



The Tutorial

by ScriptE Systems, LLC

www.ScriptESystems.com

ScriptE Multi-Unit Tutorial

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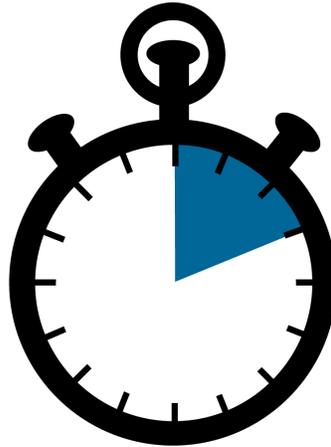
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Introduction

Welcome to ScriptE Multi-Unit. Created in 2007, ScriptE is the comprehensive software application for the Script Supervisor of the 21st Century.

ScriptE Multi-Unit (version 2.0 and higher) marks a revolutionary leap-forward for digital script supervisors; allowing, for the first time, MAC, PC and iPad users to share the same files and work together on the same job.

Much the same as ScriptE Legacy (version 1), ScriptE Multi-Unit (version 2) takes you from **Pre-Production**: where you import of the script and create your long and short-form breakdown reports; into **Production** (or Shooting): where you log and line the script, capture timecode and representative stills and create your daily reports and logs; and all the way through **Wrap Out** when you print a complete and clean lined script and final reports to the editor.



Making the switch Multi-Unit(ver.2) from Legacy(ver.1)

(New Users may skip this section)

For Legacy ScriptE (version 1) Users upgrading to ScriptE Multi-Unit (version 2) there are some significant distinctions between the two applications as well as some important things to remember as you make the switch to Multi-Unit. Ideally, users will quickly make the switch over to Multi-Unit but for a time it may be necessary to open older LEGACY ScriptE files.

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Legacy Users should please carefully read the following cautions:

- **ScriptE Multi-Unit (version 2)** is NOT CROSS COMPATIBLE with **ScriptE LEGACY (version 1)**. Users must be extra-careful to first open the desired software (MULTI-UNIT or LEGACY) and to then open their project file with the appropriate version of ScriptE.
- ScriptE Multi-Unit shares the same .scripte extension with ScriptE Legacy so be extra-careful to open your file with the correct application. If you aren't careful, Files may appear to half open in the wrong application.
- *You will know which application you are in by looking at the left upper corner of your ScriptE Application Window - it will say either: **ScriptE Multi-Unit (version 2)** or **ScriptE (this means your are in LEGACY or version 1)**.
- If you're in the wrong application, simply quit that application (and file) and then open the correct application (MULTI-UNIT or LEGACY) and then the file.
- Users with ScriptE Legacy (a.k.a. version 1) must maintain the old version of ScriptE in order to open older files. We recommend keeping the icon for both applications in your dock. Remember ScriptE Legacy is a RED ICON and ScriptE Multi-Unit is a BLUE ICON. Also, the open application is always listed in the upper left hand corner of your window.
 - ScriptE (indicates LEGACY application is open)
 - ScriptE Multi-Unit (means that you are using Multi-Unit)

Multi-Unit improvements to note:

- ScriptE Multi-Unit allows for all the old key-strokes: click and flick margin notes, hot-keys, etc. but it also adds the easy to use Screen Buttons of the iPad interface as well as many new time-saving features.
- ScriptE Multi-Unit has dozens of new easier to read reports and exciting new improvements. Some highlights include:
 - Multi-Unit functionality
 - Allows users to copy shot lines

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- New on-screen stop watch
- On-screen note field that can be copied to comments window
- On-screen iPad style hot buttons for margin notes
- Automatic dialog numbering
- 3 styles of automated slating (American, French and English)
- Expandable and hot key dismissible video window
- New .xml and .csv outputs
- Allows you to print out facing pages only or lined pages only
- New lining process allows for much easier to read lined pages

What is ScriptE? A Functionality Over-view

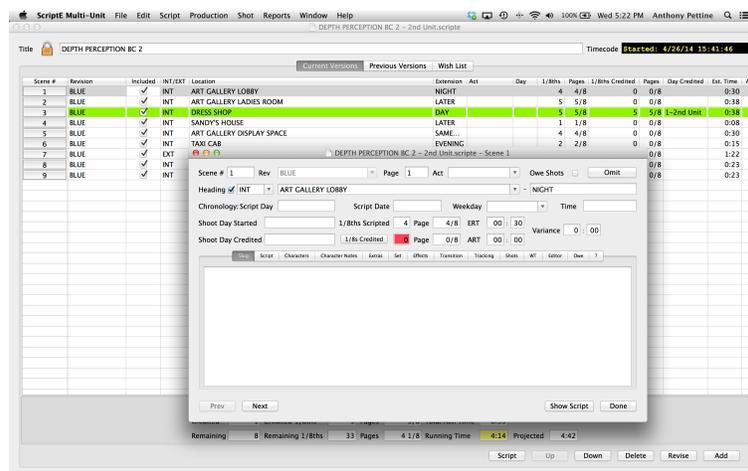
ScriptE is a script-based data-base designed to look just like the paper-work script supervisors have been using for nearly 100 years. Automated script importation, timecode capture, image capture, dialog numbering, automated report routines with industry-standard forms and un-paralleled potential for on-the-fly note taking. It's all in there.

But before delving too deeply into the incredible functionality of ScriptE Multi-Unit lets take a moment to consider the simple foundation on which this elegant user interface is built.

3 Data Windows - Top to Bottom, Left to Right Work Flow

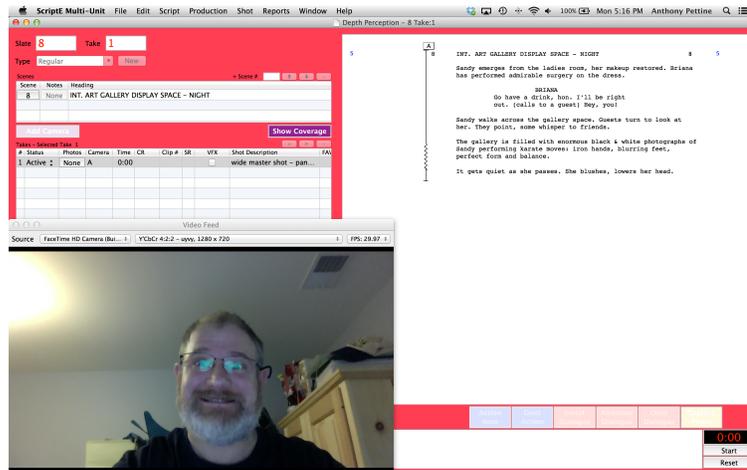
ScriptE Users enter data into 3 highly functional data-base windows. It's important to understand just how these windows are best used. You can navigate anywhere in your file from the pull down menus and buttons in these windows. So let's take a look:

- **Scene Window (Continuity Breakdown)**

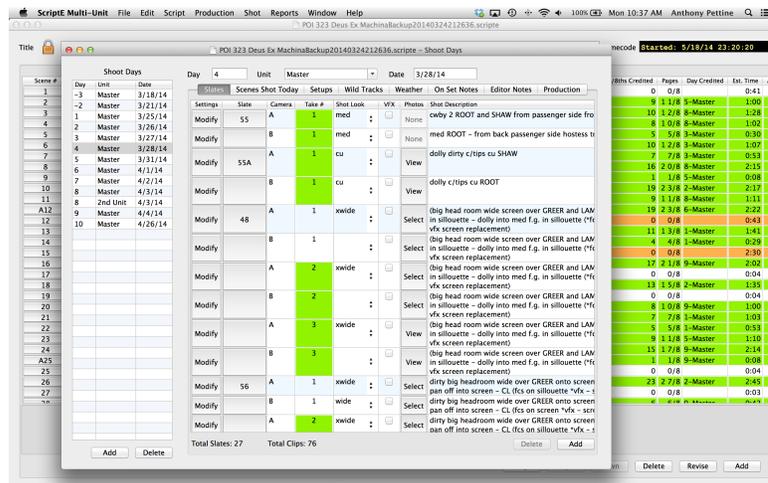


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- Shot Window (Facing and Lined Pages)



- Shoot Day Window (Daily Progress Report & Editor's Log)



How does it work? What steps do I follow?

Here is an overview of the steps you will take, in roughly the order you might encounter them on a shoot.

- Pre-production Tasks
- Production Tasks
- Wrap Out Tasks

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Remember, this tutorial will go over each of these steps in detail later, with plenty of helpful hints as to proper workflow, data storage, and even details of all the new improvements in ScriptE Multi-Unit version 2. Before we get started with all that, let's look at the Big-Picture.

Pre-Production

- Start a new production in ScriptE Multi-Unit
- Enter or import the Participants List
- Enter or import the Character List
- Prepare the script in Final Draft or Screenwriter
- Create a Revision and Import the script into ScriptE Multi-Unit
- Work through the breakdown process
- Provide breakdown reports

Production

- Start a new shoot day
- Capture and Log time-code
- Establish a live video feed
- Log shots and wild tracks
- Time each shot with timecode
- Line the script
- Log action notes
- Log dialog changes
- Capture coverage stills from live video feed
- Log notes for each take
- Log all director's comments, technical comments, etc.
- Review the shoot day

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- Fully or partially credit a scene
- Double check times and camera information
- Select representative stills
- Pre-view and then distribute your daily reports
- Email reports to participants
- Go home and get some rest

Wrap Out

- Generate and distribute your final reports to editor and production
- Generate and distribute your final lined script to editor and production
- Archive your photos, files and reports

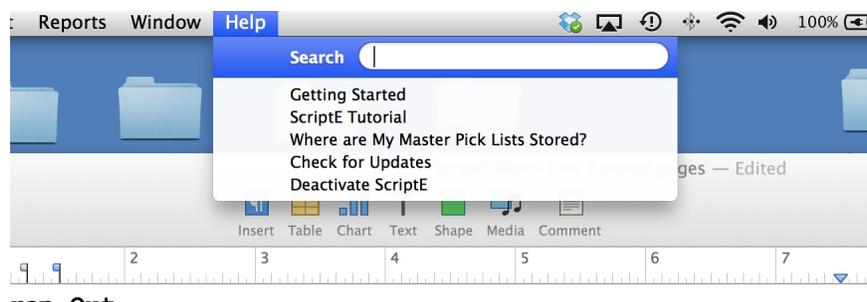
Check for Updates

Before you get started, you will always want to ensure that you are running the latest version of ScriptE. The latest update may have bug fixes or other new functionality that may affect your work. Every time you start ScriptE with an internet connection, ScriptE will automatically check for updates. But, you can also check for updates manually.

To check for updates, be sure you are connected to the Internet then click the **Help** menu then the **Check for Updates** menu.

If updates are available, you will be instructed to close ScriptE and go to our website: www.ScriptESystems.com to download the latest version. At the website, hold the cursor over the Products menu, then move it over the ScriptE Multi-Unit menu then click **Downloads** to navigate to the Download page and follow the instructions.

You can always check your current version of ScriptE by clicking the **ScriptE** pull down menu then selecting **About ScriptE**.



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*Note - As a rule of thumb, if you are in the middle of a job, it is best to first complete your work on your current movie or episode before updating your version of ScriptE. Unless, of course we've added a fix that corrects a problem you are experiencing.

*Note - ScriptE Legacy users remember to make certain you update your Legacy Version separate from your ScriptE Multi-Unit version. Remember these are two different application on the MAC. Make certain you are in the correct application before starting a job.

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Starting a New Production

Good workflow is key to being a successful ScriptE User. The workflow outlined below is the workflow ScriptE Certified and Trained Users have been taught since 2007. It's not the only way to work, but following this workflow has proven to promote file stability. Understanding this workflow will greatly increase your ability to communicate and share files with other ScriptE Users around the world - whatever their platform.

During the course of a production you will have many files that you will need to keep organized: ScriptE production files and backups, scripts, reports, etc. So, the first step in starting a new production is to **create a new work folder** on your desktop. If you are working on a television show, you will want to create a folder for each episode each of which contains the **recommended five sub-folders**.

We recommend that you create your production folder on your desktop and leave it there until the job is wrapped. We then advise you to archive the completed work files and photo folders on both a deeper level of your computer as well as at least one external drive. (but more about that later).

Creating a New Work Folder - 3 methods

- **Method 1** - Click on an open bit of desktop to open FINDER. Hold down SHIFT COMMAND and "n" to create a new folder
- **Method 2** - Find an open space on your desktop then hold down the Ctrl key on your keyboard, click your mouse then release the Ctrl key. A pop up menu will be displayed where you can click the **New Folder** menu.
- **Method 3** - From the FILE PULL DOWN MENU select new FOLDER

Whichever method you use: A new folder will be placed onto your desktop with the words, "**Untitled Folder**" highlighted. Type in the unique name of your production and then press Return.

For example, using our demo script you would create the work folder: DEPTH PERCEPTION WORK FOLDER.

Five Sub-Folders

We also recommend your Work Folder should contain the following five subfolders:

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- **ScriptE Files** - Contains all ScriptE production files.
- **Reports** - Contains daily reports that you saved. We also recommend sub folders for each shoot day.
- **Salvage** - Put all unwanted files here rather than in the trash. They will be easier to recover, just in case.
- **Scripts** - Contains all versions of scripts from production.
- **Production** - Contains call sheets, schedules, clearances, and other correspondences from production.

Users can add sub-folders as needed but following this five subfolder structure should serve as the basis for their data storage.

Remember to include the project name in the naming of these sub-folders to avoid confusion when you have multiple folders on your desktop.

For example: add the script name "DEPTH PERCEPTION" to each of the subfolder names.

So your work file would like like this:

- DEPTH PERCEPTION WORK FOLDER
 - SCRIPTE FILE DEPTH PERCEPTION
 - SCRIPTS DEPTH PERCEPTION
 - FROM PRODUCTION DEPTH PERCEPTION
 - REPORTS DEPTH PERCEPTION
 - D1 REPORTS DEPTH PERCEPTION
 - D2 REPORT DEPTH PERCEPTION
 - SALVAGE DEPTH PERCEPTION

Use any of the 3 methods outlined above to create your work folder and subfolders. Once your work folder and sub-folders are created, you are now ready to create a new production file in ScriptE.

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After typing in your Production Title, Navigate to the Work-Folder you created earlier.

Then open the SCRIPTE FILES FOLDER that you created (and named) for this job. At this point, this folder should be empty. You will save your new ScriptE file in this subfolder.

Click the **SAVE** button. ScriptE will automatically enter the production title you selected into the open title bar of your ScriptE File and create a file with the extension "scripte".

When you open the project, the title box will automatically get the focus and can accidentally be changed. To avoid accidentally changing the title, click the padlock to lock it. If you need to change it, click the padlock again to unlock it.

(* Legacy Users remember that ScriptE Multi-Unit no longer saves a paired data files folder for your ScriptE File - everything is included the .scripte file.)

Add the Participants

One of the first Pre-production tasks is to enter or import the names and contact information of some of your key **participants**: Producers, Director, Editor, Script Supervisor, etc.

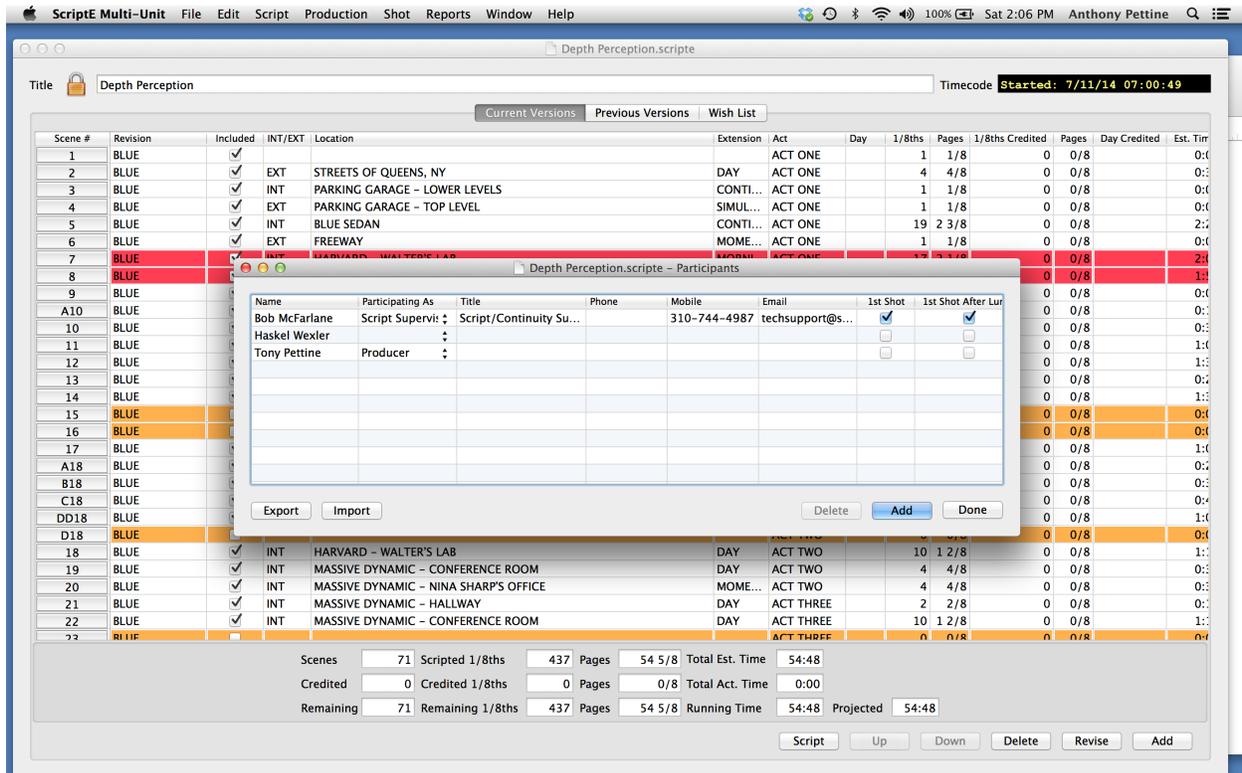
ScriptE will automate the process of sending daily reports via email to various participants but needs to know who these participants are, how to reach them and which reports and files each Participant should receive. All this is configured in the Participants Menu.

ScriptE will also put the Script Supervisor's name and information in the footer of many of the reports so be sure to enter yourself as the Script Supervisor.

*Remember all automated typesetting is determined by the information you enter here. Director and Producers go on the top of the Production Report and the Script Supervisor's name and contact info goes in the footer of all reports.

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To add the Participants, click the **Participants** menu under the **Production** pull down menu. The Participants List will be displayed.

