* for text formatting within cells.
  - *Bulleted and Numbered List* for organizing text within cells.
  - *Font Size dropdown* for adjusting the font size.

- *Color Picker* can be applied to selected text or as a background color to the entire cell if no text is selected.
- Align text horizontally and vertically by selecting options from the *Horizontal and Vertical Alignment dropdown menus*.



### 5.6.3. Scheduling Spreadsheet (Call Sheet)

The Scheduling spreadsheet (Call Sheet) is a specialized tool for creating daily schedules. It is organized into three primary sections: Time & Location, Crew Plan, and Scene Plan.



## Time & Location Section

Located at the top of the Sheet Editor, this section tracks the core logistics of a production day:

- **Date:** Set the specific shooting date using a built-in calendar picker. Click the *Calendar icon* to open the picker and select the relevant date. Alternatively, you can enter the date manually.
- **Day:** A field to identify the production day.
- **Base Location:** The primary meeting point for the crew.
- **General Notes:** A multi-line text area for weather alerts, parking instructions, emergency contact information, and more. You can resize this text field by dragging the *Size Adjustment handle*.

## Crew Plan Table

This table helps you manage individual arrival times and responsibilities:

- **Department:** Identify the crew member's area of work.
- **Role:** Identify the crew member's specific role.
- **Notes:** A field for specific arrival instructions or equipment reminders.

- Arrives on Set At: Schedule the call time for each crew member. Enter the time manually or use the clock picker. To use the clock picker, click the *Clock icon* and select the time and format (12-hour or 24-hour). The time format automatically adapts to your application settings; you can change it in Settings.

## Scene Plan Table

This section maps out the day's shooting sequence:

- Scene Heading: The identifier for the scene, matching your script's headings.
- Scene Description: A brief summary of what is being filmed in this block.
- Roles (Actors): A list of cast members required for the scene.
- Shooting Location: The specific spot where the shooting occurs.
- Est. Shoot Time: A free-text field for the estimated duration of the shoot.

## Row Management

- Add Row: Click the "+ Row" *button* to add new entries.
- Delete Row: Individual rows can be removed using the *Delete icon* ("x") in the last column.

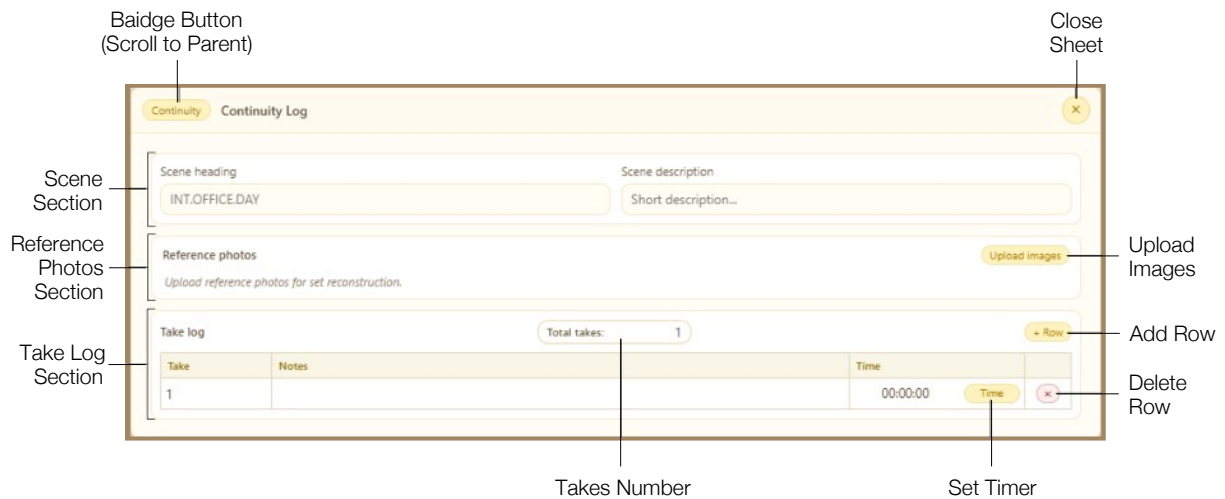
### 5.6.4. Continuity Log

The Continuity Log is a specialized environment for script supervisors and production teams to track takes and visual consistency during a shoot.

The Continuity Log is designed to be **assigned to a single scene** and can be divided into three sections: Scene, Reference Photos and Take Log.

## Scene Section

Set the context for your log using the *Scene Heading* and a brief *Scene Description* field. This ensures your logs are easily identifiable.



## Reference Photos Section

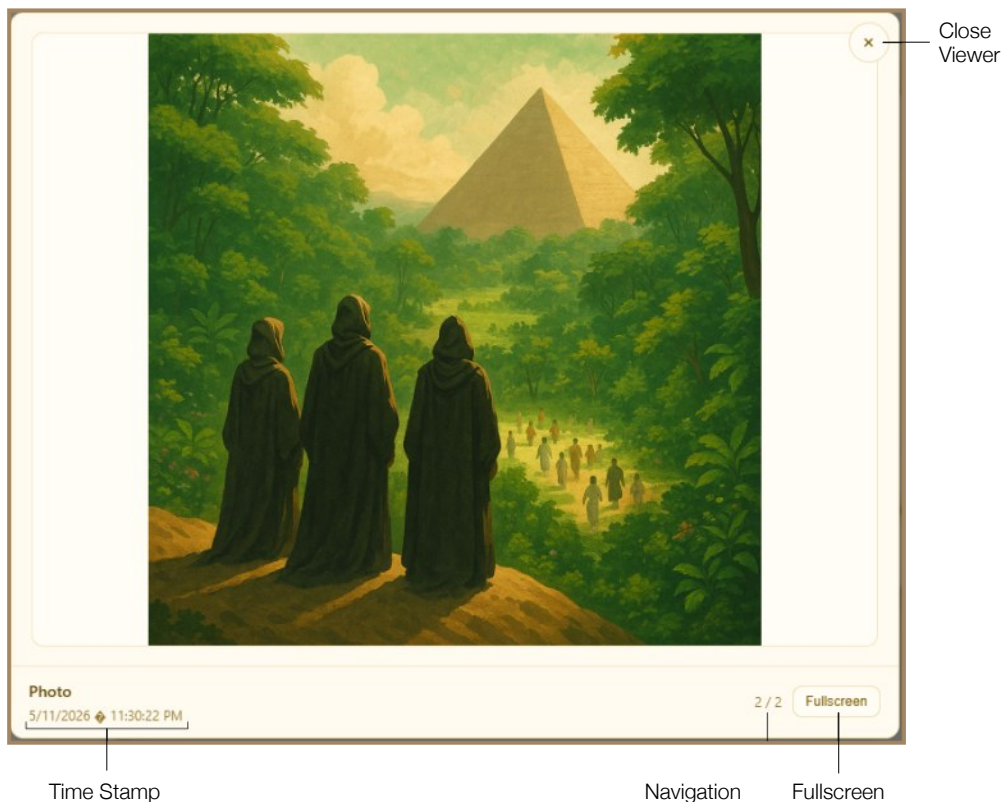
This section is dedicated to visual documentation to ensure consistency across takes and days.

- **Uploading:** Click the "*Upload Images*" button to select set photos. The uploaded photos appear in this section as thumbnails.



- **Photo Titles:** Give each photo a specific title for quick reference.
- **Delete Image:** To remove an image from the section, click the *Delete icon* ("x") in the top right corner of the thumbnail.

- **Photo Viewer:** Click any thumbnail to open it in a high-resolution lightbox viewer. Use the *on-screen arrows*, your *keyboard Arrow keys*, or *swipe gestures* to cycle through all photos in the log. To close the viewer, click the *Close icon* ("x") in the top right corner.