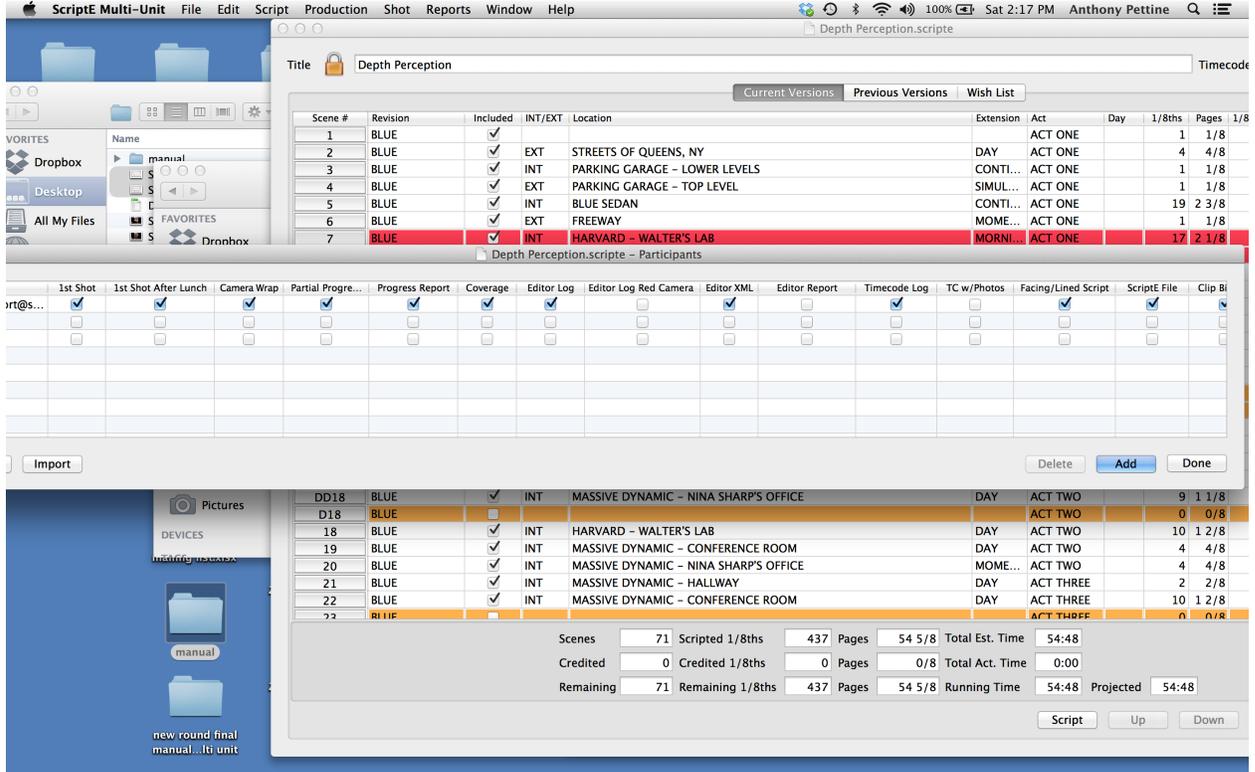


Click the **Add** button and enter the participant's name, select their role in the production from the drop down list*, then enter the rest of their contact information, if necessary.

* Remember, the Participants List isn't just determining who receives automated email reports. It also determines what names and titles will appear in those reports. You'll only be doing it once, so make sure everyone's name and title is correct and correctly spelled.

Participants Menu

Each participant can receive one or more of the possible reports and files that are included in the email process. Scroll to the right in the list to see the options.



Daily Report Distribution - 2 Methods

Before you begin your first ScriptE Production, it is important to understand the **two different methods** for emailing your daily reports and production updates using ScriptE Multi-Unit:

- **Automated** - using the participants list to pre-select which reports go to which participants and using the EMAIL REPORT feature and MAC Mail to batch send out reports during and at the end of your shoot day.
- **Save and Attach** - from the **REPORTS PULL DOWN MENU**. Save reports to the **REPORTS SUBFOLDER** your **WORK FOLDER**. Then preview your reports and then attach the desired reports to email.

We recommend understanding the differences and seeing which works best for your work flow. Most users use a hybrid approach **Automating** the distribution of their 1st SHOT OF THE DAY and 1st SHOT AFTER LUNCH and then using the **Save Reports to Folder** method to send out their DAILY PROGRESS REPORT, EDITOR'S LOG etc.

Whichever method you choose, here is a list of some of the Automated Reports you can send to your participants with ScriptE Multi-Unit.

- **1st Shot** - An email is sent to notify the participant that the first shot of the day has started. We recommend sending this form to only a few participants - usually the Production

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Coordinator and the Paper Work Production Assistant. ***Helpful Hint - Save yourself some embarrassment - be certain your Mail App is up and running and your sound is turned off***

- **1st Shot After Lunch** * This is a new form with ScriptE Multi-Unit. It automatically sends the 1st shot after lunch to all selected participants. Again remember to make sure your Mail is turned on and your sound is turned off.
- **Camera Wrap** - This email will automatically generate and email once you enter in a camera wrap time and hit either tab or return. We highly recommend adding the email address of anyone that ever asks you "What is camera wrap?" to your participants list and automatically sending them this notification.
- **Partial Progress or Lunch Report** - This is a lunch report or mid-day progress report that includes work completed to that point in the day. To send this form simply go to the REPORTS pull down menu and select **EMAIL** then select **LUNCH REPORT**. It's nice not being the last man through the lunch line.
- **Progress Report** - This is a summary of the work for the day and work to date for the production. ScriptE Multi-Unit offers 2 Progress Report Styles. Make sure you've pre-selected the Progress Report you like to use in either the MASTER PREFERENCES and/or PROJECT PREFERENCES.
- **Coverage** - This is a kind of proof sheet of representative photos for each circle take for the day. This form can often be too large to email remember to only select 1 or 2 representative stills for each shot. 10mb tends to be the email limit for most web-based email services (gmail, yahoo, hot mail, etc.) remember even if you're email service allows you to send an attachment larger than 10mb - most of your recipients email services will not accept emails of this size.
- **Editor Log** - This is the log of shots and wild tracks in sorted either by order shot or by camera roll.
- **Editor Log Red** - This is nearly the same as the Editor Log but includes the Clip # field for shots logged using the Red camera.
- **Editor Log XML** - This is a special XML file that we created specially for editor Walter Murch and ScriptE Supervisor Virginia McCarthy. The XML editor's log is now being used by various aftermarket editing tools, VFX houses, etc. Remind

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your assistant editors that it's available to them and that it will save them a ton of typing.

- **Timecode Log** - This is a log of shots and wild tracks in shot order that includes the timecode in and timecode out for each take.
- **Timecode Log with Photos** - This is a log of shots and wild tracks and the representative stills you've selected for each, listed in order shot and including the timecode in and timecode out for each take.
- **Facing / Lined Script** - This is a combined report with collated facing and lined pages for all scenes affected by a day's shooting. The lined script pages include all coverage for each scene, not just what was shot on the selected shoot day. *note* If you would like representative photos to be included with your automated report, you must first open the **Reports Pull Down Menu** and click to select **Include Representative Photos** under the Facing and Lined Page Report.
- **ScriptE File** - The actual ScriptE file for the production can also be included in the email as a backup or for those participants who might be using ScriptE to view the data directly.
- **Clip Bin File** - This is a tab delimited file that includes the scenes, slates, takes, short (editor) description, comments, timecode in and timecode out for all shots and wild tracks for the day. This file can be imported by the transfer house or editor.
- **Facing Pages*** - This report is new to ScriptE Multi-Unit and is a collated report of facing pages only.
- **Lined Pages*** - This report is new to ScriptE Multi-Unit and is a collated report of lined pages only.

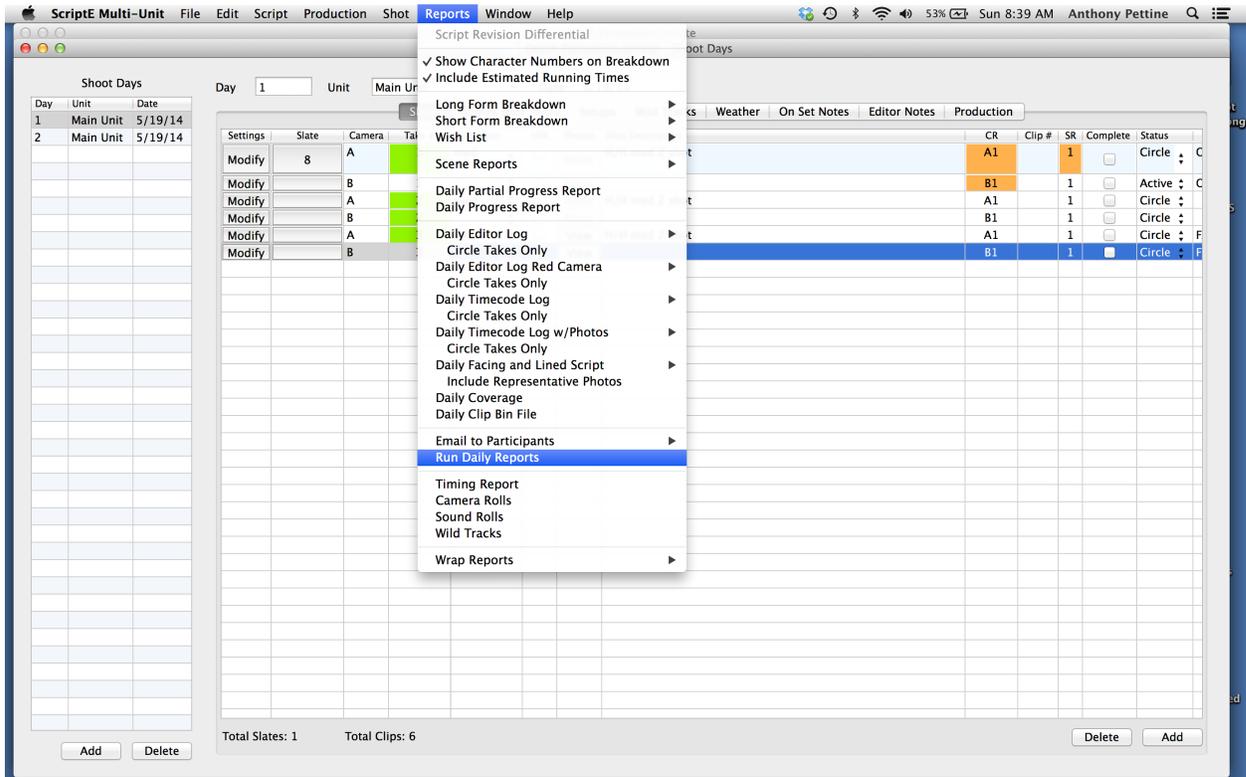
Each of the reports listed above as well as the Editor Log xml and the Clip Bin File can be generated individually and previewed at any time throughout the day. We highly recommend previewing your all reports prior to publishing.

Where are my Reports Saved?

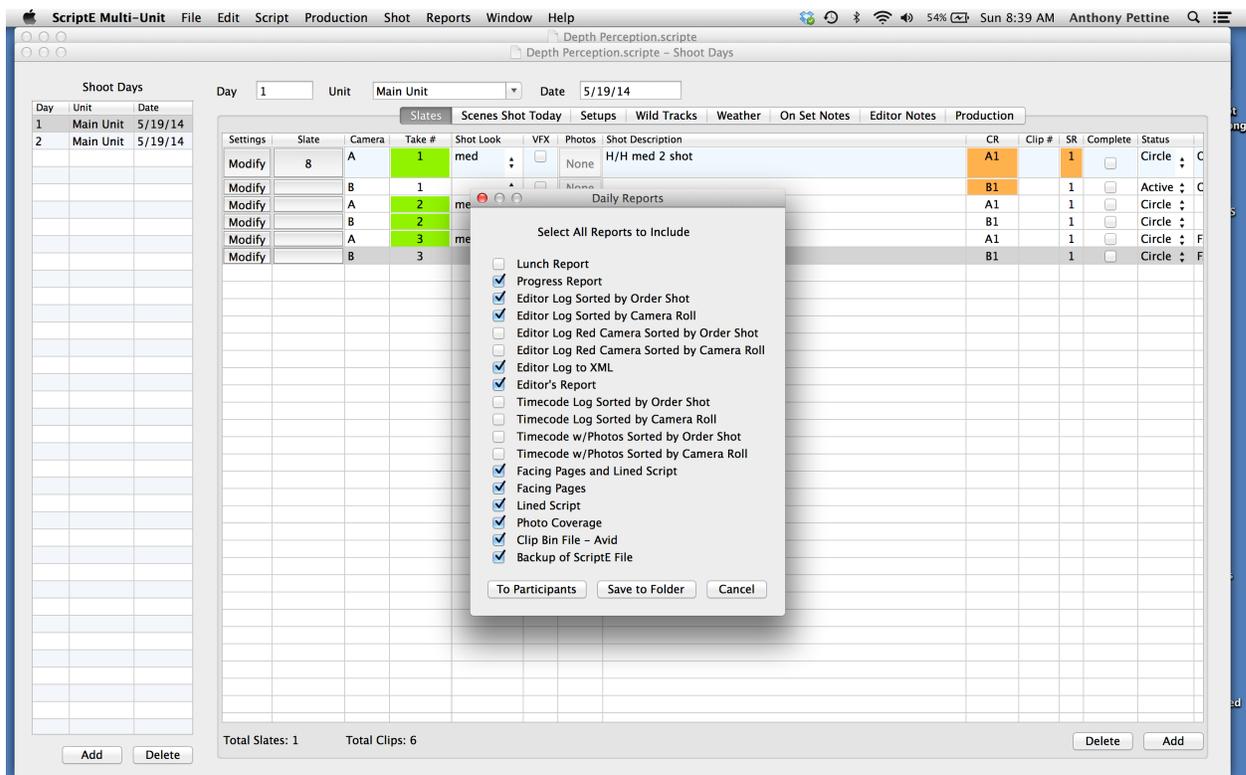
Method 1 - SAVE REPORTS TO FOLDER -

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- From the Reports pulls down menu, Click - Run Daily Reports

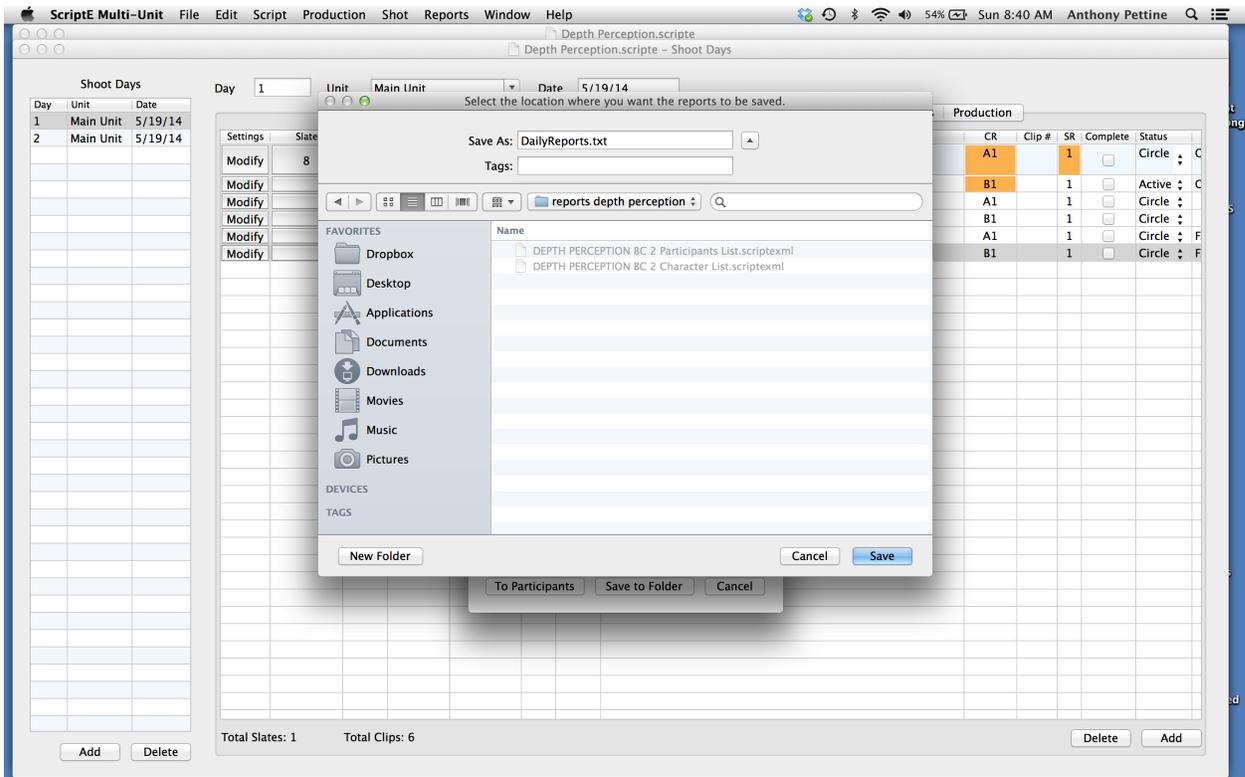


- Select all the reports you would like to include



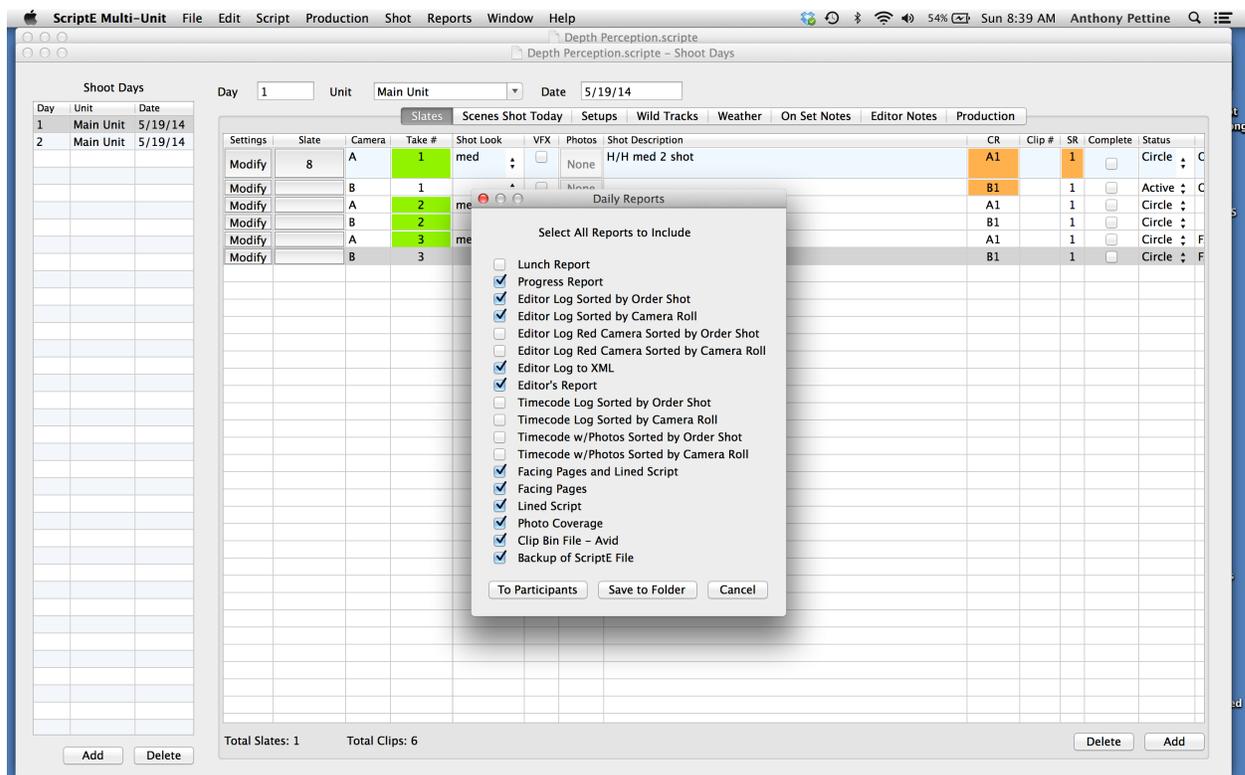
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- **Click - Save to Folder** and select to which folder you would like to save your reports.