- **Time Tracking:** Each photo is automatically timestamped when added, helping you track the progression of your set reconstruction.
- **Fullscreen Mode:** Use the "*Fullscreen*" button to expand the image to fill the entire display. To exit fullscreen mode, press the *Esc* key.

## Take Log Section

The core of the Continuity Log is the Take Log, designed for rapid entry during active filming.

- **Total Takes:** A quick-entry field at the top of the table allows you to set the number of takes instantly. If you reduce this number, a confirmation dialog asks you to verify the changes before data is deleted.
- **Add & Delete Takes:** To add a new take, you can click the "*+ Row*" button in the top right corner of the Take Log Section. To remove a take, use the *Delete icon* ("x") in the last column of the take row.

- **Take Field:** An editable field for identifying the take. When you add a new take, the system automatically assigns the take number, which can be edited at any time.
- **Notes Field:** A text area for recording performance notes, technical issues, or continuity breaks. The field automatically expands as you type.
- **Integrated Stopwatch:** Each take features a precision timer. To begin timing the take, toggle the "*Time*" *button*. Click "*Stop*" to save the duration.
- **Manual Time Override:** You can manually edit the time field if a stopwatch was missed.

## Row Management

- **Add Row:** Click the "+ Row" *button* to add new entries.
- **Delete Row:** Individual rows can be removed using the *Delete icon* ("x") in the last column.

### 5.6.5. Costume Spreadsheet

The Costume spreadsheet is a comprehensive wardrobe management system designed to track looks, fittings, and rental logistics for all characters within a script. It organizes data into character-specific blocks, each containing visual references and a detailed itemization table.



## Multi-Character Organization

The Costume spreadsheet allows you to manage multiple characters within a single spreadsheet.

To **add a character**, click the "+ Character" button in the top toolbar. Each character is managed in an independent section, which can be divided into the Character Information block and the Wardrobe table.

### Character Information

The Character Information block includes general information about the character and serves as their entry:

- **Character Name:** Each block includes a text field for the Character Name. The section header automatically updates to display the character's name as you type. This feature allows you to easily navigate through your characters.
- **Actor Name:** If you want, you can specify the actor playing the character.
- **General Notes:** An area for fitting reminders or special instructions. You can resize this field by dragging the *Resize handle* in the bottom left corner of the field.
- **Portrait:** You can upload a visual reference by clicking the "Upload Portrait" button and selecting an image using the system file browser. Once the image uploads, the "Change" and "Remove" buttons appear to help you manage the portrait image. *Double-click* the portrait to open it in fullscreen mode.



## Wardrobe Table

The Wardrobe table itemizes each garment and accessory along with its tracking details.

- **Item:** A description of the piece (e.g., "Vintage Cape").
- **Condition:** Track the state of the item (e.g., "Distressed", "Needs cleaning").
- **Size:** Record specific measurements or sizes for the assigned actor.
- **Rental:** Select the "*Rental*" *checkbox* to flag items that must be returned to a supplier. Selecting this checkbox unlocks the "*Return Date*" *field*.
- **Return Date:** Use the built-in Calendar picker to set the return deadline. Click the *Calendar icon* to open the picker and select the relevant date. Alternatively, you can enter the date manually.
- **Notes:** A dedicated column for specific row-level notes.

## Row Management

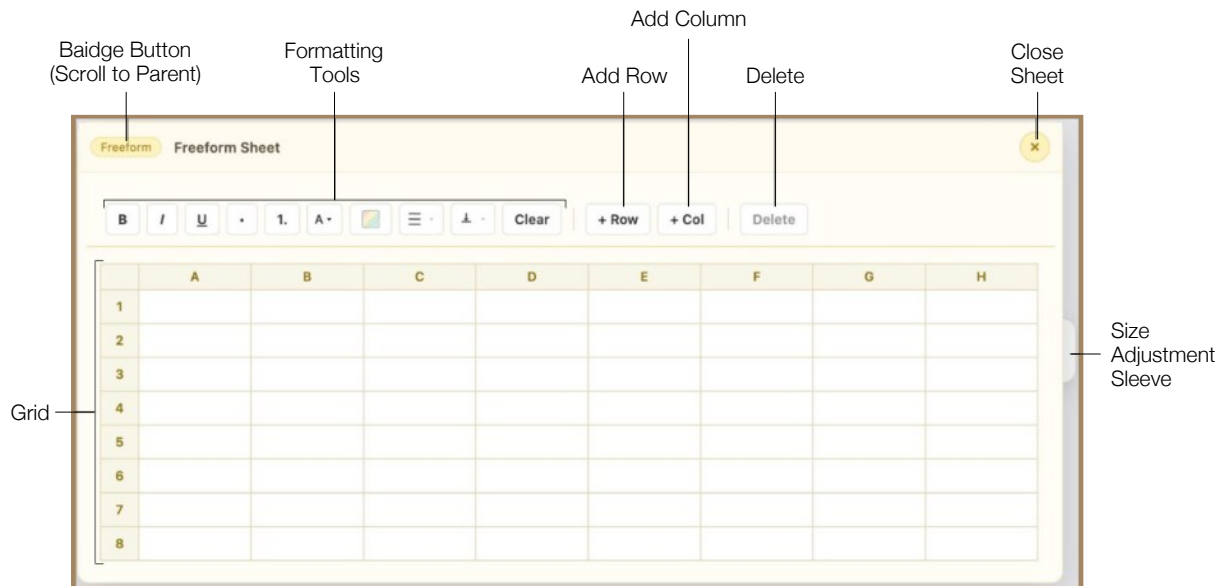
- **Add Row:** Click the "+ Row" *button* to add new entries.
- **Delete Row:** Individual rows can be removed using the *Delete icon* ("×") in the last column.

### 5.6.6. Freeform Spreadsheet

The Freeform spreadsheet is a versatile, grid-based tool designed for custom data organization that does not fit into specialized templates. It combines traditional spreadsheet functionality with text formatting capabilities.

## Spreadsheet Functionality

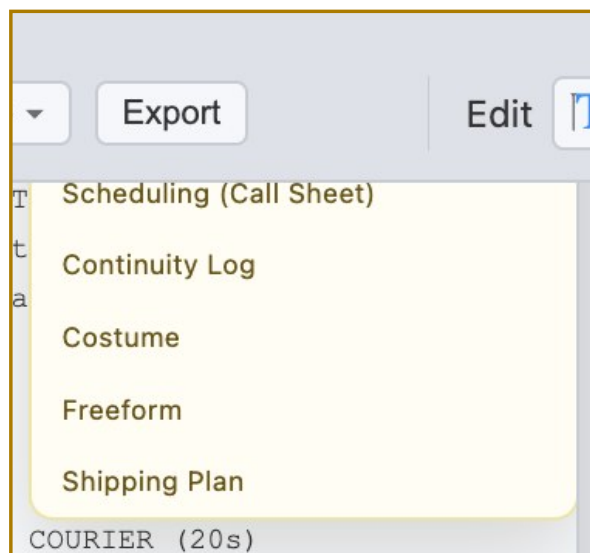
- **Grid Basics:** The grid starts as an 8x8 matrix and expands indefinitely as your project grows. Rows are numbered and columns are lettered (A, B, C...) for quick referencing.



- **Adding Elements:** To add new rows or columns, use the "+ Row" and "+ Col" buttons in the toolbar.
- **Removing Elements:** To delete rows or columns, select the element and click the "Delete" button in the toolbar.
- **Resizing:** Drag the borders between row or column headers to manually adjust their height or width. You can resize the whole spreadsheet by dragging the Size Adjustment Sleeve.
- **Selection Tips:** Select multiple cells by holding the *Ctrl/Cmd* key while clicking. To select a range of cells, hold the *Shift* key and click the first and last cells in the range. Click a row or column header to select the entire row or column.
- **Keyboard Navigation:** Use *Alt* + Arrow keys to quickly jump between adjacent cells without using the mouse.
- **Reordering Elements:** You can move the contents of a certain row or column to another row or column. To do so, drag the header of the respective row or column to a new location. The row numbers and column letters remain fixed, while the contents move to the new position.
- **Formula Support:** Basic formula logic is supported. For example, typing `=SUM(A1:A10)` calculates the total of the specified range. Use „PROD(A1:A10)“ for multiplication. Calculated results are shown in the cell, while the formula remains editable when the cell is focused.

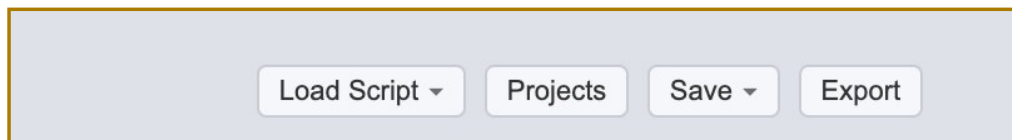
### 5.6.7. Shipping Plan

A Shipping Plan is the list of everything that leaves your project for distribution: the main video, the supplementary cuts around it, and the poster art that goes with them. It is a Sheet injection type, so it lives inside the script's chronological flow like a budget or a call sheet — but instead of rows and columns it is built from cards.



*The New Sheet menu: seven types, Shipping Plan last.*

To add one, open a Sheet injection, click the "New Sheet" button and choose **Shipping Plan**. It appears in the sheet list with a **Shipping** badge; click *Edit* to open the plan.



*The plan's entry in the sheet list, with its Edit button.*

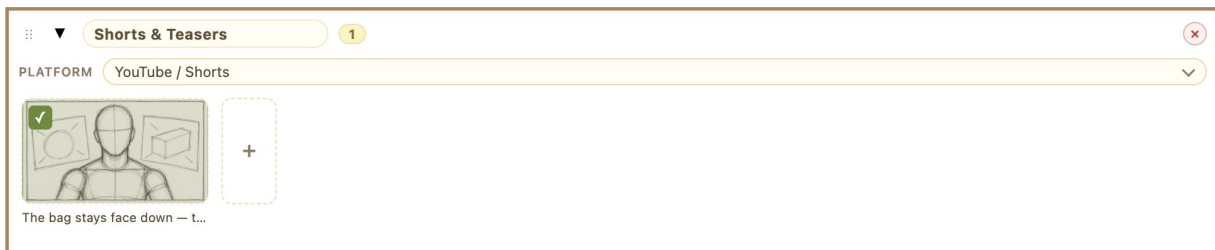
The plan is a list of sections, and each section holds cards:

- **Main Video:** the feature itself. It is created with the plan, always sits first, and always holds exactly one card — so it has no card count, no collapse arrow and no drag handle.
- **Supplementary Video:** everything cut around the main video — trailers, teasers, shorts, behind-the-scenes. Add as many sections as you need and name each one.
- **Poster:** key art and stills. A poster card carries an image and text, and deliberately has no script line ranges.

Each section has a **Platform** field. It offers YouTube, TikTok, Instagram and Shorts as suggestions, and accepts anything you type instead — the platform is a label on a card, not a setting the software has to obey.

#### 5.6.7.1. Cards, Reels and Images

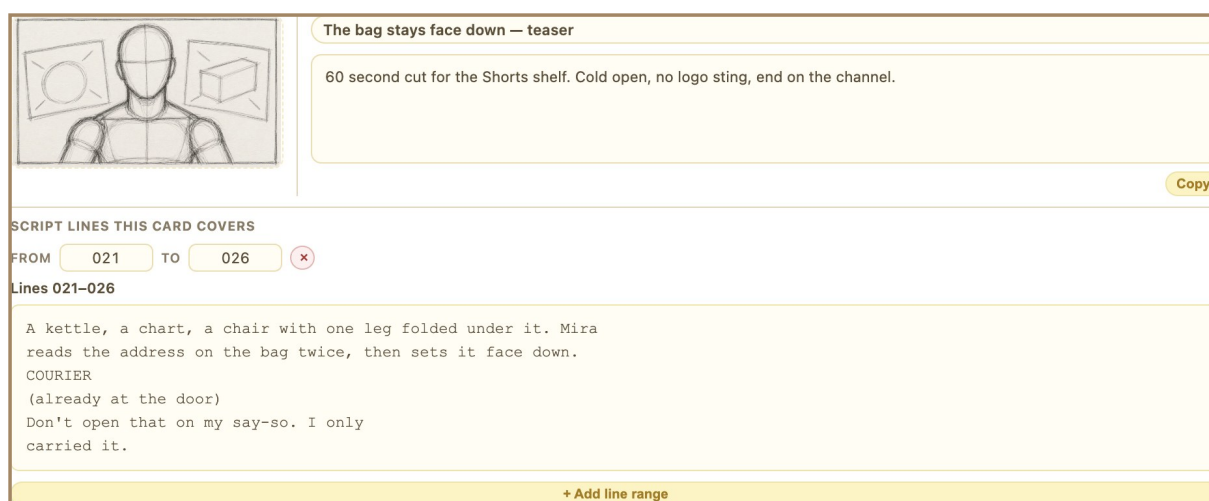
A section is shown as a **reel**: its cards side by side as thumbnails with a caption under each, and a "+" cell at the end. The caption is the card's subtitle, falling back to its title so a reel is never blank. Click a card to open it, click *Back to reel* in the section heading to close it again.



*A collapsed reel: one card done, the "+" cell at the end.*

An open card is three things: an image box, a title, and a description.

- **Image:** drop a file on the box or click it to choose one. One image per card — drop several and the first is used. **Landscape** and **Vertical** set how the box frames the picture; the choice is about display, so it never re-encodes or crops your file. Replace and × swap or remove the image.
- **Title:** a single line, capped at 100 characters to match the platform's own limit.
- **Description:** the copy for this deliverable, with a *Copy* button to put it on the clipboard.
- **Tick:** the small box on the corner of the image marks the card as done, and the reel shows the card with a "done" badge on it.



The bag stays face down — teaser

60 second cut for the Shorts shelf. Cold open, no logo sting, end on the channel.

Copy

SCRIPT LINES THIS CARD COVERS

FROM 021 TO 026 ×

Lines 021-026

A kettle, a chart, a chair with one leg folded under it. Mira  
reads the address on the bag twice, then sets it face down.  
COURIER  
(already at the door)  
Don't open that on my say-so. I only  
carried it.

+ Add line range

*An open supplementary card: image, title, description with Copy, and its resolved line range.*

**Images take room.** A plan holds a fixed amount of image storage. When it is full the app says so rather than quietly dropping the picture: remove one image before adding another. If a project is opened where an image could not be kept, the box says "Image not stored — pick it again" instead of showing a broken picture.

### 5.6.7.2. Script Line Ranges

Supplementary cards can be tied to the part of the screenplay they come from. Under the card's fields, **Script lines this card covers** holds one or more *From / To* row numbers.

- Enter the first and last row of the passage. The range is labelled ("Lines 021–026") and the text of those rows is copied into the box below as a read-only excerpt, so the card shows what it is a cut of without anyone opening the script.
- *Double-click the excerpt* to jump the script to those lines.
- If the rows are later deleted or moved past the end of the script, the range says so — "Range lost — pick the lines again", with the last line numbers it knew — and keeps the saved text as the last known copy rather than showing nothing.
- The excerpt is a quotation, not a second draft: it does not update itself as the script changes, and it is not editable. Re-enter the range to refresh it.