Method 2 - Email to Participants (select forms)

- From the Reports pulls down menu, **Click - Run Daily Reports**

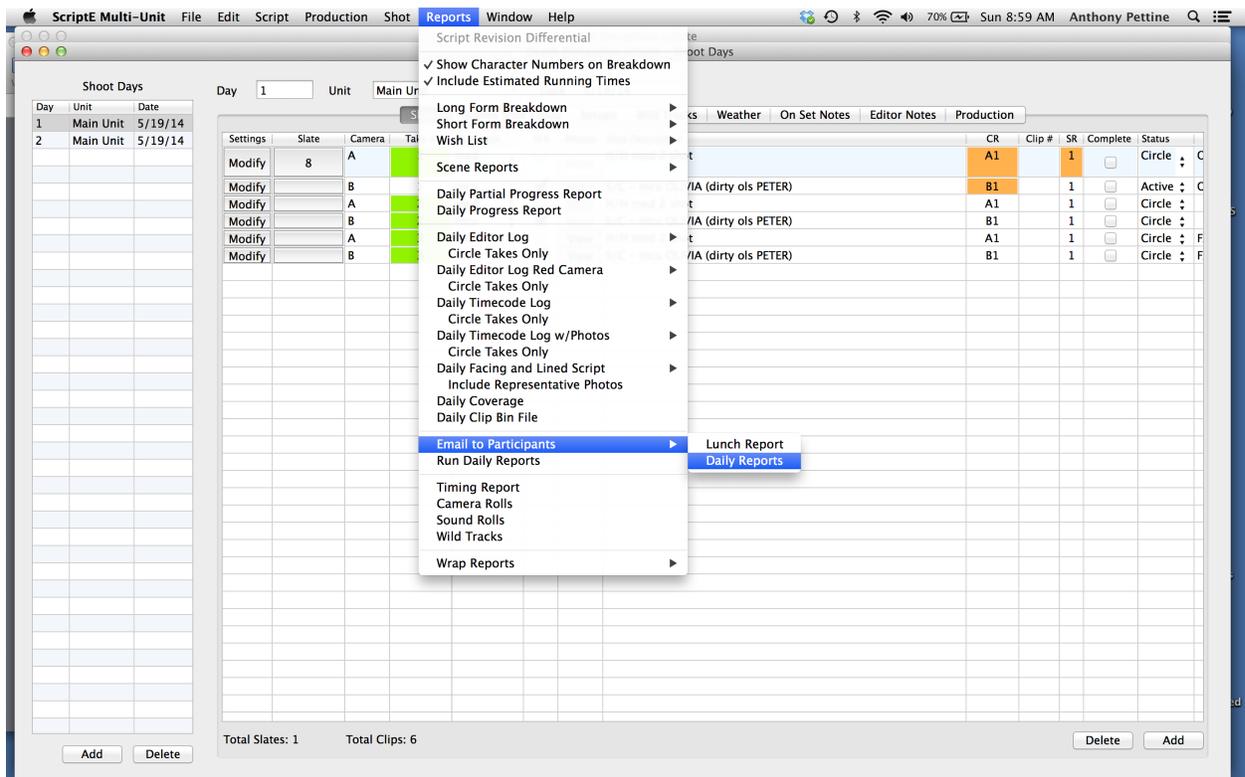


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- **Select all the reports** you would like to include
- **Click - To Participants** and then ScriptE will create and send out all your reports to the participants you pre-selected when you set up your project's participants list. Note - your participants list can be amended at any point.

Method 3 - Email to Participants (one step)

- From the Reports pull down menu, **Click - Email Daily Reports**



Sending Reports for other than current shoot Day

If reports are generated for a shoot day that is not the latest shoot day, the word "Revised" will be included in the header of the report.

The participant list can be changed any time during the production.

Exporting and Importing Participants

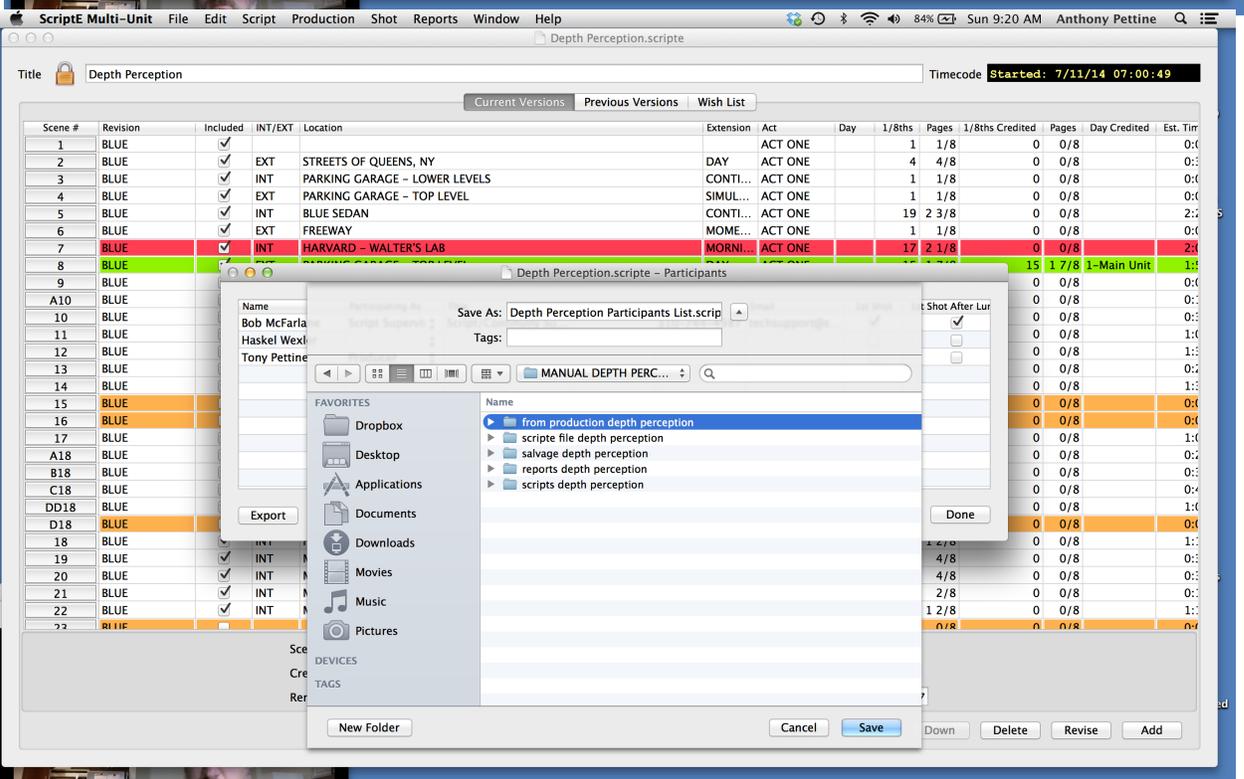
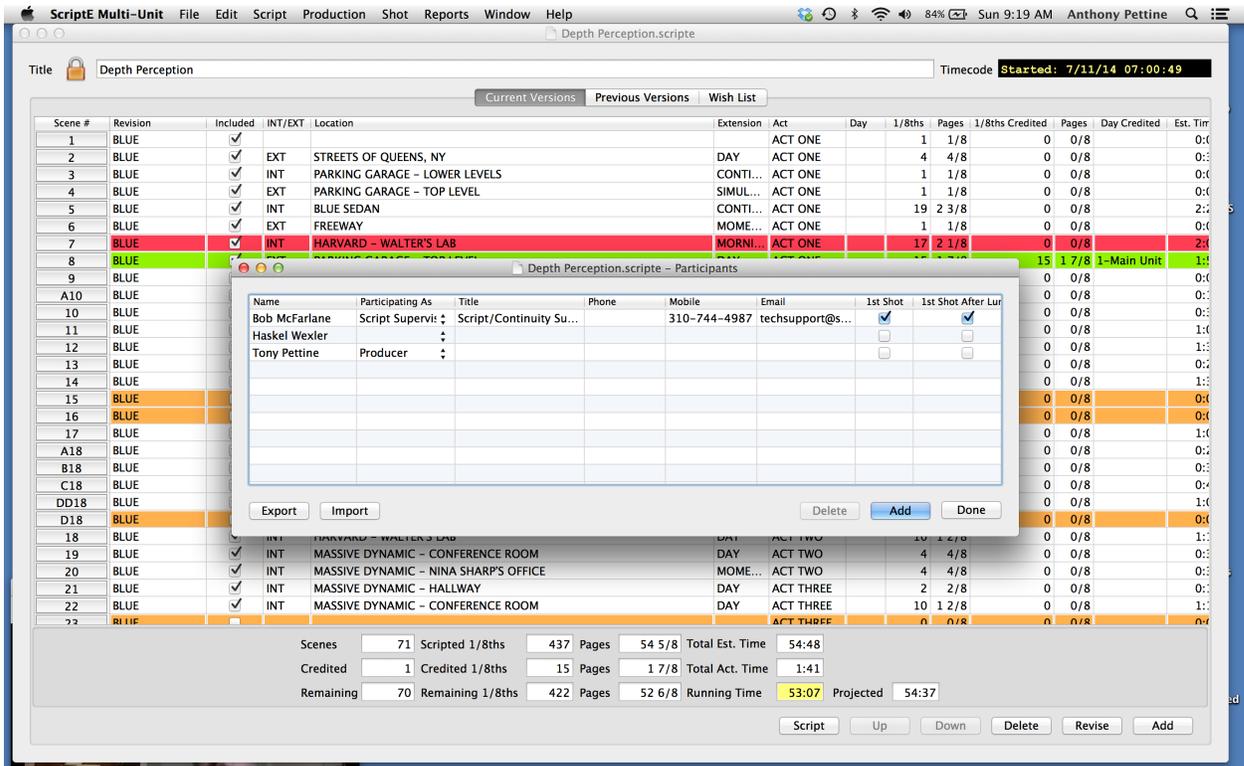
If you are working on productions for the same director, producers, etc. such as episodic television, you can move the

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participant list from one production file to another using the export/import functionality.

Export the Participant List

To export the list, open the **Production** Pull Down menu in the file from which you would like to copy the Participants and select **Participants**. The Participant List will appear.



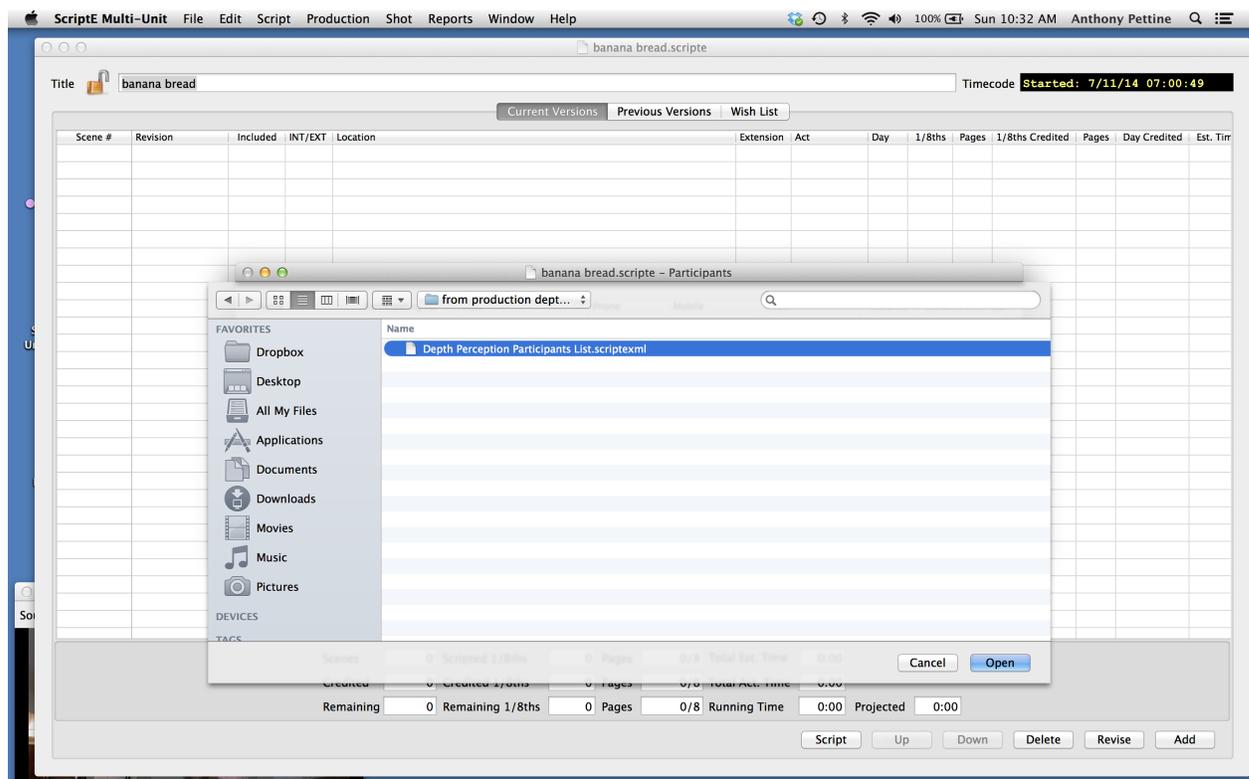
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Then click the **Export Participant List** button (lower and choose where to save the exported Participants List. We recommend saving this list in the REPORTS SUBFOLDER of the work file from which the list was generated. After navigating to the correct REPORTS folder, click the **Save** button.

Importing a Participant List

To import this list into your new file, simply open the production file into which you want to import the participants and click the **Production** menu then click the **Participant Menu**.

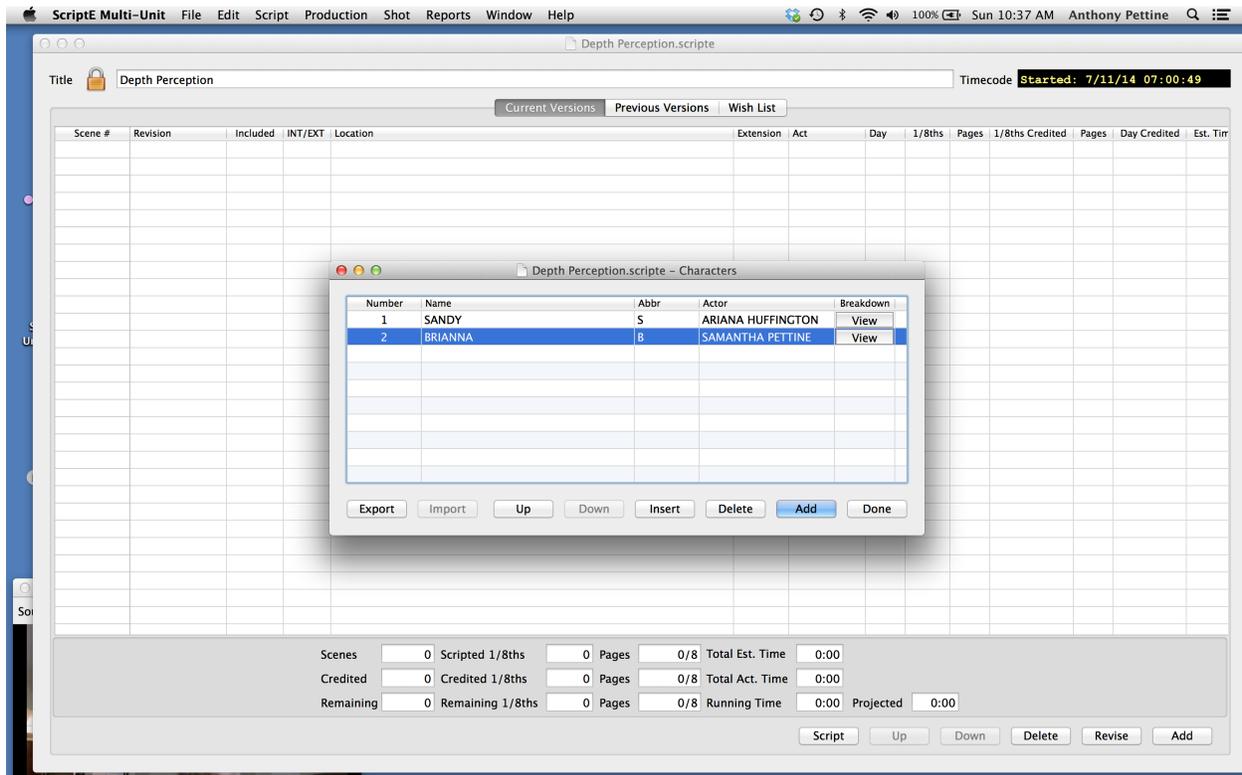
Navigate to the REPORTS folder of the previous production's folder and select the Participants List file that was created in the previous step. Click to highlight that file, then click the **Open** button. ScriptE will import the participants.



*Note - even if prior to importation, you had manually entered some participants into your Participants List, the importation of the new Participants List File will simply add the new names to your List of Participants.

ScriptE Multi-Unit Tutorial

While not necessary, you may also enter an abbreviation that you will use when making notes as well as the actor's name (for quick reference).



If not manually entered or imported from another Character List File (described later), ScriptE will automatically fill in each character number based on the order in which that character first appears in the script.

Sometimes it is necessary to start working on your breakdown prior to receiving the official character numbers from production. Sometimes Character numbers change as roles are cast.

If you need to change a character number, simply change it. But, if you are trying to use the same number that is already assigned to another character, you will have to change the other character's number first. ScriptE will not let you assign the same number to a two different character names (even if the names are aliases for the same character).

ScriptE Multi-Unit Tutorial

If you need to insert or delete or move a character in the list, simply use the buttons at the bottom of your character list. **Inserting a Character name** - will insert a character in the list and increment every other character with a higher number.

You can move a **character's name up or down** on the list by first highlighting the character and then moving that character up or down on the character list. The new character will be assigned the other character's number and all other characters with a higher number will have their number incremented by one.

The screenshot shows the ScriptE Multi-Unit interface. The main window displays a scene list with columns for Scene #, Revision, Included, INT/EXT, Location, Extension, Act, Day, 1/8ths, Pages, 1/8ths Credited, Pages, Day Credited, and Est. Time. The scene list includes scenes 1 through 9, with locations such as ART GALLERY LOBBY, ART GALLERY LADIES ROOM, DRESS SHOP, SANDY'S HOUSE, ART GALLERY DISPLAY SPACE, TAXI CAB, and STREET.

A dialog box titled "Depth Perception.scripte - Characters" is open, showing a list of characters with columns for Number, Name, Abbr, Actor, and Breakdown. The characters listed are: 1 SANDY (ARIANA HUFFINGTON), 2 BRIANNA (SAMANTHA PETTINE), 3 BRIANA, 4 SALES GIRL, 5 CABBIE, 6 TOUGH 1, 7 TOUGH 2, 8 TOUGH 3, and 9 HUNK. The "Add" button is highlighted.

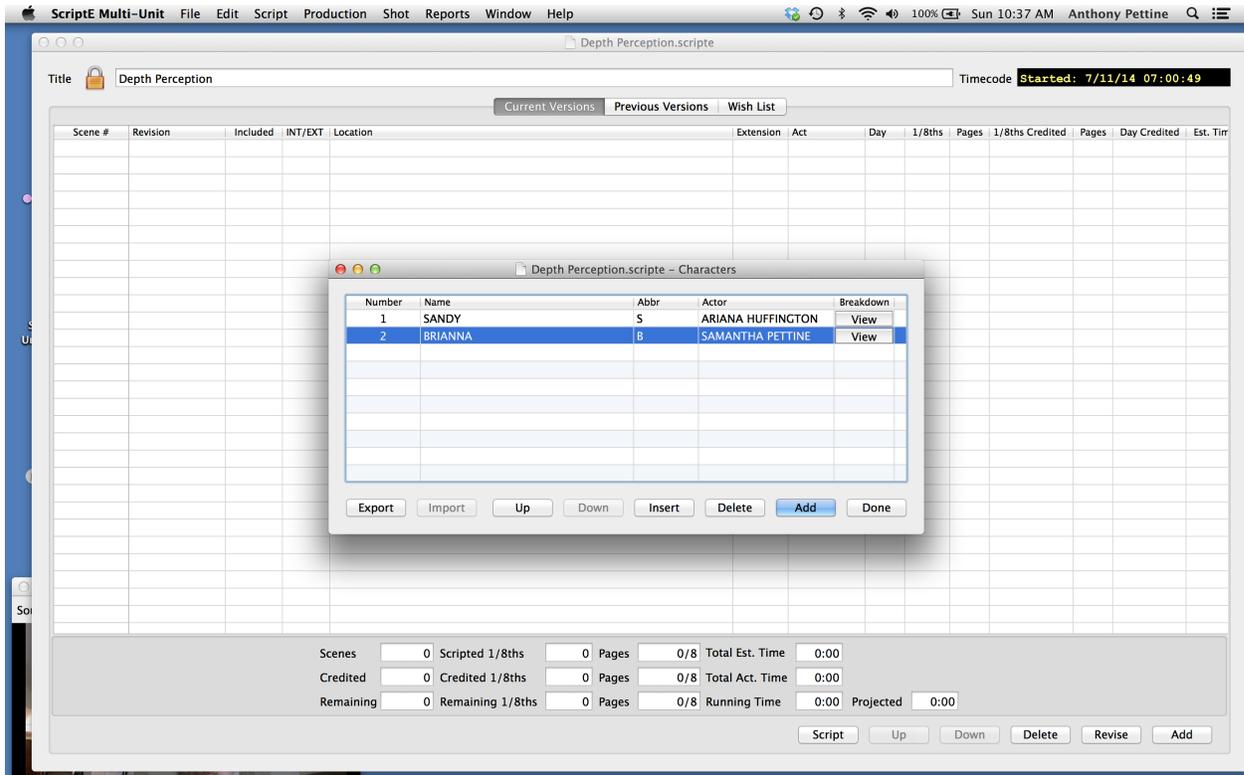
At the bottom of the window, a summary bar shows: Scenes 9, Scripted 1/8ths 38, Pages 4 6/8, Total Est. Time 4:47, Credited 0, Credited 1/8ths 0, Pages 0/8, Total Act. Time 0:00, Remaining 9, Remaining 1/8ths 38, Pages 4 6/8, Running Time 4:47, Projected 4:47.