SCRIPT LINES THIS CARD COVERS

FROM 021 TO 026 ✕

Lines 021–026

A kettle, a chart, a chair with one leg folded under it. Mira  
reads the address on the bag twice, then sets it face down.  
COURIER  
(already at the door)  
Don't open that on my say-so. I only  
carried it.

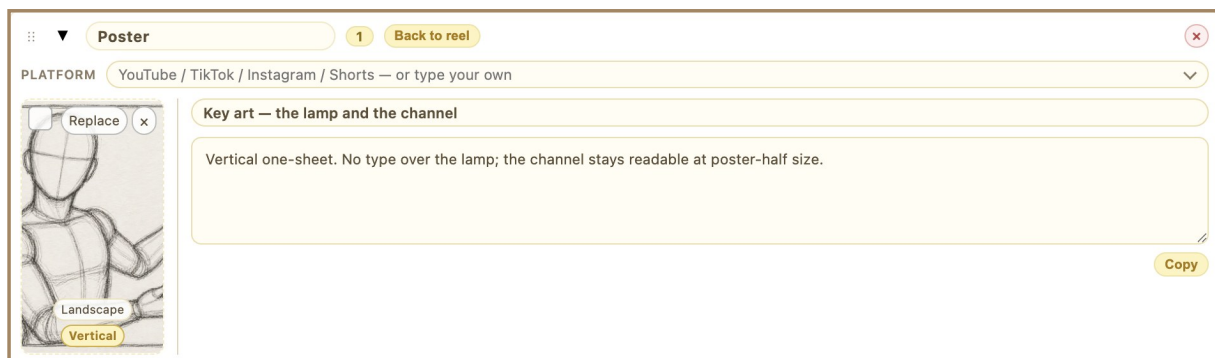
+ Add line range

*From 021 / To 026, and the read-only excerpt of those rows.*

### 5.6.7.3. Organising the Plan

Sections are managed the way the other sheets manage their content:

- **Add:** the buttons above the plan create a new Supplementary Video or Poster section; the "+" at the end of a reel adds a card to that section and opens it.
- **Name:** type a heading into a section to label it ("Shorts & Teasers", "Key art"). The kind label stays as the placeholder so an unnamed section still says what it is.
- **Count:** the badge beside a section name is the number of cards in it.
- **Collapse:** the arrow in a section heading folds its reel away. The main video cannot be collapsed — it is one card.
- **Reorder:** drag a section by its handle to move it. The main video has no handle: it stays first.
- **Delete:** the × in a section header removes that section, and asks first — naming the section and how many cards go with it. The Main Video has no delete control: a plan always has one. A line range has its own × on its own row.

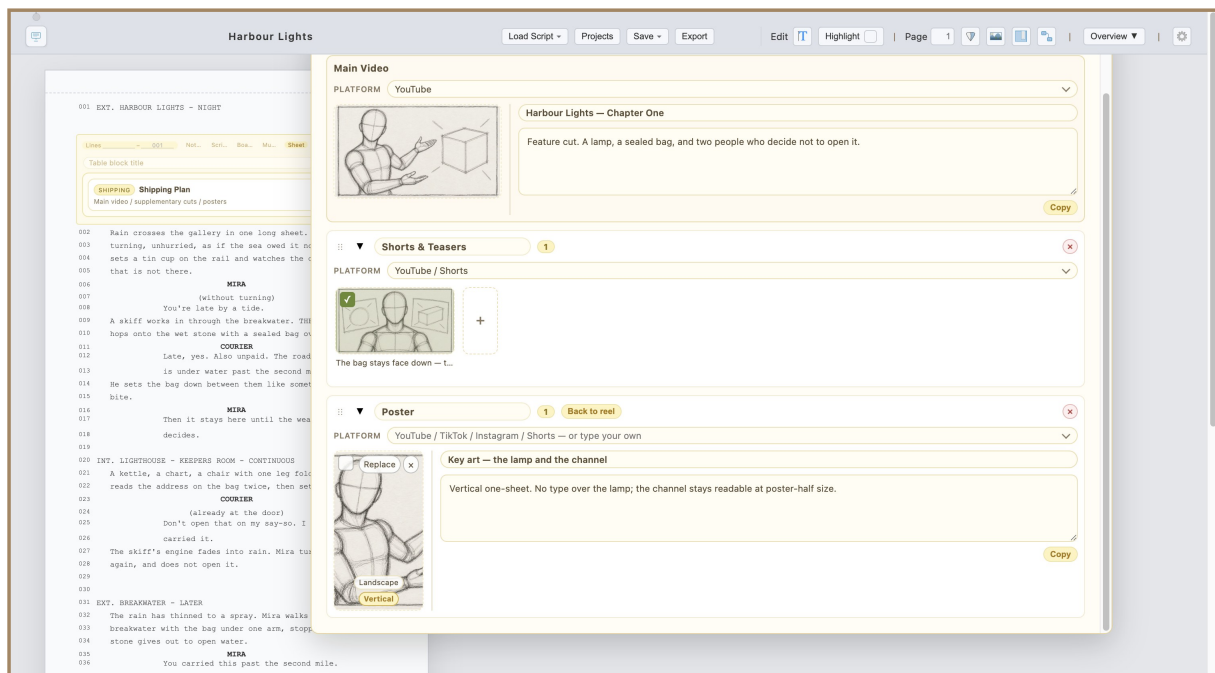


*A poster section: platform field, vertical key-art card, title and description.*

#### 5.6.7.4. Export

A Shipping Plan exports through the Sheets mode of the Export Window, alongside your other sheets:

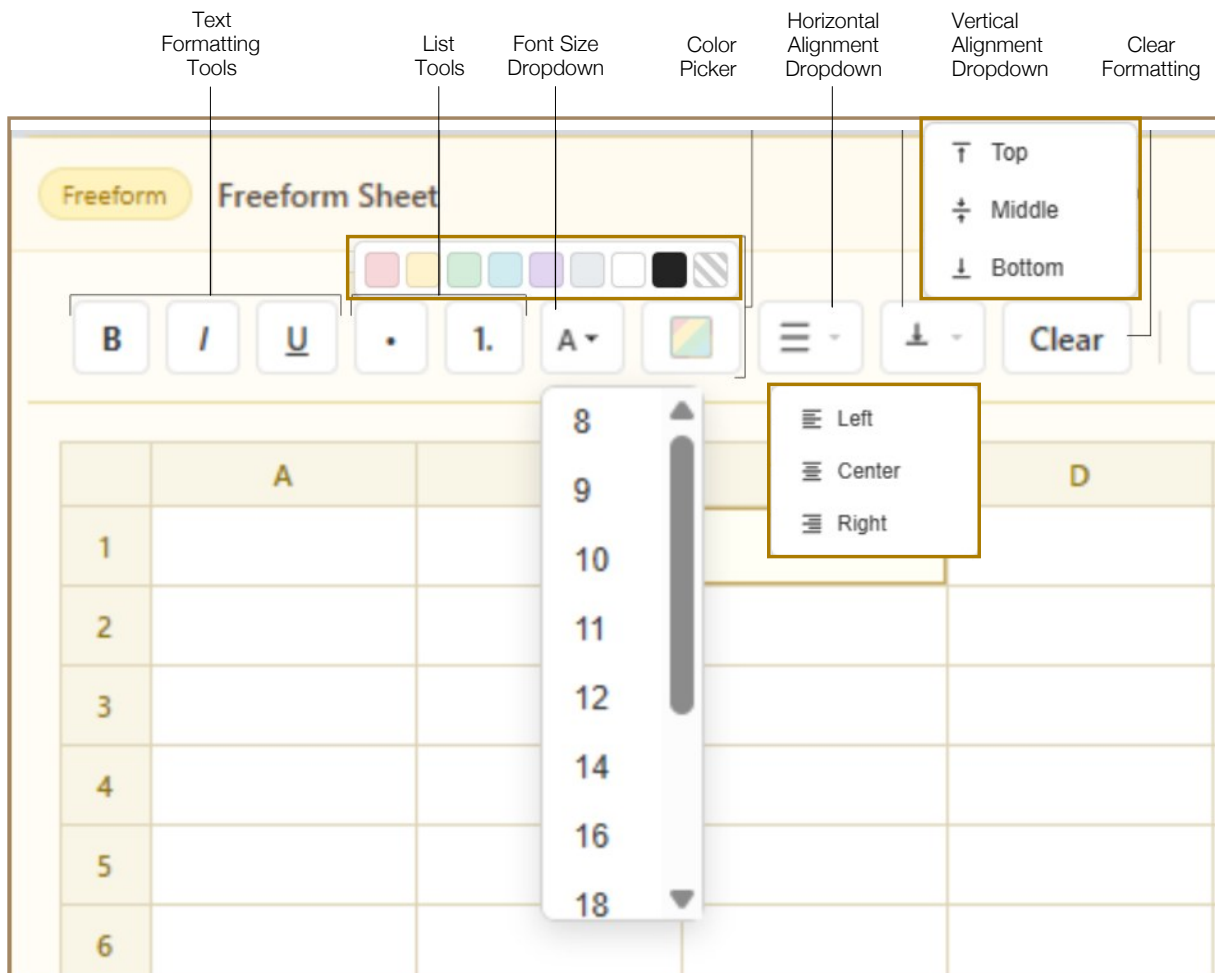
- **PDF (Fit to page) / PDF (Auto-paginate):** one block per card — section, platform, title, done state, line ranges and description — in the plan's own order, without the artwork.
- **PDF (with attached images):** the same document with each card's image drawn beside it, auto-paginated, and " with images" added to the file name. Shipping and Continuity are the only sheet types that offer this format, because they are the only ones whose cards carry pictures. Either way the document states how many of its cards carry an image, and when the images are left out it says how many rather than printing silent gaps.
- **CSV:** one row per card, with the columns Section, Platform, Card, Subtitle, Done, Image, Script lines and Description. Several line ranges on one card are joined in a single cell, and the script excerpt is left out — it is screenplay text, not plan data, and would swamp every other column.



*The whole plan, open in the workspace: sections, reels and the main video card.*

## Text Formatting

- Apply **Bold (B)**, **Italic (I)**, and **Underline (U)** for text formatting within cells.
- Create *Bulleted* and *Numbered Lists* for organizing text within cells.
- Use the *Font Size dropdown* to adjust font size.
- Color Picker can be applied to selected text or as a background color to the entire cell if no text is selected.
- Align text horizontally and vertically by selecting options from the *Horizontal and Vertical Alignment dropdown menus*.
- To clear all formatting, select the text and click the "*Clear*" button.



## 5.7. Script Changes

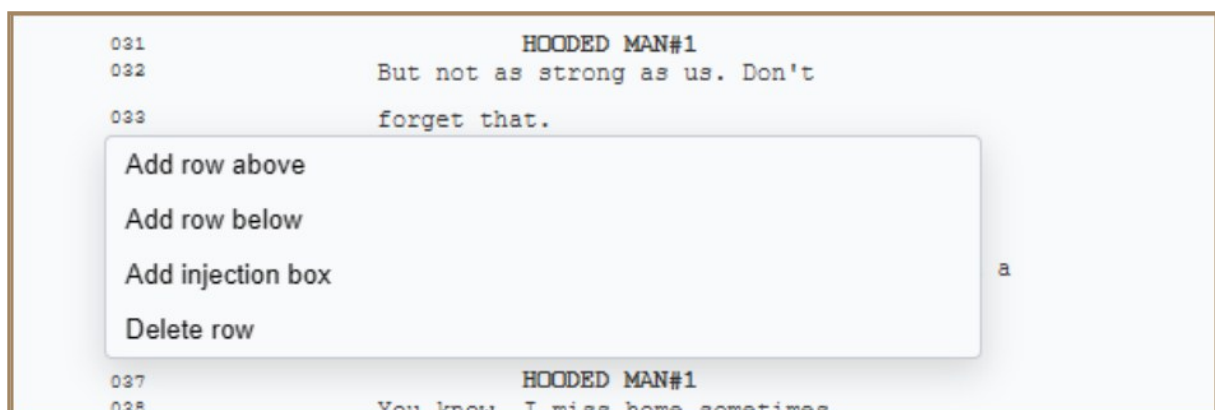
This functional group covers all direct interactions with the screenplay text. Edit Mode gives you full authority over the content and architecture of your script, from writing dialogue to managing the sequence of rows.

Edit Mode is where the screenplay meets production. It gives you full authority over the content and architecture of your script — from correcting a line of dialogue to managing the sequence of rows — and it is where every injection is authored. Drafting a scene from a blank page is what Write Mode is for (chapter 3); Edit Mode is where that draft is turned into a working document, with notes, boards, music and schedules attached to it. The two modes are meant to be used together, and you will move between them constantly.

### Manual Row Management

You can manually alter the structure of your script using the **Context Menu**, accessible by *right-clicking any line number* in the gutter.

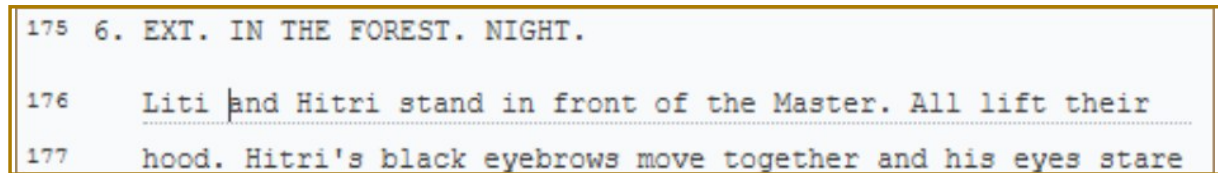
- **Insert Row Above / Below:** Quickly add empty rows to expand a scene or insert new beats.
- **Delete Row:** Remove unwanted lines. To prevent accidental deletions, the software is configured with the Delete Safeguard, requiring you to hold the "Delete row" button for 2.5 seconds to confirm. You can deactivate the Delete Safeguard by toggling the Delete Safeguard icon in the top right toolbar of the Script Editor.



Whenever rows are added or removed, the entire script is instantly renumbered to maintain a perfect chronological sequence.

## Direct Corrections

It is possible to write in lines directly. To do so, click any line and start typing. Use the *Up Arrow* and *Down Arrow* keys to jump between script rows while maintaining your horizontal cursor position.



```
175 6. EXT. IN THE FOREST. NIGHT.  
176 Liti and Hitri stand in front of the Master. All lift their  
177 hood. Hitri's black eyebrows move together and his eyes stare
```

As you write, the software calculates and applies the correct margins and spacing rules for different text types (Heading, Action, Dialogue, etc.) maintaining industry-standard formatting throughout the document.

Changes to Scene Headings are updated live in the project Overview, ensuring your navigation tree is always accurate.

This function is designed **for small corrections and adjustments**. In Edit Mode you work one line at a time. To write across many lines at once, switch to Write Mode (chapter 3); to replace a whole passage with different text, use the Script injection. You can also add new lines and write your text there. If you need to **change the text type** (for example, transform Action Lines into Dialogue Lines), use the Script injection (Action vs. Dialogue) or the context menu in the Read Mode (Change to).