This screenshot is identical to the one above, showing the ScriptE Multi-Unit interface with the scene list and the character list dialog box. The "Add" button in the character list dialog is highlighted.

ScriptE Multi-Unit Tutorial

You can **delete a character name** by highlighting the name you would like to delete, then selecting delete.

*note - it is always best to correctly add all character names prior to importation. Correctly means that the names must appear exactly as they do in the CHARACTER SLUG in the script.



*note - Do not delete character names unless you are absolutely certain that the character is not appearing in the script. Remember you are saving yourself a ton of time by using ScriptE Correctly. If you rush and make foolish errors - you could be costing yourself back some of that time.

Even after importing the script you can reshuffle your character numbers and even delete unwanted character names.

Exporting and Importing Characters

If you are working on productions for the same characters such as in episodic television, you can move the character list from one production file to another using the export/import functionality. As your guest stars and other speaking characters have their numbers assigned by production, simply add the new character names and numbers to your CHARACTER LIST.

ScriptE Multi-Unit Tutorial

Export the Character List

To export the list, click the **SCRIPT PULL DOWN MENU** select **CHARACTERS** then click the **EXPORT BUTTON** in the lower left hand corner of the menu.

The screenshot shows the ScriptE Multi-Unit interface for a script titled "Depth Perception". The main window displays a table of scenes with columns for Scene #, Revision, Included, INT/EXT, Location, Extension, Act, Day, 1/8ths, Pages, 1/8ths Credited, Pages, Day Credited, and Est. Time. A dialog box titled "Depth Perception.scripte - Characters" is open in the foreground, showing a list of characters with columns for Number, Name, Abbr, Actor, and Breakdown. The characters listed are SANDY, BRIANA, HUNK, SALES GIRL, CABBIE, TOUGH 1, TOUGH 2, and TOUGH 3, each with their respective abbreviations and actors. The dialog box has buttons for Export, Import, Up, Down, Insert, Delete, Add, and Done. Below the dialog box, a summary bar shows: Scenes 9, Scripted 1/8ths 38, Pages 46/8, Total Est. Time 4:47, Credited 0, Credited 1/8ths 0, Pages 0/8, Total Act. Time 0:00, Remaining 9, Remaining 1/8ths 38, Pages 46/8, Running Time 4:47, Projected 4:47. At the bottom of the summary bar are buttons for Script, Up, Down, Delete, Revise, and Add.

The screenshot shows the same ScriptE Multi-Unit interface for the "Depth Perception" script. A "Save As" dialog box is open, showing the file name "Depth Perception Character List.scripte" and a search path "from production dept...". The dialog box includes a "Name" field, a "Tags" field, and a list of "FAVORITES" (Dropbox, Desktop, Applications, Documents, Downloads, Movies, Music, Pictures) and "DEVICES". The "Save" button is highlighted in blue. The background shows the same scene table and summary bar as in the previous screenshot.

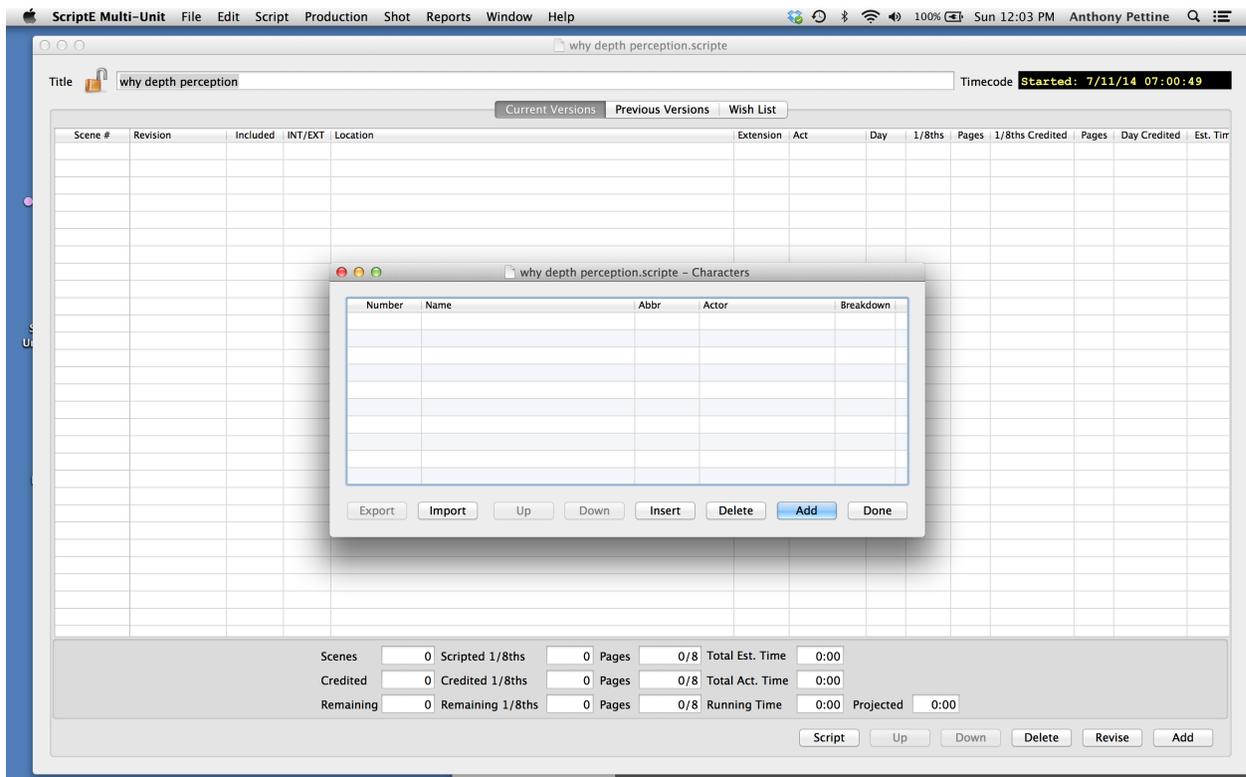
ScriptE Multi-Unit Tutorial

You will be asked to select a location for the character list file. We recommend that you store the file in the REPORTS folder of this production's folder on your desktop.

After navigating to the REPORTS folder, click the **Save** button.

Importing a Character List

Open the production file into which you want to import the characters and click the **SCRIPT Pull Down Menu** then click the **CHARACTERS** menu.

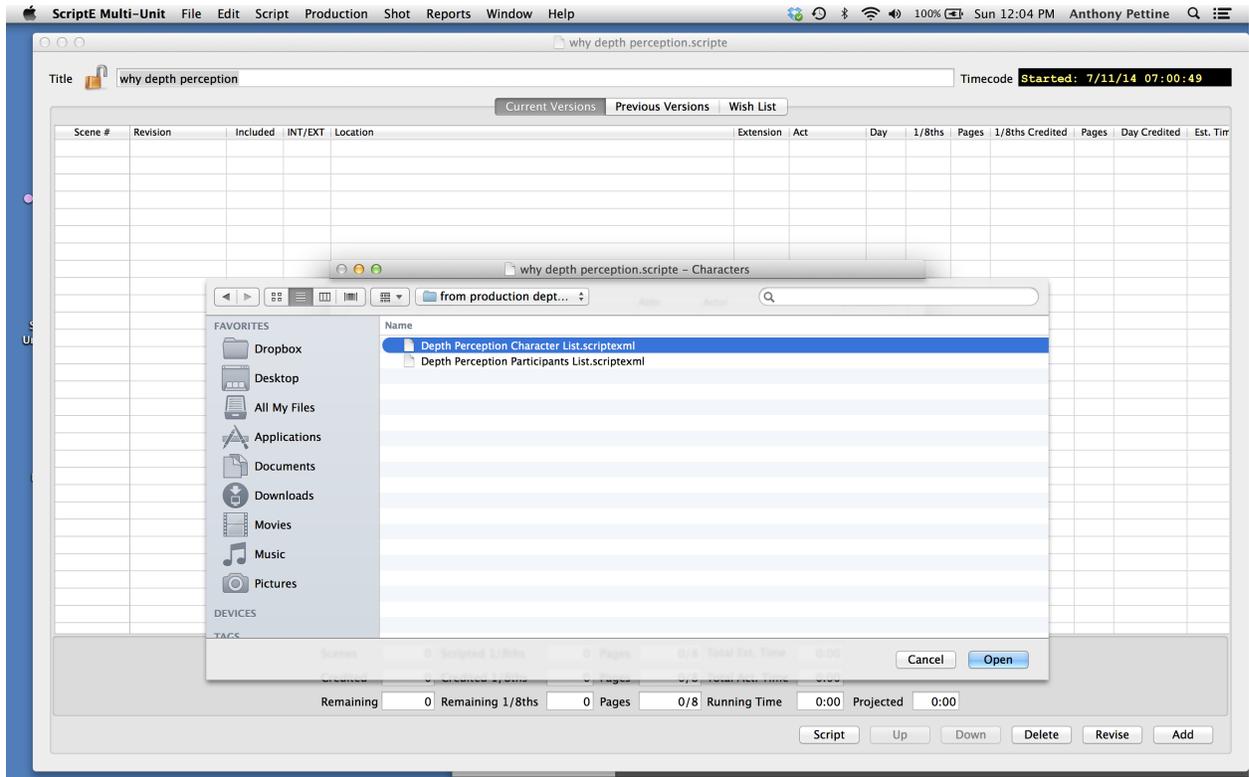


Click the **IMPORT** button (lower left hand corner of window) and NAVIGATE to the REPORTS folder that contains the Character List you EXPORTED earlier.

Click **OPEN**. ScriptE will then import your Character List. You are now ready to import your script.

ScriptE Multi-Unit Tutorial

^^ new graphic ^^^



* Remember - If you have already entered characters for this production, you cannot import another character list so the menu will be disabled. But if you forgot someone, don't worry, just go ahead and import your script, then reshuffle your character numbers as necessary.

Importing Script/Script Revisions

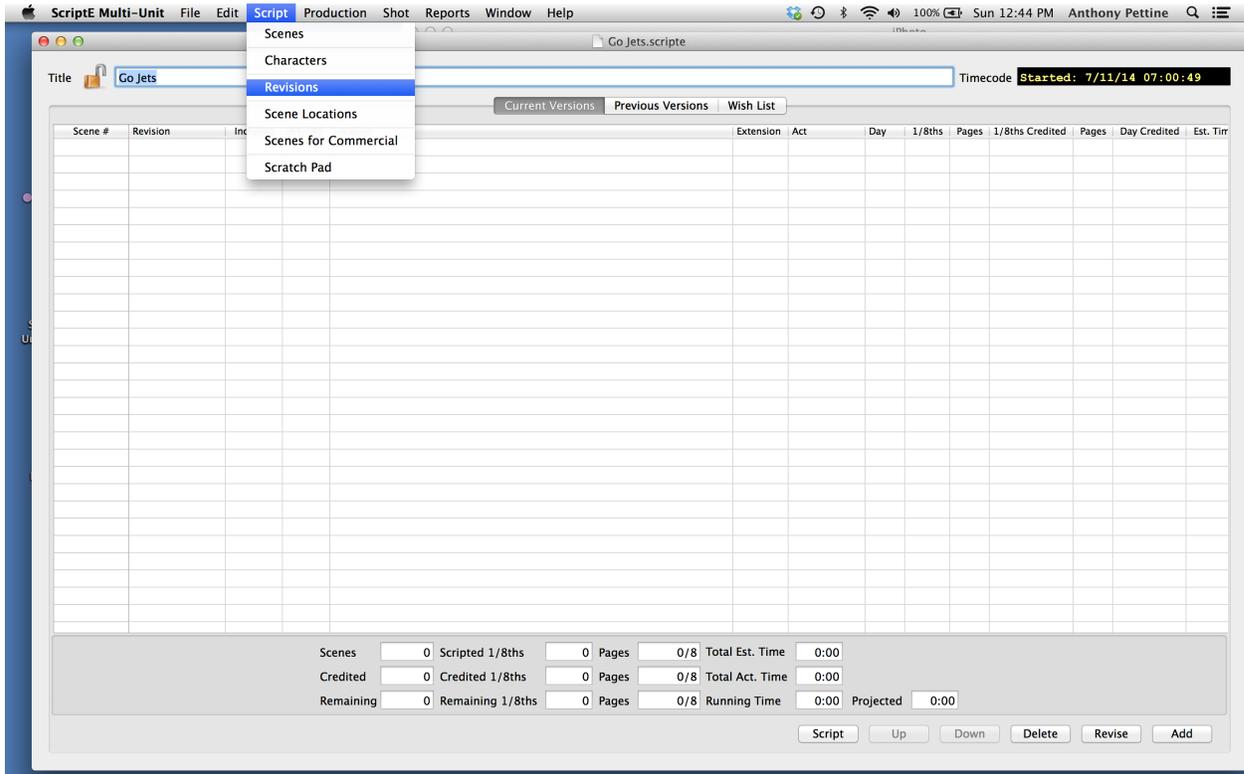
The next step is to import a script. Remember you aren't just swapping out different colored pages as you load in the drafts you are receiving from production. ScriptE is sorting through each revision, parsing out important information for your breakdown and saving you hours of redundant, largely wasted work.

As subsequent revisions are published (for example blue revision, pink revision, etc.) you don't have to start all your breakdown work over again. You simply name a new revision, import the revision, and breakdown the scenes that ScriptE indicated have been re-written.

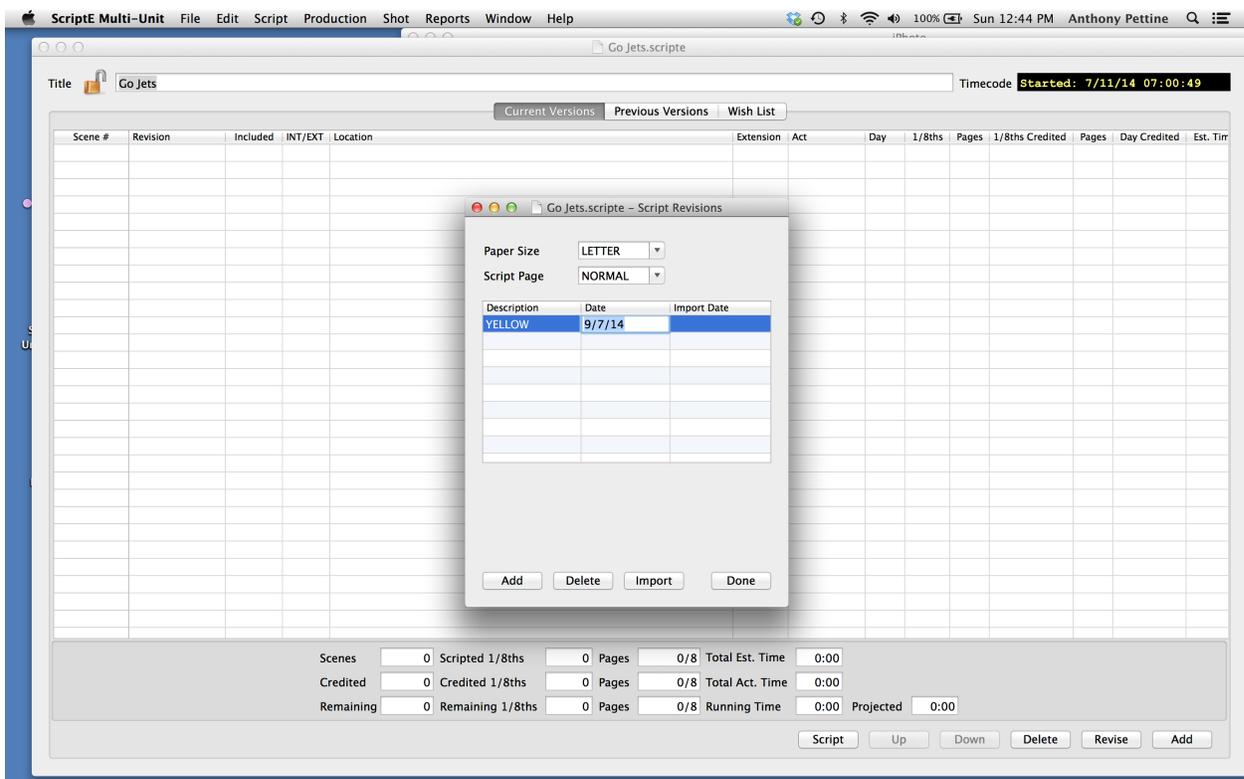
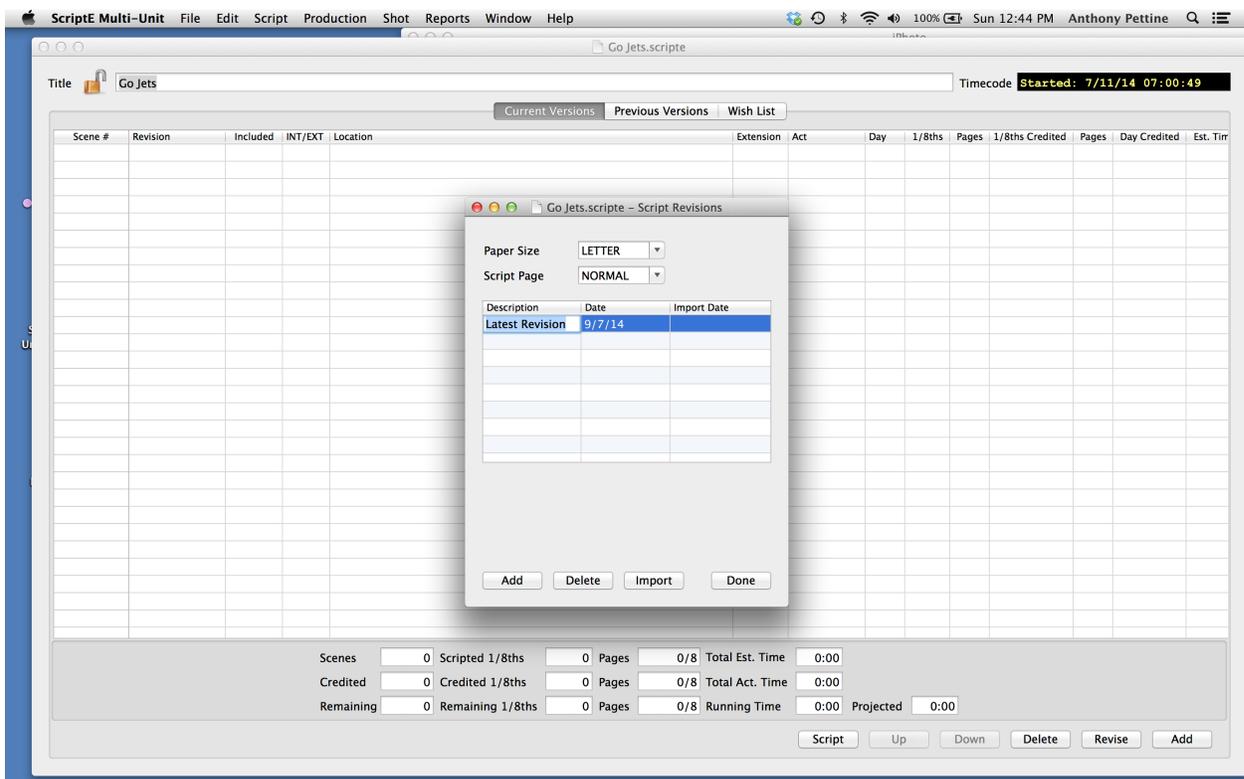
ScriptE Multi-Unit Tutorial

The process of script importation is largely the same whether you are importing the initial revision, or one of the subsequent re-writes (or COLORED PAGES).