## 7. THE TELEPROMPTER

The Teleprompter turns your script into a reading surface. It takes the text that is already in the Script Editor, lays it out large on a plain background, and scrolls it past a fixed reading line at a speed you set — for table reads, rehearsals, on-set playback, or recording your own lines.

It is a viewer, not an editor. Nothing in the prompter changes the script, and the prompter always reads the current state of the document: edit a line, close the prompter, open it again, and the new text is there.



*The Teleprompter icon sits at the far left of the top toolbar, beside the application title.*

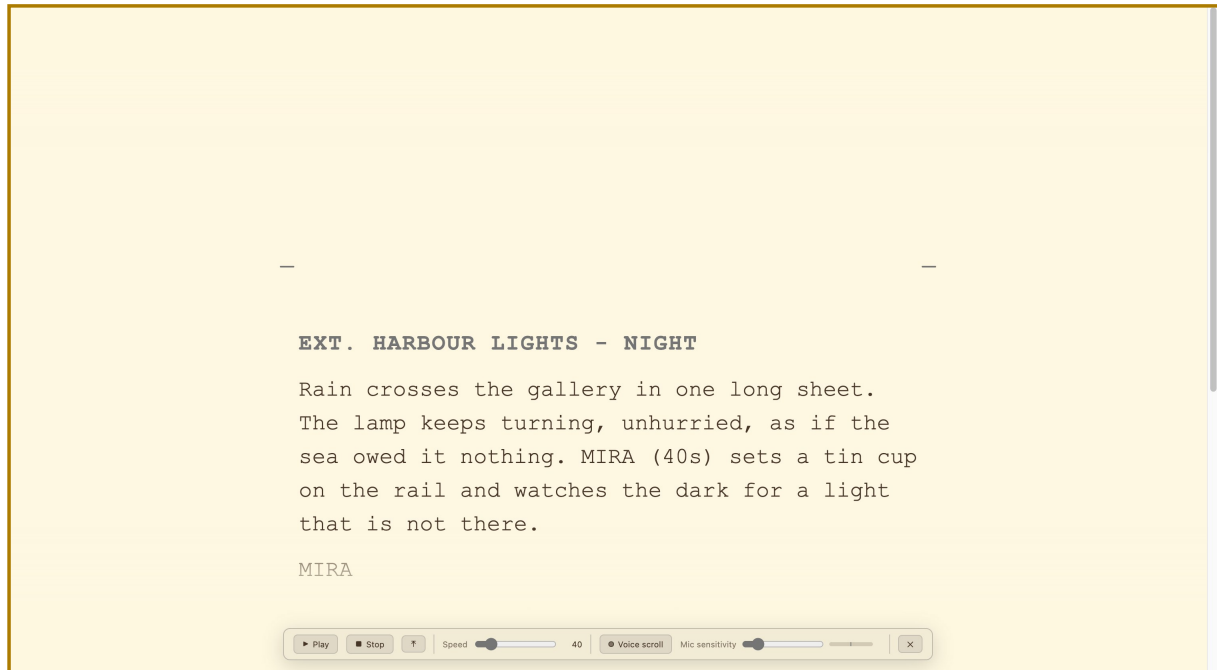
### 7.1. Opening the Teleprompter

Click the Teleprompter icon to open the prompter full-screen over the workspace; the icon stays lit while the prompter is open. Click it again, press the × at the right end of the control bar, or press Esc to close it. Closing discards nothing.

If no script is loaded, the prompter opens on an empty notice — "No script text to prompt" — with the control bar still available.

## 7.2. The Reading Surface

The text is taken from the script rows themselves. Everything that is structure rather than screenplay — injection boxes and their holder rows, applied notes, music and sheet rows, page numbers — is left out, and rows that a long line of dialogue or action was wrapped into are joined back into a single paragraph, so a scene reads as prose rather than as numbered rows.



*The prompter open on the Default (cream) palette, mid-script.*

Block types are preserved and given different weights: scene headings and transitions appear as headings, parentheticals are set apart, and character cues and dialogue are the brightest tones on the surface because they are what gets read aloud. Empty rows become visible spacing between paragraphs, and a passage that was separated by blank rows keeps that beat.

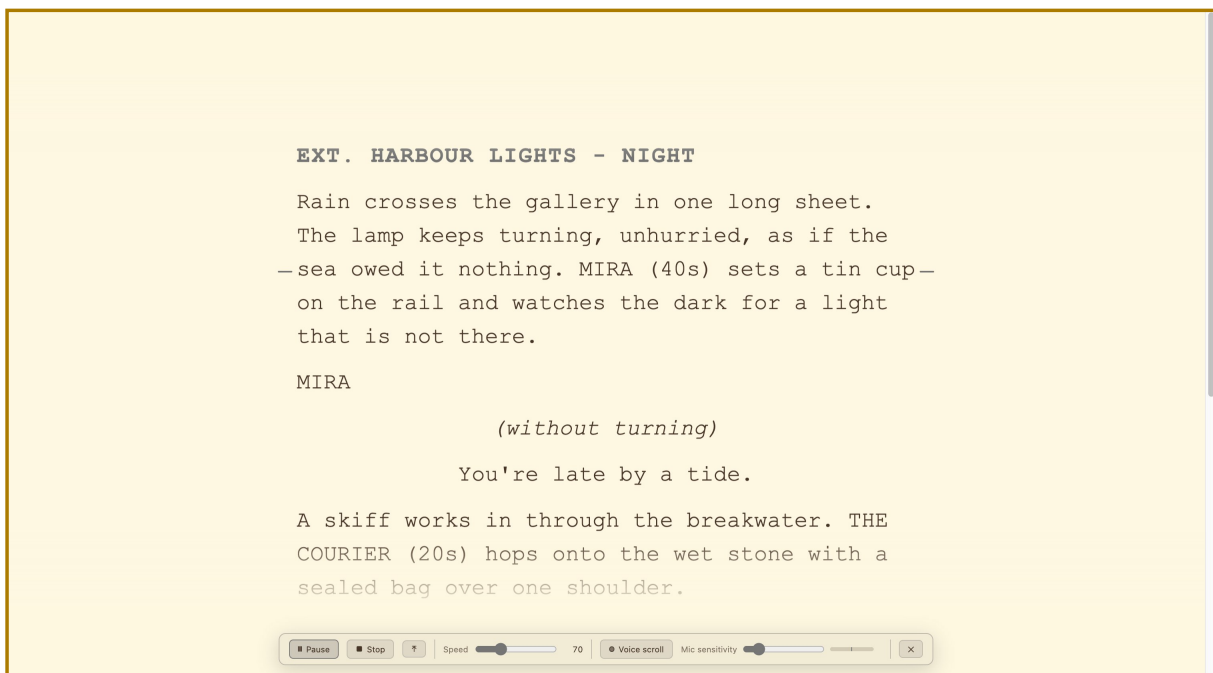
The two short ticks mark the reading line: a band about two fifths of the way down the screen, level with the edges of the text column. Read at that line and your eyes stay still while the text moves. When Voice scroll is on and the microphone hears you, the ticks change colour, so the screen tells you it is listening without your having to look at the bar. Type size on this surface has its own scale and does not follow the workspace zoom, because a prompter is read from a distance; the space around the text does follow the zoom.

## 7.3. The Control Bar



The control bar, left to right: Play, Stop, back to top, Speed 40, Voice scroll, mic meter, close.

- **Play / Pause:** Starts and stops the scroll. The label and glyph change with the state.
- **Stop:** Stops the scroll and returns the text to the top.
- **Back to top:** Jumps to the beginning without changing whether the text is playing.
- **Speed:** How fast the text travels, shown as a number beside the slider (from 5 to 240; it starts at 40). The value is kept between sessions and between projects.
- **Voice scroll:** The microphone control, described in 7.4.
- **Mic sensitivity:** Where the microphone's "is that a voice?" threshold sits, with a live level meter beside it.