- From the **Script Pull Down Menu** - select **Revisions**



- Click the Add Button in the lower left hand corner of the window.
- A new entry will appear the Script Revisions list reading: **Latest Revision** and the current date will appear in the **Date Window** (this date refers to the published date of the revision.)
- Overwrite **Latest Revision** with the name of the published name of the revision. (For example: YELLOW)
- Overwrite the **Date** with the publication date of the draft in question (usually found on the title page of the script).



ScriptE Multi-Unit Tutorial

Import a Script - what happens and how do I do it?

ScriptE will accept properly formatted scripts directly from Final Draft version 8&9 or, with some alteration from Screenwriter and MS Word.

Can I import a .pdf?

No.

Script Files with the extension ".pdf" are not importable - a .pdf is an un-editable picture of a script ready for printing it is not a digital script. If you don't tell them otherwise, production will usually send a .pdf of the script. But a .pdf is not the file format you need.

How do I get the right format Script?

Hundreds of productions around the world are using ScriptE and experienced Script Coordinators and Producers will understand why you need a script in the script-writing software where the script was created.

There are always work arounds but it is best to simply request the appropriate format script from your Producers or the show's Script Coordinator.

Try something like this.. "Please send me the locked Final Draft Script in Final Draft version 8 or 9?"

Final Draft 8&9 (extension .fdx)

ScriptE will directly accept for import Final Draft 8&9 scripts with the extension ".fdx" So, as long as production sends you the script in the proper format, you should be able to import it without opening the script in Final Draft.

The only preparation necessary for Final Draft 8&9 scripts is:

- **Pages (and "a" pages) are Locked**
- **Script has scene numbers.**

Screenwriter (extension .mmsw)

ScriptE Multi-Unit Tutorial

ScriptE will also import Screenwriter scripts that have been converted into the AVID EDITOR FORMAT. This conversion process is fully explained below.

What happens during importation?

There is a wealth of information encoded into your script - formatting cues in the script file tell us things like:

- **Character Names**
- **Scene Headings**
- **Location information**
- **Day Night Information**
- **Page Count (1/8ths of pages)**
- **Element Types for Dialog, Action, Transition, etc.**
- **What's new in the BLUE PAGES, PINK PAGES, etc.**

Computer programmers call this stuff "meta-data" (more simply data about data). It is ScriptE's ability to understand and sort this meta-data that allows you to do in seconds what used to take hours.

During importation of each draft, ScriptE parses out this crucial "meta-data" (Scene headings, Character Names, 1/8th of pages, location information, etc.) and creates with it the database on which your ScriptE file is built.

In other words, ScriptE does the boring stuff (determines your scene headings, calculates 1/8ths of pages, Act Breaks, identifies the speaking characters, etc.) and saves you a ton of time.

As you import your next revision, ScriptE will compare the new version with the old and move any changed scenes to a "Previous Version" level of the data base, at the same time replacing them with the new version. If the current version has already been shot, you will be notified that the scene has changed so you can note it during shooting. So as you break down revisions, you'll know what's changed and what's stayed the same.

ScriptE Multi-Unit Tutorial

Prepare the Script

When ScriptE was released, back in 2007, all scripts needed some preparation prior to importation into ScriptE; but with the release of Final Draft 8 and now Final Draft 9, this process has become much simpler. If a script has been properly locked, and the scenes have been numbered within Final Draft 8 or 9, you no longer need to do anything to prepare it for importation.

Technically you no longer even need to have Final Draft on your computer for ScriptE to work. However, we highly recommend that you purchase Final Draft 9 in order to help streamline this process and correct the errors of others.

Both Final Draft 8 and 9 allow users to open older versions (final draft 5,6, and 7). So even if production sends you the script from a previous version of Final Draft, you can still open the file in Final Draft 8 or 9; then lock and save it as a .fdx file - (.fdx is the extension of final draft 8 and 9).

We recommend learning as much as you can about both Final Draft and Screenwriter. Understanding these softwares will greatly increase your effectiveness as a Digital Script Supervisor.

Prepare Script - Final Draft 8 or 9 (extension .fdx)

Properly formatted Final Draft 8 and 9 scripts are directly importable into ScriptE. ScriptE is looking for two main things when it imports a Final Draft 8 or 9 script:

- **Are the Pages and "a Pages" Locked?**
- **Does this script have scene numbers?**

If these criteria are met, ScriptE will import your script.

That said, it is not unheard of for other mis-formatting issues to arise. Things that can quickly be addressed if you have a working copy of the host screenwriting software (Final Draft or Screenwriter) on your laptop.

Checking for Proper Formatting in Final Draft 8 or 9

If you have Final Draft 8 or 9 on your laptop and have a .fdx copy of ScriptE, you can open your script file in Final Draft and check the formatting. Remember ScriptE is looking for **Scene Numbers and Locked Pages**.

ScriptE Multi-Unit Tutorial

Locking Pages:

- 1) open the script in Final Draft 8 or 9
- 2) click the **Production** menu then select **Lock Pages**
- 3) If the **Lock Pages** menu reads "Lock A Pages" - Woo Hoo! this means that production has already locked the pages - skip to step #4.
- 4) Repeat the process by clicking the **Lock A Pages** menu. * note Final Draft will always allow you the option to "Lock A Pages" but you only need to do this once.
- 5) Then save the script file and close Final Draft. This will create a file with the extension ".fdx". *Workflow reminder - remember to save your locked script to the **Script Subfolder of your Work Folder**.

Prepare the Script in Screenwriter (extension .mmsw)

MAC USERS NOTE * due to errors in the AVID output of MAC version of Screenwriter, we highly recommend that users have scripts converted on the PC version of Screenwriter before importation. If you don't have access to a PC version of Screenwriter, ScriptE Select customers may email scripts to techsupport@scriptesystems.com for conversion to the AVID script based editing format.

PC USERS - Converting a script to the AVID SCRIPT based editing format is very similar to the conversion method of Final Draft 7 scripts.

- 1) Open your MMSW Script ON A PC or MAC RUNNING MMSW
- 2) From the **FORMAT** menu select **HEADER** and then replace everything in the header with: PAGE#ENDPAGE
- 3) Be sure to select "Every Page" in the "Print Headers On..." section and "Flush Left" in the "Align Header/Footers" section.
- 4) Click the OK button to save the changes.
- 5) Click the **Production** menu then **Remove then Current Revision Marks**.

ScriptE Multi-Unit Tutorial

- 6) Click the View menu then Collapse All Hideable Elements (this hides all the writer comments that can sometimes be included along with the script).
- 7) SAVE
- 8) Click the File menu then Export to... then Avid Editor Format (.txt)
- 9) Select the location for the txt file and click Save.

This file can now be emailed or transported via USB drive to the ScriptE for importation.

You are now ready to IMPORT THE SCRIPT

Prepare the Script in Final Draft 7 (extension .fdr)

- * Note - most productions should now be working with the most current version of Final Draft - Final Draft 9. The below instruction are only for those users who are importing a script generated in Final Draft 7 and who do not themselves have access to a copy of Final Draft 8.
- * Remember as long as a script was generated in Final Draft 8 and has the extension .fdx and the "pages" and "a pages" have been locked, you do not need to open and adjust the script in anyway. Also, if you have access to a copy of Final Draft 8, all you need to do is open the script, "lock the pages" and "a pages", and save. So if, and only if, both you and your production are still using Final Draft 7, follow the below instructions:

FINAL DRAFT 7 ONLY - In order for ScriptE to be able to identify each page during the import, you must modify the header in the script.

- 1) Open the script's header. Left of any other text that is already in the header, type "PAGE#" then click the **Page** button so the field "[Page #]" immediately follows PAGE# with no spaces. Then type ENDPAGE so it immediately follows the page field with no spaces. If there is too much text in the header for everything to fit on one line, you can remove any of the text that is there. ScriptE is only looking for PAGE#[Page #]ENDPAGE. Once this is done, close the header.

ScriptE Multi-Unit Tutorial

- 2) Make sure the view of the script is set to 100%. Click the **View** menu, then the **Zoom** menu, then **100%**.
- 3) Click the **File Save As** menu under the **File** menu. When the save panel opens, select "Avid Script-Based Editing" from the "Format" pick list, select the folder where the file should be saved and click the **Save** button. This will create a file with the extension ".txt".

Import the Script

You are now ready to import the script. Here's how:

- 1) from the SCRIPT PULL DOWN MENU select REVISIONS
- 2) hit ADD
- 3) highlight the NEW REVE revision (*note the default name is LATEST REVISION you should change that to PRODUCTION, BLUE, PINK, etc. (whatever the draft you receive is named)
- 4) select the version in the Script Revisions list "PRODUCTION" is the draft we are using for this example.
- 5) then click the **Import** button.

Select the file you just saved. Final Draft 8&9 version scripts will have an extension of ".fdx" while Final Draft 7 and Screenwriter Scripts that have been properly converted for importation will have the extension ".txt".

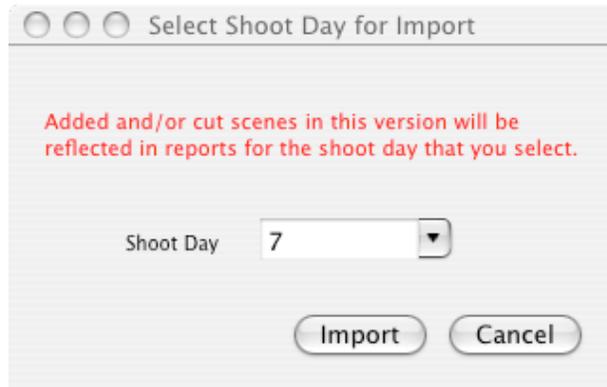
After selecting the script file, click the **Open** button.

ScriptE will then parse through the script, pulling out character, location, page count, scene heading information, etc. As revisions are published, simply duplicate this procedure creating, naming and importing each revision as you receive it.

Importing Script Once shooting has begun

If shooting has begun, ScriptE will prompt you to select the shoot day to which this revision applies. When scenes are added or cut in a revision, the shoot day on which they are added or cut is recorded. The added and cut scenes will then be counted as such on the Daily Progress Report for the selected day. If shooting hasn't yet begun, importation will begin.

ScriptE Multi-Unit Tutorial



Select the day in the drop-down pick list and click the **Import** button. To cancel the import, click the **Cancel** button.

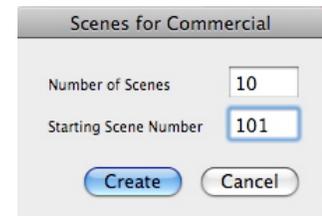
ScriptE will import and break down the script into scenes then let you know when the import has completed by displaying the scene list.

Scenes for Commercials

Often times the script for a commercial was not written in Final Draft nor does it conform to standard screenplay formatting. So, there will be no way to import the script.

ScriptE provides a way for you to generate as many generic scenes as needed which you can then modify manually by entering a location and script text.

To generate a number of scenes, click the **Script Pull Down Menu** then the **Scenes for Commercial** menu. From the pop up window you can select the number of scenes you need and a starting scene number. Then click the **Create** button.



You can create additional scenes later if needed.

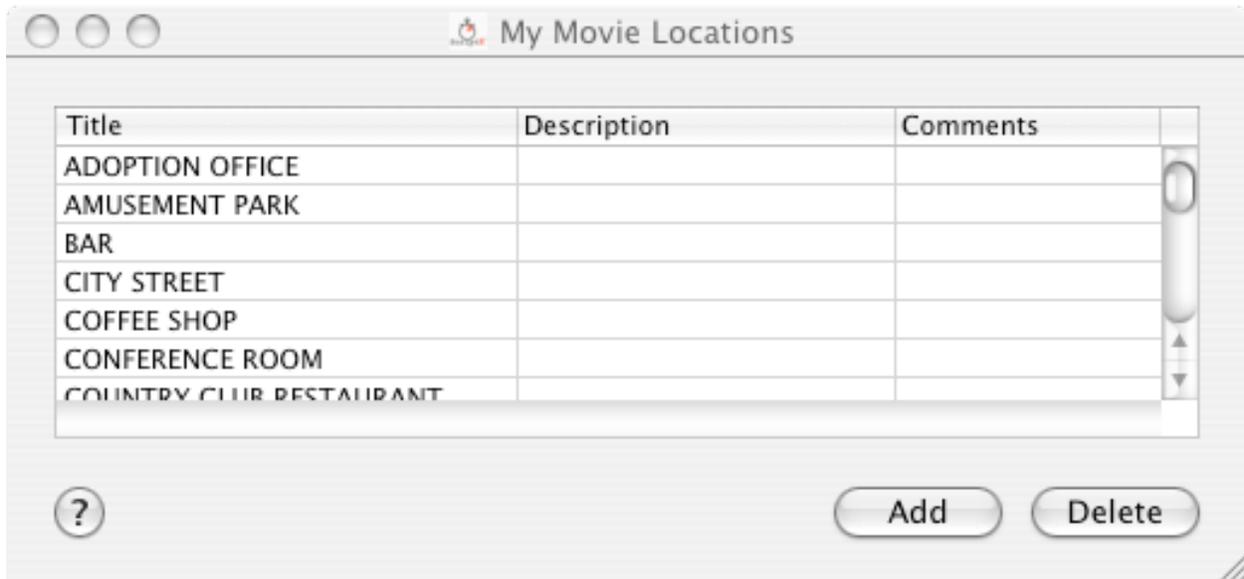
Many commercial Users don't bother to fill in too much script detail in the new scenes, but ScriptE does allow you to create full scenes with scene headings, page numbers, Action and Dialog - actually type in your script.

The benefit of this is you can provide production with a beautiful lined script that looks like a movie script - and what commercial director doesn't long to be a feature film director?

ScriptE Multi-Unit Tutorial

Scene Locations List

As the script is imported, ScriptE creates a list of all the locations that were found in the scene headings. View the list by clicking the **Scene Locations** menu under the **Script** menu.



If a location is changed in this list, all scenes at that location will be changed automatically. This can be used if, during production, a particular location is unavailable and those scenes will be shot at a different location. For example, if the scenes at the amusement park are going to have to be shot at a carnival, change amusement park to carnival and all of the scenes at that location, will be changed.

Description and Comments?

The Description and Comments fields are there for you to use as you see fit. Most Users just leave them blank and these notes don't show up in any of the reports. But you could make notes for other Script Supervisors working on your show or even for yourself here.

Scene Window 1 of 3 data entry windows

In the introduction section, we outlined how ScriptE Users enter data into **Three Windows: Scene (with detailed scene windows), Shoot Day, and Shot Window.**

ScriptE Multi-Unit Tutorial

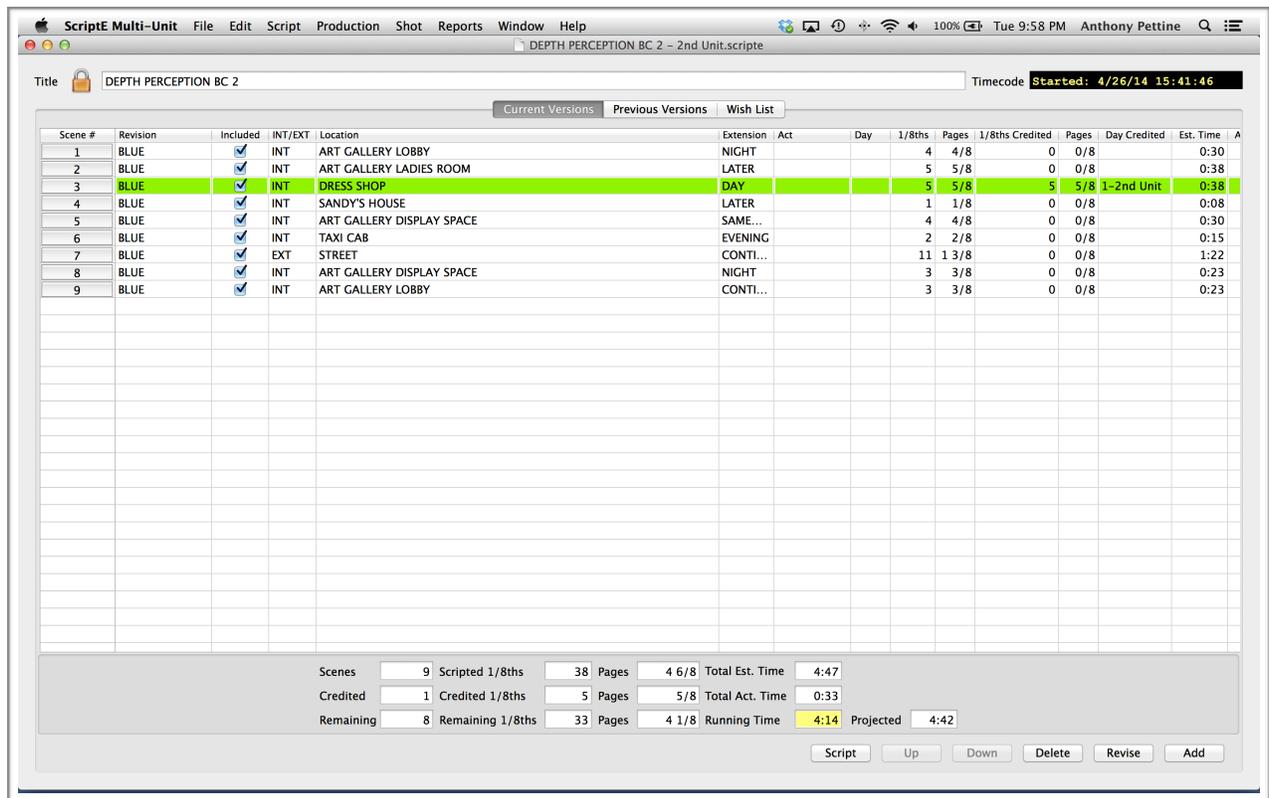
Let's take a look at the first of these three windows - **The Scene Window**. This is the window where you enter your breakdown information and create your short and long form breakdowns.

Once you've imported your script or opened a File, ScriptE will automatically open up the **Scene Window**. Many of these fields will automatically be filled during importation. Others will be filled in as you break down your script.

ScriptE is designed for top to bottom, left to right use. So let's examine our Scene Window the same way.

- **Title Bar** - window shows the project title and that the project title has been locked. (*titles can be changed by first unlocking this window)
- **Timecode window** - shows when timecode was captured
- **Three tabs: Current Versions, Previous Versions and Wish List**
Current Version is the tab which you should have active unless you are reverting to an older version of a scene (**Previous Versions**) or creating an un-numbered scene as a place holder for one of the Director's desired added scenes (**Wish List**). Both reverting to a Previous Version and adding a Wish List scene are advanced user functions. More about those later. For now, let's stay in the **Current Versions**.
- **Scene # Button** - this is a column of buttons represent each scene number in your script. You can click these buttons to open a detailed breakdown window of your scenes.
- **Revision Column** - a list of the most recent revision of each scene. The example script below is entirely comprised of scenes from the BLUE revision. As you import new revisions, it is very helpful to use this column to see which scenes have changed in your most recent import and now must be re-broken down.
- **Included check box** - this is an advanced user function. In a nutshell, unchecking one of these boxes will omit your scene. Omitted scenes will show up as orange. Re-checking the empty box - will re-include the scene. When importing a script revision with OMITTED or added scenes, this process will happen automatically.
- **INT/EXT Column** - The Interior or Exterior designation as written in the scene heading of the script.

ScriptE Multi-Unit Tutorial



- **Location Column** - The Location as written in the scene heading of the script.
- **Extension Column** - Generally Day/Night designations as written in the scene heading of the script.
- **Act** - Generally used in television to indicated dramatic units between commercial breaks. Either entered automatically during importation or manually by ScriptE User. The act for each scene should show in the "Act" column. * If for whatever reason, importation leaves blank or mis-fills in the "Act" window, Users can simply over-write the field with the correct Act Information. With your "Act" field filled in, ScriptE will automatically calculate Sub-Total page counts and timings in all breakdown and timing reports.
- **Day** - this column will contain the continuity day (D1, D2, N1, N2, fbD1, etc.) that the ScriptE User will determine in the detailed Scene Windows during the breakdown process.
- **1/8ths** - this column contains the page count of the scene. Yes this number can be over-written but we highly recommend using these page counts as they are very accurate. Using this

ScriptE Multi-Unit Tutorial

page count will also save you a ton of time as you add revisions.

- **Day Credited** - will be filled in automatically when the ScriptE User credits the scene during production, generally scenes are credited in the Shoot Day Window.
- **Estimated Time** - A place-holder timing will be automatically filled during importation. This number is based on a page per minute shooting average and you should be overwrite this value in the detailed Scene Window as you do your timing.
- **ART - Actual Running Time** - will be filled in automatically when the you credit the scene during production, generally scenes are credited in the Shoot Day Window.
- **VARIANCE** - this is the difference between your Estimated Running Time and the Actual Running Time you credited.

In ScriptE Multi-Unit the **Scene Window** is always open. If you try to dismiss it, you will be asked: "Are you sure you want to close the project?"

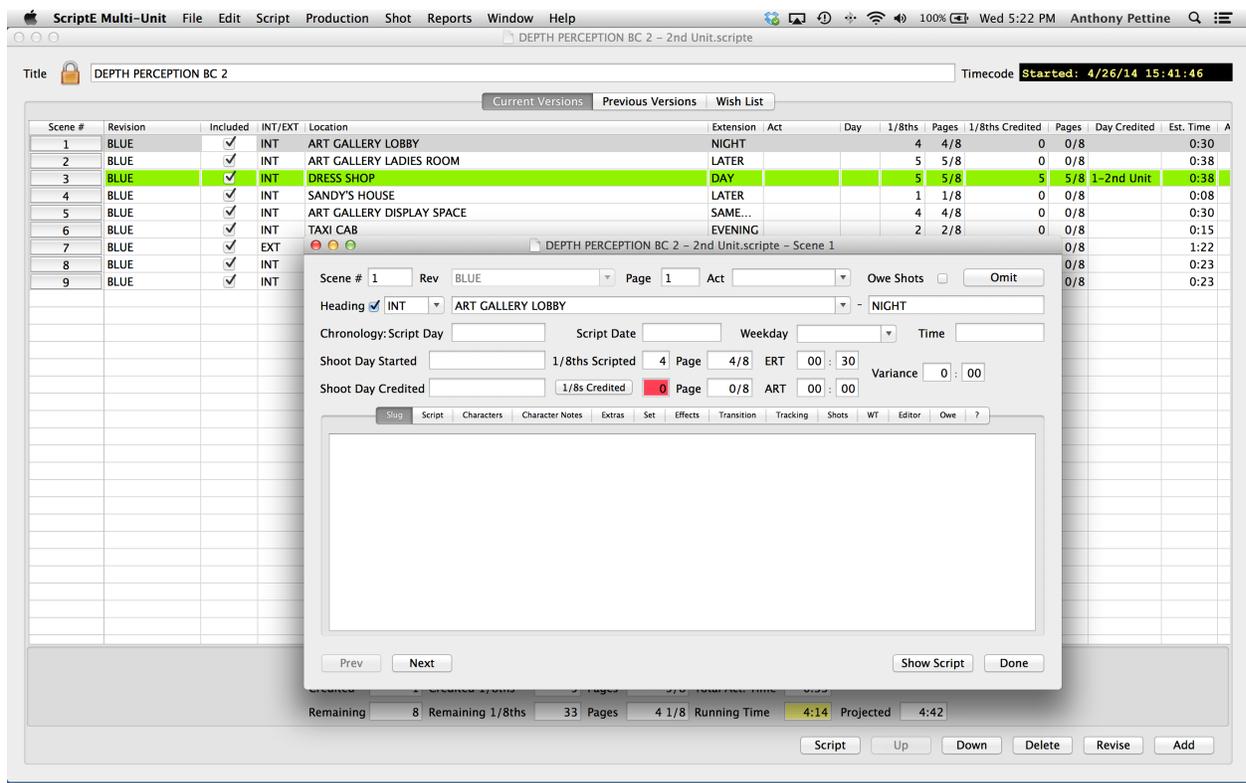
If you find yourself in one of ScriptE's other Windows, use the **Windows pull down menu** to search for and select the SCRIPTE FILE name window and click it. This will bring your SCENE WINDOW to the front of the other windows.

Breaking Down your Script in the Scene Window

Now let's open a detailed scene window and begin our breakdown.

Open a Detailed Scene Window - begin breakdown

Click the Scene number button (left most column) or double click on any of the fixed fields for scene 1, and you will open up a **Detailed Scene Window**.



You'll notice that much of the work has already been done for you during the importation process.

In fact, during the breakdown process you'll only need to fill information in the Chronology Line (3rd Line); enter your timing into the ERT window; and then fill in the Slug, Characters, Character Notes, Extras, Set, Effects, Transitions, and Tracking tabs.

Look at the Detailed Scene Window - Line by Line.

During importation, ScriptE parsed through your script and filled in many of the fields in the detailed window and others are left blank for later use.

Again following the top to bottom left to right ScriptE rule, let's take a detailed look at the fields in the detailed shot window.

1st Line of Detailed Scene Window -

- **Scene#** - Automatically filled in during importation.
- **Rev** - The script you imported was the BLUE revision. ScriptE automatically attached the designation BLUE during importation based on the name you chose when you entered the revision.

ScriptE Multi-Unit Tutorial

- **Page** - Automatically filled in during importation this number represents the starting page of the scene.
- **Act** - Since this is a short film script and there are no defined Act Breaks, Act is left blank.
- **Owe Shots** - this box is blank - You would check this box to indicate that shots are owed for this scene. Checking this box will tell ScriptE to include the scene number along with the detailed owed shot notes you have entered for this scene in several of your reports. Users tend to use this feature as a reminder that even though the scene may be credited, there are still other shots needed for the edit. Be sure to indicate who requested the Owed Shots appearing in this list. **For example: scene 1 - owed insert of torn dress requested by director.**
- **OMIT (and INCLUDE) button** - Click this button to manually omit a scene. Once clicked the detailed scene window will turn orange and the **OMIT button will change to say INCLUDE.** Click the INCLUDE button and the scene will go back to white background and the button will revert to OMIT. * Note OMITTING and re-INCLUDING should happen automatically as part of the importation of revised drafts but it does sometimes become useful to have the ability to manually OMIT and re-INCLUDE scenes. Always note manual OMITs on the current shoot day's Progress Report. (via the notes section of the shoot day window.)

2nd Line of Detailed Scene Window -

- **HEADING** - ScriptE Automatically imports the scene heading information and fills it in for you.

3rd Line of Detailed Scene Window: Chronology Line -

- **Chronology** - This is where your work begins. As you read the script and begin making your breakdown, the information you enter here will automatically populate your long and short form breakdowns. Remember, you need not fill in all these fields but they are there if you'd like to use them.
 - **Script Day** - Story Continuity Day.
 - **Script Date** - Story Date. Some Users choose to leave this blank, others choose to always attach a real date to their Script Days. Remember, ScriptE is a smart

ScriptE Multi-Unit Tutorial

machine, it will remember the continuity date you attach to each Script Day and automatically fill this field in as you duplicated the Script Day in other scenes.

- **Weekday** - This will automatically be filled in when you enter the script date.
- **Time** - Story time of day.

4th and 5th Lines of Detailed Scene Window -

All the fields in these last two lines of the detailed shot window were filled in automatically by importation of a Revision or will soon be filled in automatically by crediting a scene in your shoot day window during shooting.

For the purpose of your breakdown/timing - You should **OVERWRITE the default ERT value** (created as a placeholder only, the ERT is calculated automatically based on a 1 minute per page ratio).

*Note - if you aren't being paid for a timing you may choose to leave the default value in place. You may also choose to not include timings in your reports preferences. More about that later.

Middle of the Detailed Scene Window - Fourteen Buttons

The fourteen tabs across the middle of the Detailed Scene Window all open a detailed breakdown section in the bottom half of the screen. Some of the sections will be accessed and filled in during the breakdown process and some during shooting. Much of the information in these sections will even be filled in automatically based on importation or data entry in other windows. Remember, ScriptE is designed to eliminate redundancy, so take your time as you learn this new system. If you do things correctly, we promise you ScriptE will save you so much time in the end.

- **Slug, Characters, Character Notes, Effects, Tracking, Transitions** - Will all be accessed during the breakdown process.
- **Editor and Owe Buttons** - will be accessed via the detailed Scene Window but during shooting.

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- **Script, Shots, and WT Buttons** - will be filled in automatically by either importation or work you do in other windows.

Lower Right Detailed Scene Window - SHOW SCRIPT & DONE

- **Show Script Button** - will open a new window containing the entire script.
- **Done Button** - will act like SAVE and dismiss the detailed Shot Window.

Breaking Down Your Script

Reading Your Script Within ScriptE 2 Ways

Now that we've had a look around the Detailed Scene Window, let's get started on your breakdown. The first step as always is reading your script. **You can open your script within ScriptE in one of 2 ways:**

- **Script Tab** (middle of detailed Script Window)- Click the 2nd Tab from the left in the Detailed Script Window and the script will appear. Please note that you can actually re-write (prior to shooting) and re-paginate script elements in this window. *Again this is advanced User functionality and shouldn't be entered into lightly. Opening Full Script

The screenshot displays the ScriptE Multi-Unit software interface. The main window shows a detailed scene window for 'ART GALLERY LOBBY' (Scene # 1, Rev BLUE, Page 1, Act 1). The scene heading is 'INT. ART GALLERY LOBBY' and the time is 'NIGHT'. The script text is as follows:

```
1 INT. ART GALLERY LOBBY - NIGHT
2
3 An opening reception. Guests mill around a buffet table,
4 nibbling, talking, drinking, everyone having a fine time.
5
6 SANDY MARCOS (40) drifts in from the street. Her designer
7 dress is torn, makeup smeared. A bandage wraps her arm.
8
9 BRIANA, the host, calls to Sandy from 20 feet away.
10
11 BRIANA
12 Where have you been?
13
14 Briana moves closer, and Sandy's appearance sinks in.
15
16 BRIANA
17 ...Where have you been Sandy?
18
19 SANDY
20 Should've stayed in the cab.
```

The interface also shows a table of scenes on the left and a summary of the script at the bottom. The summary table is as follows:

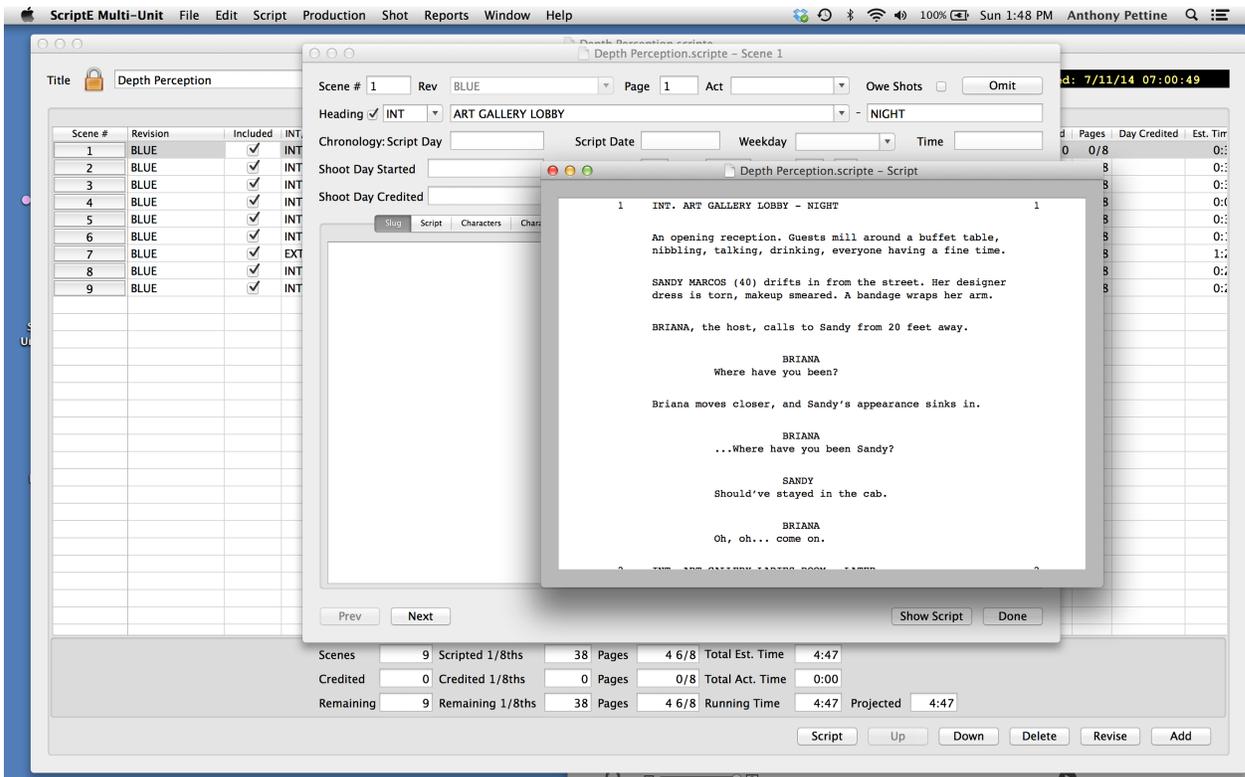
Scenes	Scripted 1/8ths	Pages	Total Est. Time
9	38	4 6/8	4:47

Credited	Credited 1/8ths	Pages	Total Act. Time
0	0	0/8	0:00

Remaining	Remaining 1/8ths	Pages	Running Time	Projected
9	38	4 6/8	4:47	4:47

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- **Show Script Button (bottom right)** - Click the Show Script Button on the bottom of the right hand side of the detailed scene window and you will open up a dedicated script window containing the full script. Most users use this window to read their script as they are doing the breakdown.



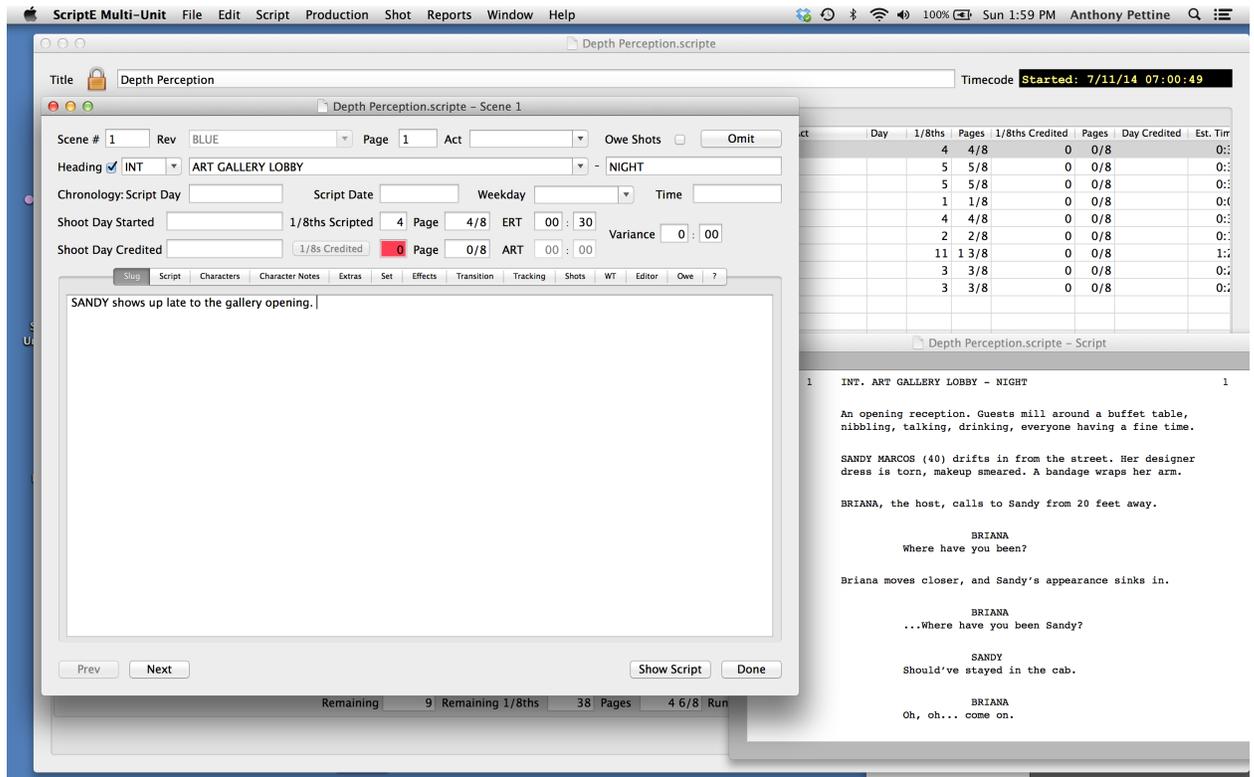
Creating Long and Short Form Breakdowns and Timings

Breaking down your first Script in ScriptE is usually where new users begin to understand the power of the database. As you read your script and fill in the various detailed sections, you quickly see just how much more efficient the process is with ScriptE.