Mid-scroll: the text rides up past the reading line while Play is active.

## 7.4. Voice Scroll

Voice scroll makes the microphone the gate, not the engine. Your Speed setting still decides how fast the text moves; the microphone only decides whether it is moving at all. When you speak, the text scrolls; when you stop, it holds its place instead of pausing the playback, so a pause for effect costs you nothing but the line you are on.

- **Turning it on:** Click Voice scroll. The first time, your operating system asks for microphone permission.
- **Turning it off:** Click it again, or close the prompter. The microphone is released — it is never left running, and it is never switched back on automatically when the app restarts.
- **Setting the threshold:** Speak and watch the meter. Put the threshold marker just above the level of the room's noise and just below your quietest line. The meter is scaled the way a voice actually works, so the difference between a quiet room and quiet speech is visible rather than crushed into the left edge.
- **Status:** The bar tells you what the microphone is doing — Listening, Microphone blocked (permission refused in system settings), or No microphone available.

If the text stutters or lags behind you: a short silence should not stop the scroll and a stray noise should not start it. The prompter holds through brief silences and requires a moment of real speech before moving again. If it stops between words, raise the sensitivity until it hears you continuously; if it jumps ahead of you, lower it.

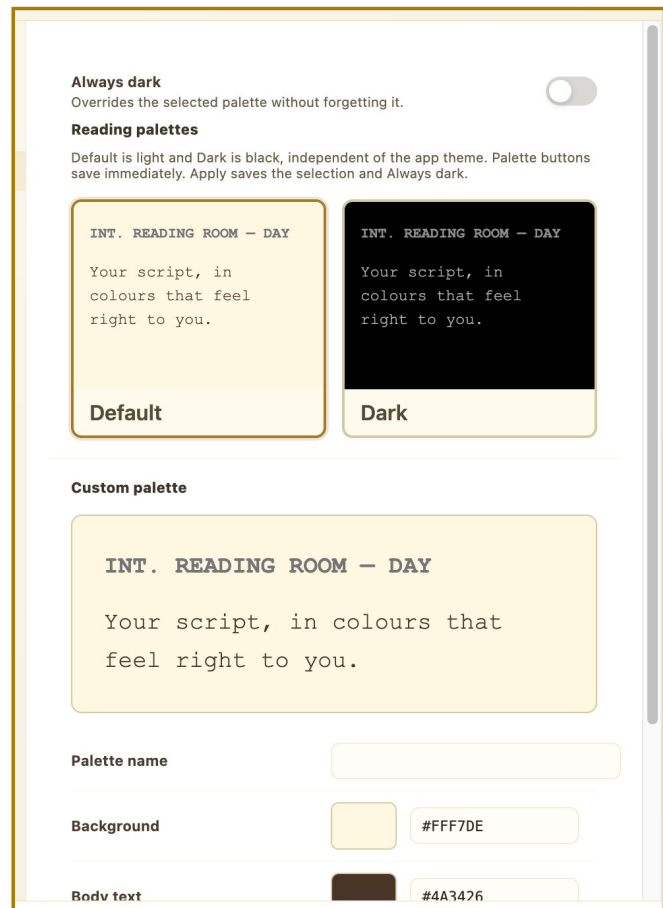
## 7.5. Keyboard, Wheel and Touch

| Input                  | Action                                                                                                                    |
|------------------------|---------------------------------------------------------------------------------------------------------------------------|
| Space                  | Play / pause. A held Space does not flicker between the two.                                                              |
| Esc                    | Close the teleprompter.                                                                                                   |
| Arrow Down / Arrow Up  | Nudge the text down or up by a line. Nudging by hand pauses playback — a manual scroll always wins over an automatic one. |
| Mouse wheel / trackpad | Scroll by hand; also pauses playback.                                                                                     |
| One-finger drag        | Scroll on a touch screen or with a stylus.                                                                                |

The sliders are exempt from the shortcuts: while a slider has keyboard focus, the arrow keys and Space adjust that slider rather than the prompter. Escape still closes.

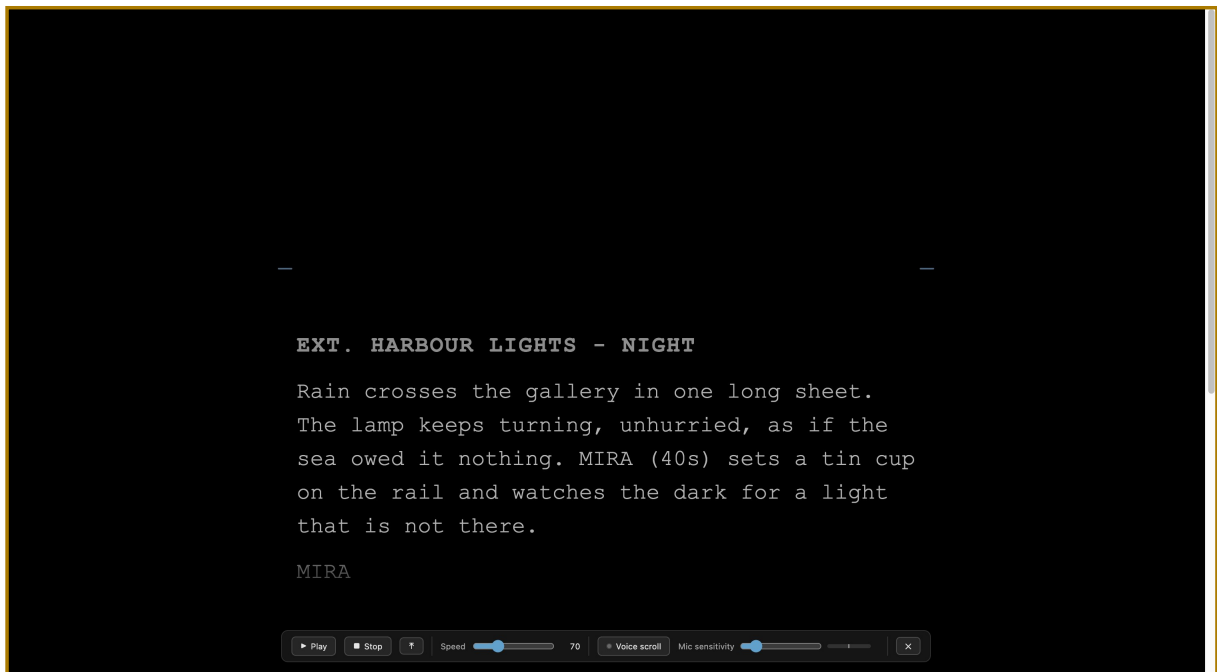
## 7.6. Reading Palettes

The prompter has its own colours and deliberately does not follow the app theme — a bright editing theme should not turn a surface you read from a distance into a lamp. Settings → **Teleprompter** holds the choices, in a tab below Screensaver.



*The Teleprompter tab in Settings: the Always dark switch and the Default and Dark palette cards.*

- **Default:** Cream background with dark text. This is what you get on a first run.
- **Dark:** Black background with the grey tone ladder — scene headings and transitions the dimmest, dialogue and character cues the brightest.
- **Always dark:** Forces the black palette regardless of the palette selected, without forgetting your choice when you switch it back off.



*The Dark palette: the tone ladder in black.*

**Custom palettes.** Below the cards is an editor for your own palette: a name and three colours — background, body text, and headings (headings apply to scene headings and transitions). A live preview above the fields shows a heading and a line of body text in the colours you are choosing, and the hex fields accept a typed value as well as the colour picker.