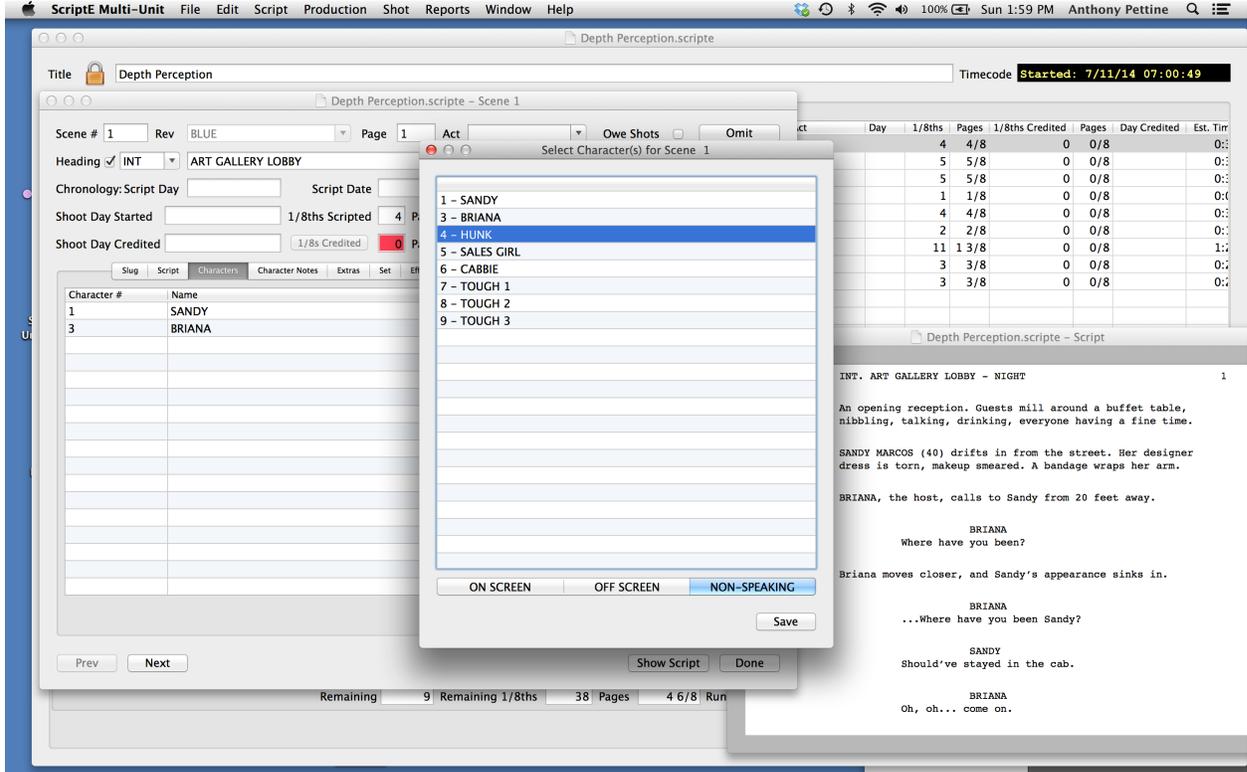
Remember top to bottom, left to right. Simply read your scene. Fill in your Chronology Line (3rd line in your detailed Scene Window). If you're also doing a timing, time the scene and overwrite the place-holder value in the ERT section with your timing. Then work your way through the buttons in the middle of the detailed scene window:

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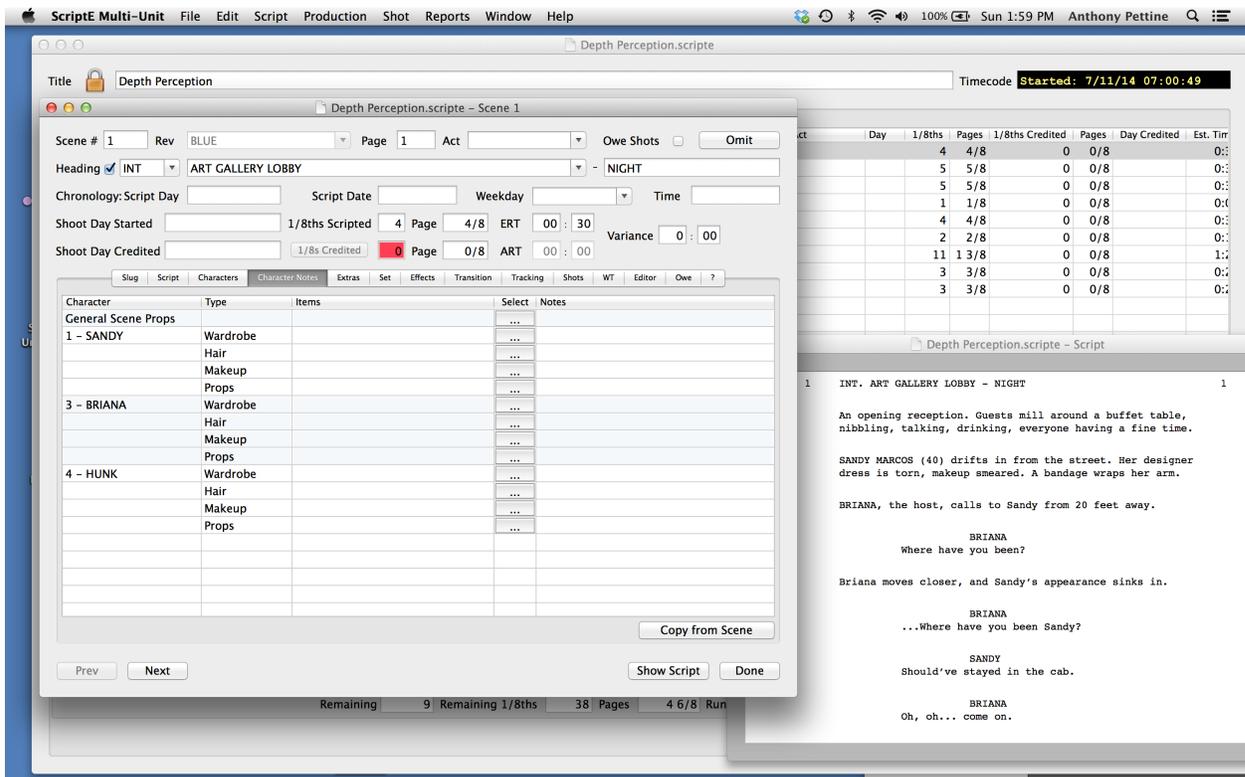
- **Slug:** Write your brief description of the action of the scene.



- **Characters:** Add any characters into your scene that ScriptE did not already add during importation. You'll notice ScriptE identified speaking Characters but left out the Non-Speaking Characters. As you enter in the **Non-Speaking** Characters be sure to select the proper character type: **SPEAKING, NON-SPEAKING or OFF SCREEN**. During importation of later revisions ScriptE will only know to save Non-Speaking Characters names and breakdown information if they are properly marked as Non-Speaking.

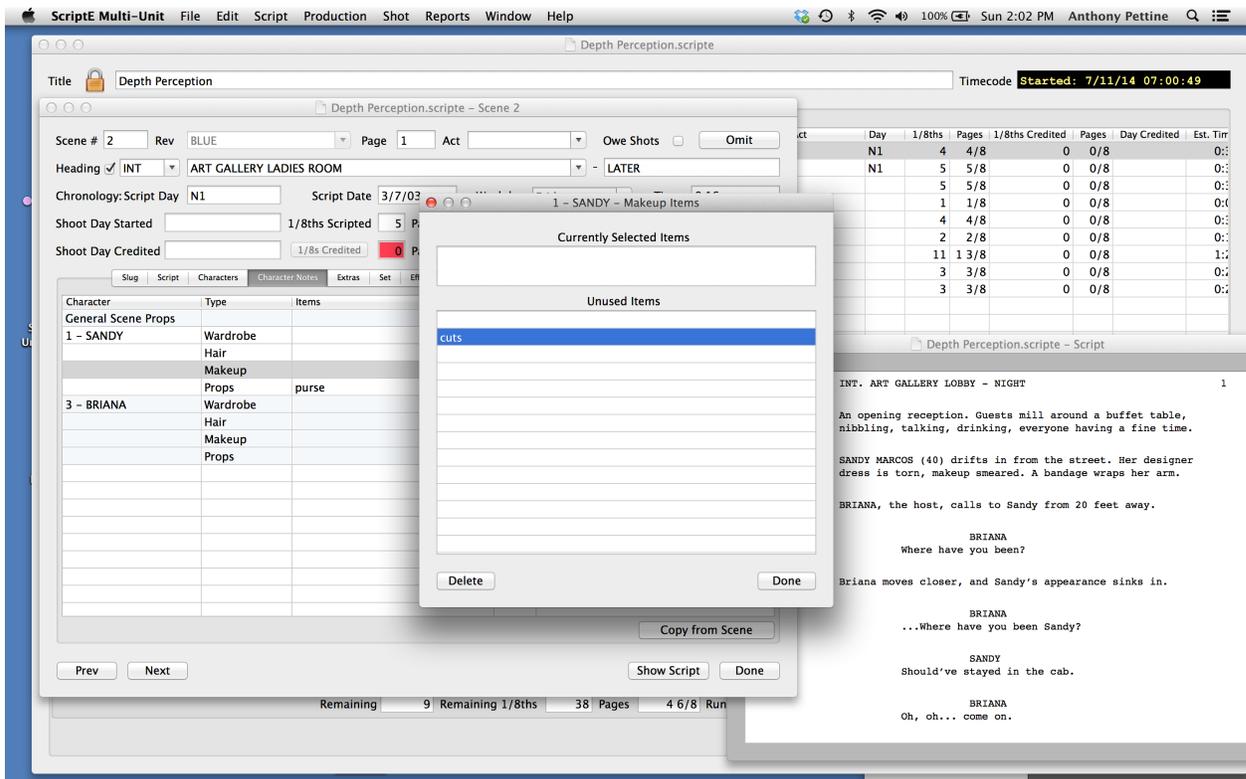


- Character Notes Tab. Each Speaking and Non-Speaking Character for the scene should be listed in this window. Subsections for Wardrobe, Hair, Makeup, and Props appear beside the name of each of these characters. As you add new items, simply separate



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them with a comma so ScriptE knows these are separate items. By attaching these items be they wardrobe, hair, make up or props, you are also creating a smart menu of items attached to each character.



Moving to the next scene you'll be able to call up this menu. Simply double click on items you'd like, add new items, and enter your notes.

- **Extras** - You can add notes about scripted Extras or you learn about from the AD's Extra Breakdown.
- **Set** - Use this section to add notes particular to a set. For example - there must be a grandfather clock in the lobby, as in the final scene of the third act our protagonist must find a gun there.
- **Transitions** - Really great directors understand that once scene cuts into another and that transition is important to consider, even plan out. You can use this section to add notes to remind yourself, your director and the crew of just how the transition from one scene to another is supposed to

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work. For example: leave enough time at end of scene for 30 second dissolve that the director is planning.

- **Tracking** - You can use this section for the really important notes, things for which you should be looking. For example: a black eye that is 1 week old at this point in the story; a heroine is not supposed to be wearing her wedding ring in this scene, etc.
- **Shots** - During the breakdown process, if you click the Shots button you find an empty window. It's not until shooting begins that the function of the button becomes apparent.

As the scene in question is included in shot windows (as you log and line this scene) all those slates and their corresponding camera information, lines, representative stills, etc. can all be seen and accessed from this button.

So when a director or producer asks you - "what's my coverage for scene 3?"

Simply:

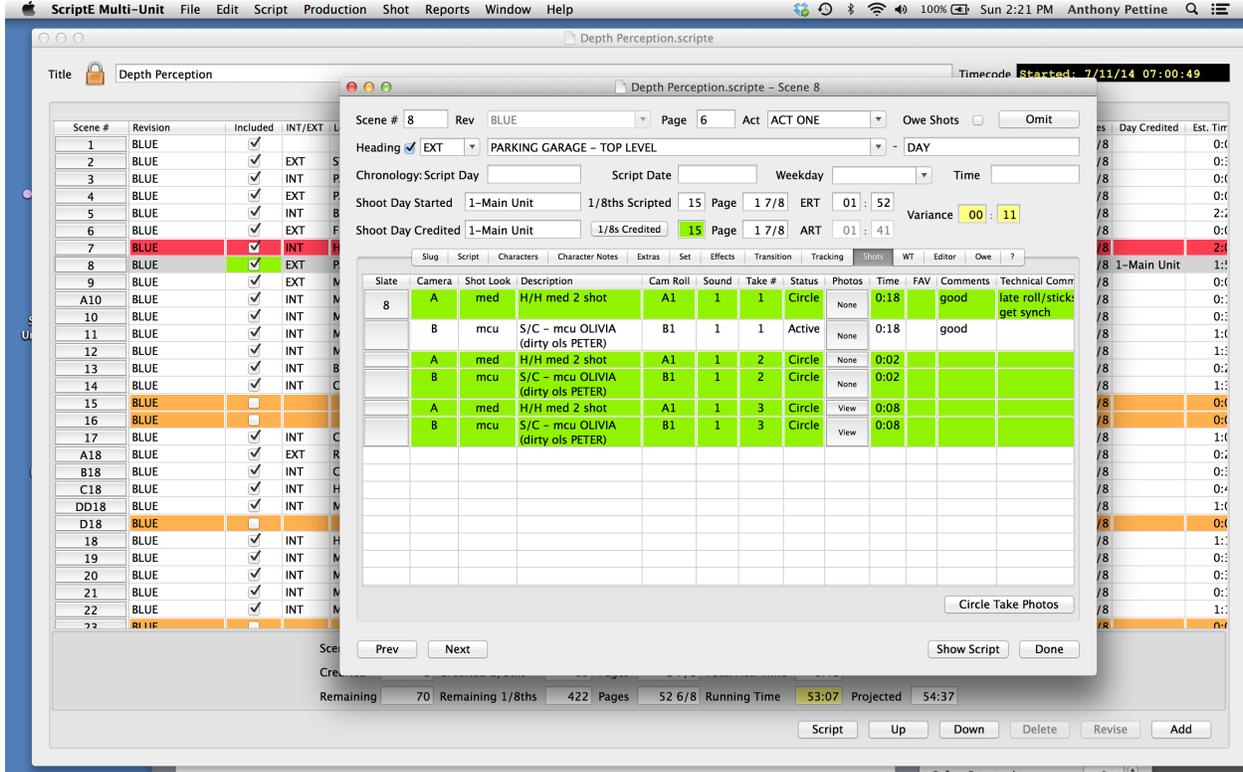
Open the Detailed Script window for scene 3 (Production Pull down menu - Script, then click on the scene number button for scene 3).

Click the Shots Button - and a list of all the coverage for the scene will appear.

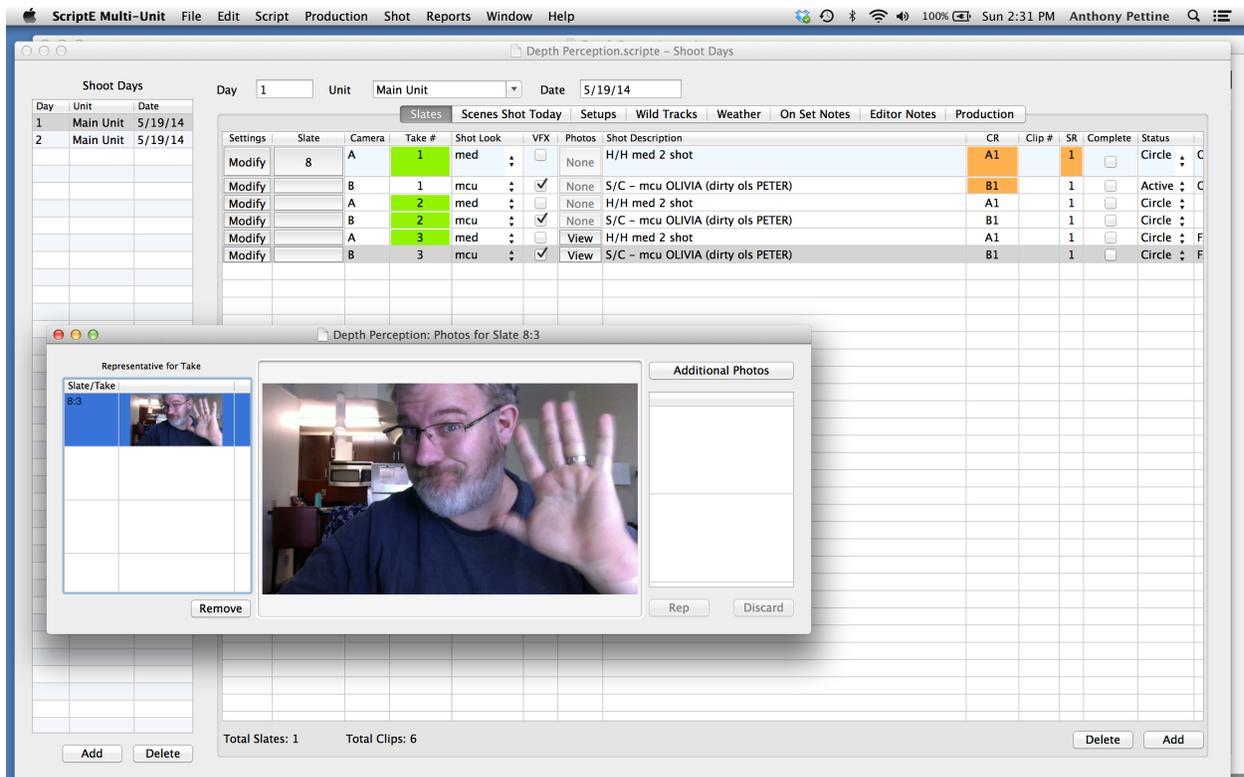
You can two finger scroll through the list of camera meta-data to the right.

Double-click on a slate in the list to open the shot in a Shot window.

Click the **Circle Take Photos** button to view the representative photos for all of the circle takes for this scene. When you capture photos in ScriptE or grab photos from an external source, you can identify one or more photos for each take to be the representative photos for the take.



Click the **Photos Button** for a take to view the photos that you captured for any given take, or click the Circle Take Photos to see representative stills from all the coverage for any given scene.



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- WT - This is a list of all wild tracks that have been recorded for this scene. Double-click a wild track in the list to open it in a Wild Track window.
- Editor Notes - Editor notes are included in the Editor's Log and Facing Page Reports.
- ? - The aptly named ? button opens a section where you can put all the questions that may arise about a particular scene as you are doing your breakdown. For example, "How can Billy give Sue that handgun in the car when we know he threw it into the Flux capacitor in scene 7?" A list of these questions will appear in scene order at the end of your long form break down report.

Timing, Long and Short Form Breakdown Report

You're now ready to preview and then distribute your Timing report, and Short and Long Form Breakdowns.

From your Reports pull down menu click on the desired report in the desired sort order (for the long and short form breakdowns, most users choose by scene # but you can also sort by Location, Script Day, Script Date, or Int/Ext Location)

The screenshot shows the ScriptE Multi-Unit software interface. The 'Reports' menu is open, displaying various report options. The 'Long Form Breakdown' and 'Short Form Breakdown' options are highlighted. The 'Short Form Breakdown' submenu is also open, showing options like 'By Scene #', 'By Location', 'By Script Day - Int/Ext - Location', 'By Script Date', and 'By Int/Ext - Location'. The main window displays a table with columns for Scene #, Revision, Included, INT/EXT, and Location. The table contains four rows of data for scenes 1 through 4. At the bottom of the window, there is a summary section with fields for Scenes, Scripted, Pages, Total Est. Time, Credited, Total Act. Time, Remaining, and Running Time. The 'Script' button is visible at the bottom right.

Scene #	Revision	Included	INT/EXT	Location
1	BLUE	<input checked="" type="checkbox"/>	INT	ART GALLERY L
2	BLUE	<input checked="" type="checkbox"/>	INT	ART GALLERY L
3	BLUE	<input checked="" type="checkbox"/>	INT	DRESS SHOP
4	BLUE	<input checked="" type="checkbox"/>	INT	SANDY'S HOUSE

Scenes: 9 Scripted 1/8ths: 38 Pages: 4 6/8 Total Est. Time: 4:53
Credited: 0 Credited 1/8ths: 0 Pages: 0/8 Total Act. Time: 0:00
Remaining: 9 Remaining 1/8ths: 38 Pages: 4 6/8 Running Time: 4:53 Projected: 4:53

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(Episodic TV Users) - If the scenes are designated by **acts** and you sort the report by the Scene #, each act will be separated in the report with a subtotal for each act as to the number of scenes in the act, the number of scripted pages, and the estimated running time.

Sending your Timing, Long and Short Form breakdowns

From the Reports pull down menu - click the desired report and configuration. Preview the form in .pdf Preview, and when satisfied, save the file as a .pdf to the reports subfolder of your Project folder.

Shooting - Shoot Day Window

Preproduction is complete. You've created and emailed off your timing, long and short form breakdowns.

Remember how we discussed the **3 data entry windows**? Creating your breakdown you spent all your time in the **Scene Window** and the **Detailed Scene Sections** you opened within that Scene Window.

Now that it's time to start shooting. You will spend your time working in the **Shoot Day Window** and various **Shot Windows**. ScriptE was designed to eliminate redundancy so don't worry about just what happens to every bit of data. Just remember that you can get anywhere in ScriptE from these 3 data entry windows.