Custom palette

INT. READING ROOM — DAY

Your script, in colours that  
feel right to you.

Palette name

Night Sea

Background

#0D1B2A

Body text

#E0F7FA

Headings

#FFD166

Save as new

Update

Rename

Delete

*The custom palette editor: preview, name, three colours, Save as new, Update, Rename, Delete.*

- **Save as new:** Keeps what is in the editor as a new named palette. Update, Rename and Delete work on the palette currently selected in the list.
- **Low contrast:** If your body text is hard to read on your background, the preview says so — and lets you use the palette anyway. It is your eyes and your room.
- **Apply:** Palette buttons save immediately; Apply is what selects the palette and stores Always dark. Closing Settings without applying discards the pending selection and any unsaved edits in the editor — but never a palette you explicitly saved with a button.

The control bar is built from the palette's own colours, so a light palette gets a light bar with readable button text and a dark palette gets the dark set. Switching palettes mid-read keeps your position in the text.

## 8. SHORTCUT LIST

| Function                                                                                                       | Shortcut                           |
|----------------------------------------------------------------------------------------------------------------|------------------------------------|
| <b>Core Workspace Shortcuts</b>                                                                                |                                    |
| Step to the next mode (Write → Read → Edit)                                                                    | Tab                                |
| Open the mode switcher; tap Tab to cycle, release Shift to commit, Esc to cancel                               | Shift + Tab (hold)                 |
| Undo last action.                                                                                              | Ctrl + Z / Cmd + Z                 |
| Redo last action.                                                                                              | Ctrl + Y / Cmd + Y                 |
| Redo last action.                                                                                              | Ctrl + Shift + Z / Cmd + Shift + Z |
| Save the current project.                                                                                      | Ctrl + S / Cmd + S                 |
| Remove a selected item. <b>Note:</b> If the Delete Safeguard is active, you must hold the key for 2.5 seconds. | Delete / Backspace                 |
| Close any open window, deselect elements and tools, or retract the Screensaver.                                | Esc                                |
| Select a range of items.                                                                                       | Shift + Click                      |
| Multi-select individual items.                                                                                 | Ctrl + Click / Cmd + Click         |
| Instantly roll down or retract the Screensaver.                                                                | Ctrl + Shift + L                   |
| Create a search text pill.                                                                                     | Cmd + F / Ctrl + F                 |

| Function                                | Shortcut              |
|-----------------------------------------|-----------------------|
| <b>Script Editor and Search</b>         |                       |
| Find in script (all modes).             | Cmd + F / Ctrl + F    |
| Jump to the next / previous match.      | Enter / Shift + Enter |
| Close search and clear all highlights.  | Esc                   |
| Jump between script rows while editing. | Up Arrow / Down Arrow |

| Function                                                                | Shortcut               |
|-------------------------------------------------------------------------|------------------------|
| <b>Teleprompter</b>                                                     |                        |
| Play / pause the scroll. A held Space does not flicker between the two. | Space                  |
| Nudge the text down / up by a line (pauses playback)                    | Arrow Down / Arrow Up  |
| Scroll by hand; also pauses playback                                    | Mouse wheel / trackpad |
| Close the teleprompter.                                                 | Esc                    |

| Function                                                    | Shortcut                               |
|-------------------------------------------------------------|----------------------------------------|
| <b>Write Mode</b>                                           |                                        |
| Create the next block in the automatic flow                 | Enter (on an empty line)               |
| Split the row at the caret, keeping the block type          | Enter (mid-line)                       |
| Merge the line into the row above                           | Backspace (at start of line)           |
| Open the slash menu and set the block type                  | / + name (on an empty line)            |
| Move through the matching blocks; Enter applies, Esc closes | Up Arrow / Down Arrow (in slash menu)  |
| Bold / Italic / Underline                                   | Cmd + B / Cmd + I / Cmd + U (or Ctrl)  |
| Cut, Copy, Paste, formatting, Change To...                  | Right-click selected text              |
| Open row management menu (Insert Above/Below, Delete)       | Right-click line number                |
| Undo / Redo — text and structure in one history             | Cmd + Z / Cmd + Shift + Z (or Cmd + Y) |

| Function                                                                              | Shortcut    |
|---------------------------------------------------------------------------------------|-------------|
| <b>Read Mode Only</b>                                                                 |             |
| Opens context menus for highlight management, changing row types, or adding comments. | Right Click |
| Highlight the selected text.                                                          | H / h       |

| Function                                                                    | Shortcut        |
|-----------------------------------------------------------------------------|-----------------|
| <b>Edit Mode Only</b>                                                       |                 |
| Opens context menus for row management or adding injections.                | Right Click     |
| Jump between script rows while maintaining your horizontal cursor position. | Arrow Up / Down |

| Function                                           | Shortcut              |
|----------------------------------------------------|-----------------------|
| <b>Thumbnail Canvas</b>                            |                       |
| Zoom the canvas.                                   | Shift + scroll        |
| Pan the canvas.                                    | Hold Space and drag   |
| Stop drawing / leave the canvas state              | Esc                   |
| Close a mask shape by returning to its first point | Click the first point |

| Function                                                                         | Shortcut                                                                      |
|----------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| <b>Event Notes and Event Graph</b>                                               |                                                                               |
| Show / hide the note's source passage in the script                              | Click an event sleeve                                                         |
| Open the note in the Event Graph                                                 | Double-click an event sleeve                                                  |
| Open the note menu (edit, colour, range, delete)                                 | Right-click a sleeve or card                                                  |
| Jump to the note's lines and close the graph                                     | Cmd + click a card (or Ctrl)                                                  |
| Draw a connection to another card                                                | Drag from a card port                                                         |
| Detach the connection on that port                                               | Cmd + click a port (or Ctrl)                                                  |
| Rename a card title / rewrite its text                                           | Double-click title, Enter commits /<br>double-click body, Cmd + Enter commits |
| Zoom the board (25%–250%)                                                        | Cmd + mouse wheel (or Ctrl), or the – / + /<br>Reset buttons                  |
| Select several cards and move them together                                      | Drag a marquee on empty board (Select<br>tool)                                |
| Cancel a pending connection, pen path or text edit;<br>otherwise close the graph | Esc                                                                           |

| Function                                                  | Shortcut           |
|-----------------------------------------------------------|--------------------|
| <b>Gallery &amp; Archive</b>                              |                    |
| Cycle through media items while in the fullscreen viewer. | Arrow Left / Right |
| Select all visible items in the panel.                    | Ctrl + A           |

| Function                                                                                     | Shortcut                     |
|----------------------------------------------------------------------------------------------|------------------------------|
| <b>Project Manager &amp; Comments</b>                                                        |                              |
| Toggle the display of the full file path on project cards.                                   | Alt + Click / Option + Click |
| Clicking a Comment Bar (the colored strip in the margin) instantly opens the comment editor. | Ctrl / Cmd + Click           |

| Function                                                  | Shortcut                       |
|-----------------------------------------------------------|--------------------------------|
| <b>Drawing Tools (Board and Event Graph)</b>              |                                |
| Group selected vector elements.                           | Ctrl + G / Cmd + G             |
| Ungroup selected elements.                                | Ctrl + Alt + G / Cmd + Alt + G |
| Copy elements within the drawing field.                   | Ctrl + C / Cmd + C             |
| Paste elements within the drawing field.                  | Ctrl + V / Cmd + V             |
| Finish a pen path / abandon it                            | Enter / Esc                    |
| Toggle the selected anchor point between corner and curve | Space Bar                      |
| Resize proportionally                                     | Shift while dragging a handle  |
| Delete the selected layer                                 | Delete or Backspace            |