So let's get started shooting. First we'll need to open a New Shoot Day Window. There are 2 ways to do so:

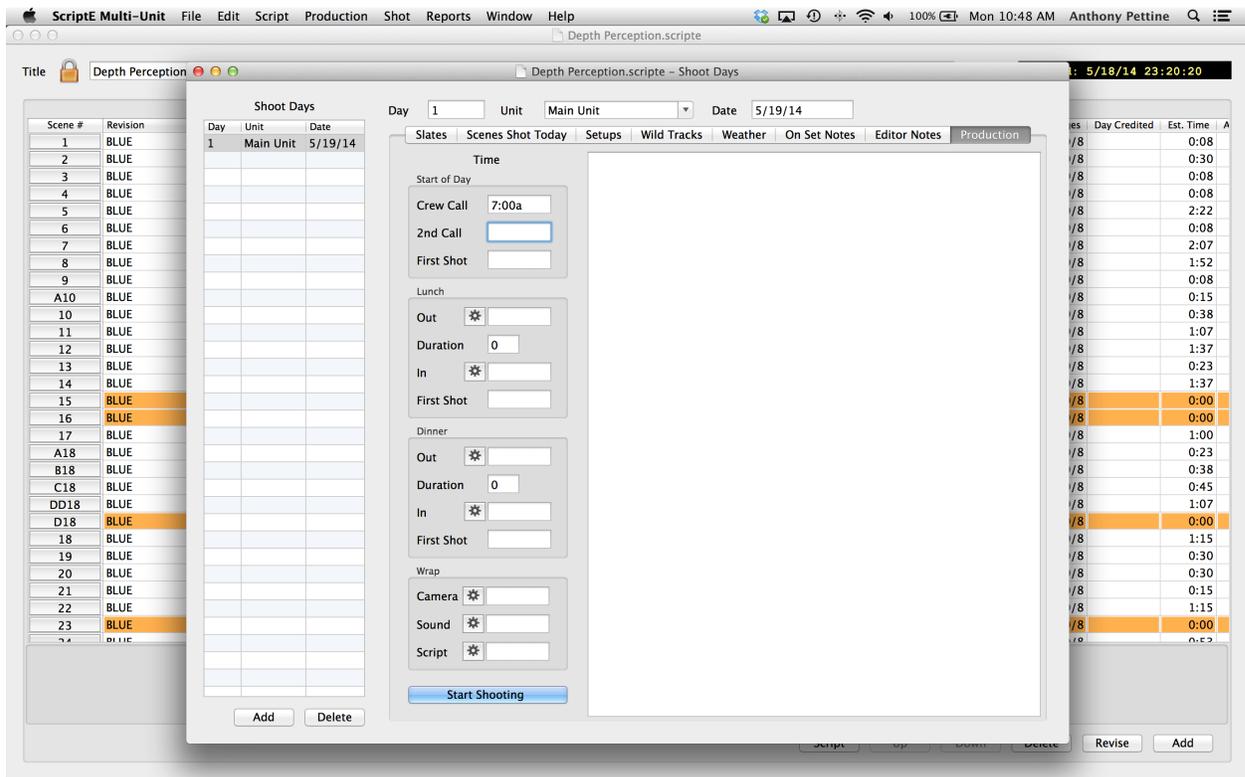
- **Method 1:** From the **Production pull down menu click New Shoot Day** and a new Shoot Day Window for a new Shoot Day will appear with the **Production Tab** highlighted. (we'll explore these tabs further in our tour of the shoot day window).
- **Method 2:** From the Production pull down menu **click Shoot Day Summary** and a menu of previously created shoot days will appear. Since we have just started shooting, click ADD and a new shoot day will appear with the Production tab highlighted.

Notice that the Shoot Day List is divided into 3 columns:

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- **Day** - shoot day 1, 2, 3, etc.
- **Unit** - Main, 2nd, Insert, Splinter, etc.
- **Date** - date the shoot begins

Since this computer created the file, this is the main unit Script Supervisor's computer, The unit will be identified as Main.



3) Now enter the Crew Call - there are two slots available. If there is only one crew call list it in the first spot.

4) click the **START SHOOTING** button (bottom left of the Shoot Day window)- this should automatically open a new **Shot Window**.

*Notice that your Shoot Day Window will stay open in the background just like your Scene Window does. You can easily Navigate between these windows via the Window pull down menu in ScriptE. We highly recommend leaving these windows open and not sliding them about the screen or minimizing them. ScriptE will remember how you like your windows set and put them back where you last left them.

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We're now ready to get started logging and lining in the shot window.

***Advanced User Note - about pre-production shoot days - More and more productions have started shooting scripted material on unofficial pre-production shoot days. If you find yourself confronted with this, we recommend dealing with the paperwork in one of two ways:**

***1) From a Main Unit file - Add a New Shoot Day and re-label your Pre-Production days in the Shoot Window day -1**

***2) use the Unit Manager to create a Pre-Production Unit and send yourself a Pre-Production Unit file. Still label your days -1, -2, etc.**

*** Warning** - it is a common mistake for new Users to mistakenly add extra shoot days or include slates on the wrong shoot day. As you are getting started, go slowly, read the warning messages and pay attention to where you are in ScriptE. Soon it will become 2nd nature, but until then, please take your time.

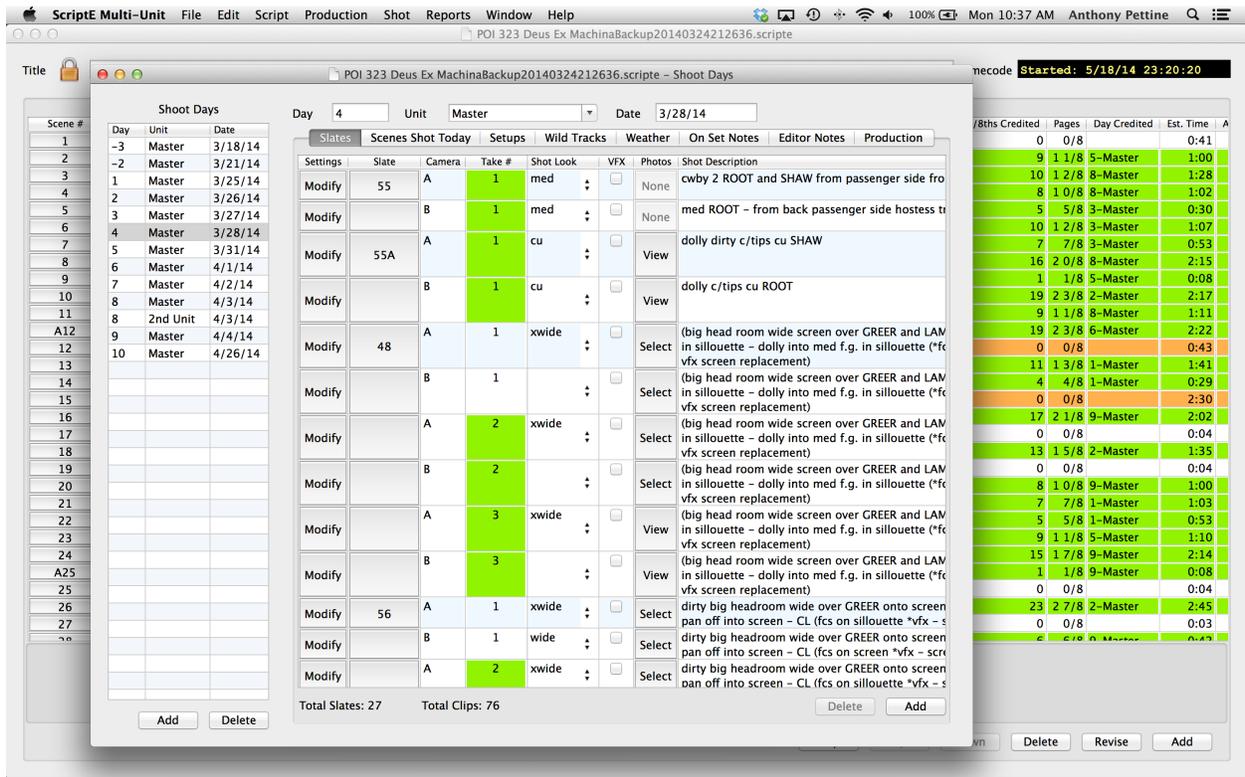
Shoot Day Window - A Brief Tour

***User note - if you'd like to skip the explanation of the shoot day window and get right to logging and lining, you can skip ahead to Logging and Lining Section)**

If you'd like to take a quick (top to bottom left to right) tour of the Shot Window, close the shot window (click the red dot in the upper left hand corner) and lets take a look at the various

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tabs available in the Shoot Day Window. (the shoot day window



will be discussed in even greater detail later in the manual.)

Shoot Day Summary - Left Margin

A Shoot Day Summary List appears along the left margin of the shoot day window. That Summary indicates the Shoot Day, Unit and Date. You'll notice that 2 units can now shoot on the same day - take a look at shoot day 8 - both Main and 2nd Unit shot on that shoot day.

Shoot Day, Unit and Date - Top of Shoot Day Window

Across the top of the shoot day window are the current Shoot Day, Unit and Date. The example above is open to Shoot Day 4, Main Unit, Shooting Date of 3/28/14.

*Be careful that you are entering your shots into the current shoot day. ScriptE will warn you if you are adding a shot to any other day than the most current. Please read the warnings.

Tabs across the top Shoot Day Window

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What follows is a brief (left to right) tour through the tabs at the top of the Shoot Day Window. For a more detailed examination of these sections, skip ahead to the **End of Shooting Day - Shoot Day Window Section**.

Slates Tab

This opens a list of all slates and takes for the day in the order they were shot. While you won't generally be entering shot descriptions in this window (most of your work will take place in the Shot Window) the Shoot Day Window open to the Slates Tab allows you to navigate quickly through your days work. We'll go over the Slates Tab of the Shoot Day Window in much greater detail later in the manual. (if you'd like to skip ahead - go to the section entitled: **End of Shooting Day - Shoot Day Window**.)

Scenes Shot Today Tab

This is where you will partially or fully credit scenes. Any scene covered by a line or opened in a Shot Window during the current shoot day will be listed in the **Scenes Shot Today Tab** of your **Shoot Day Window**.

Set Ups

A list of slates and their corresponding setups for the current shoot day.

Wild Tracks

This tab enables you to create Wild Track Shot and survey all the Wild Tracks recorded on a given shoot day.

Weather

Enter notes about the shoot day's weather and how story continuity is affected by that weather.

On Set Notes

A hidden section that does not appear in any reports

Editor Notes

Enter notes in this section that you'd like listed at the end of the Daily Editor's Report.

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Production Notes

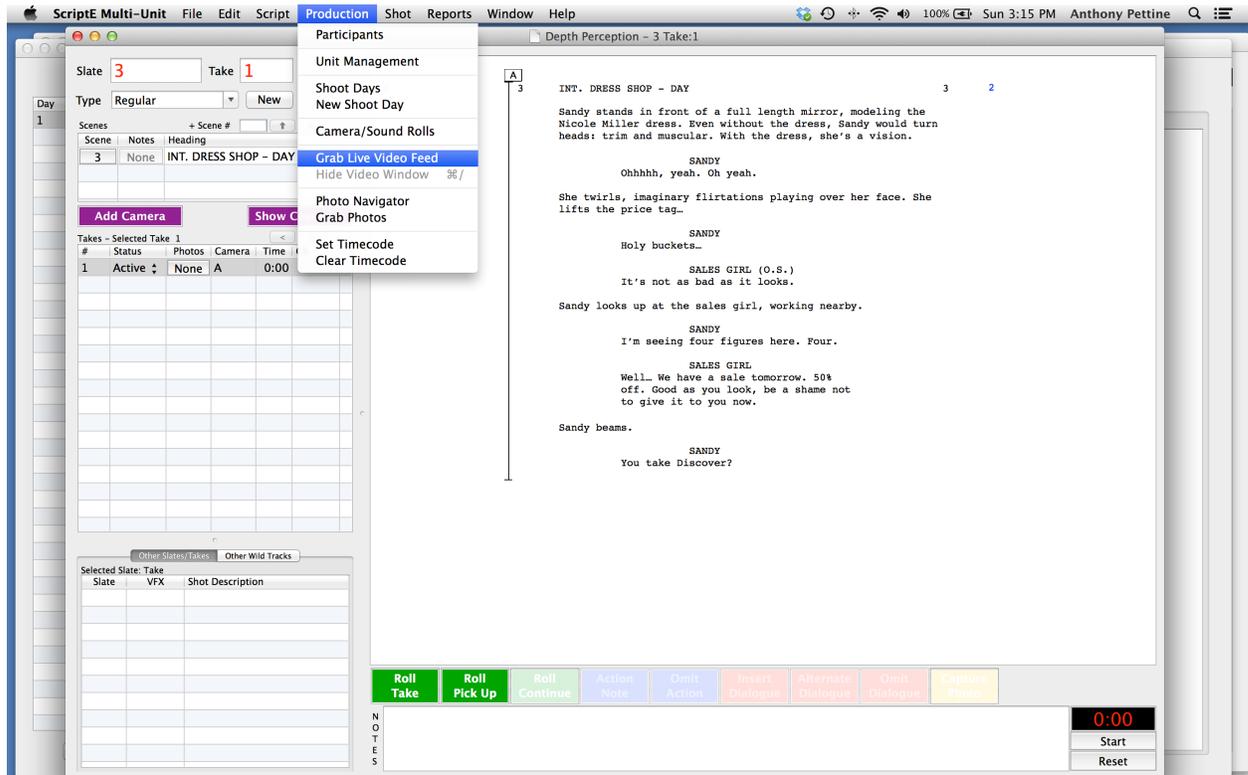
Enter notes you'd like to present to Production in this tab. All notes entered in this tab will appear at the bottom of the Daily Progress Report.

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Preparing Video & Timecode capture

Grab Live Video Feed -

To establish a video connection:



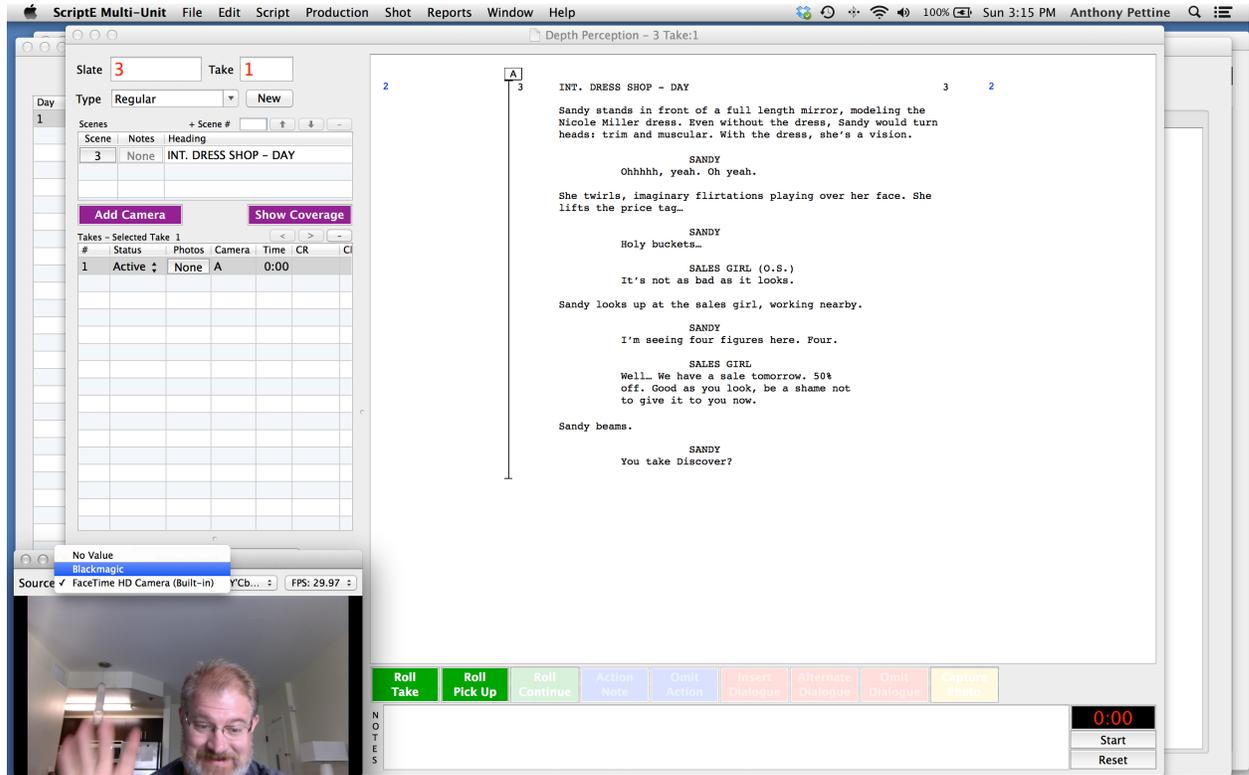
1) Plug in one your video capture device:

- **Hi-Def** - Black Magic Mini Recorder via Thunderbolt Cable.
- **Standard Def** - Canopus ADVC-55, Canopus ADVC-110 via Firewire cable. *Note this method will only work with a down-converted or standard definition signal.

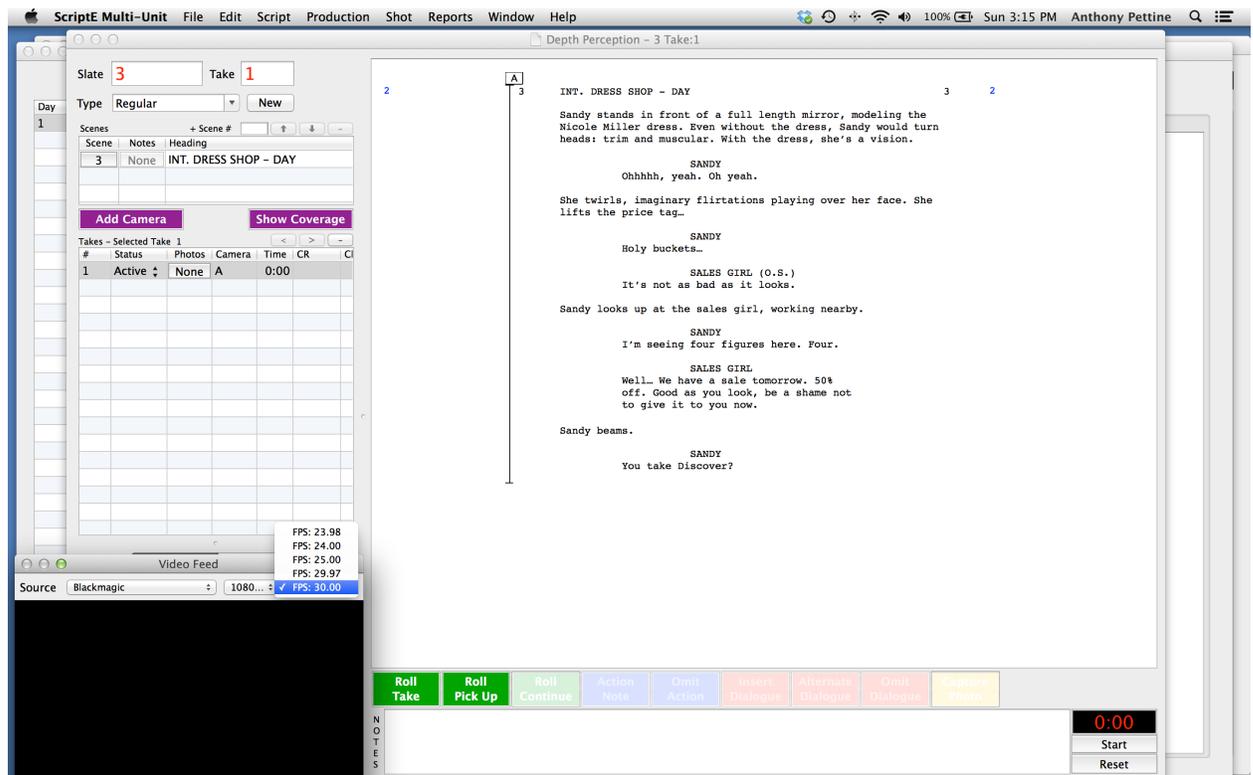
2) Click the **Grab Live Video Feed** menu under the **Production** menu. When you do you'll notice one of the greatest improvements to ScriptE Multi-Unit - an expandable, dedicated video window.
*Hot Key note - this window can be hidden by hitting "COMMAND /"

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Most likely you'll now be looking at yourself through the screen camera. Not to worry. Simply scroll through the available video sources and select your video capture device.



3) Then scroll through the various resolution types and select the correct resolution. (Consult your camera dept. for appropriate settings).



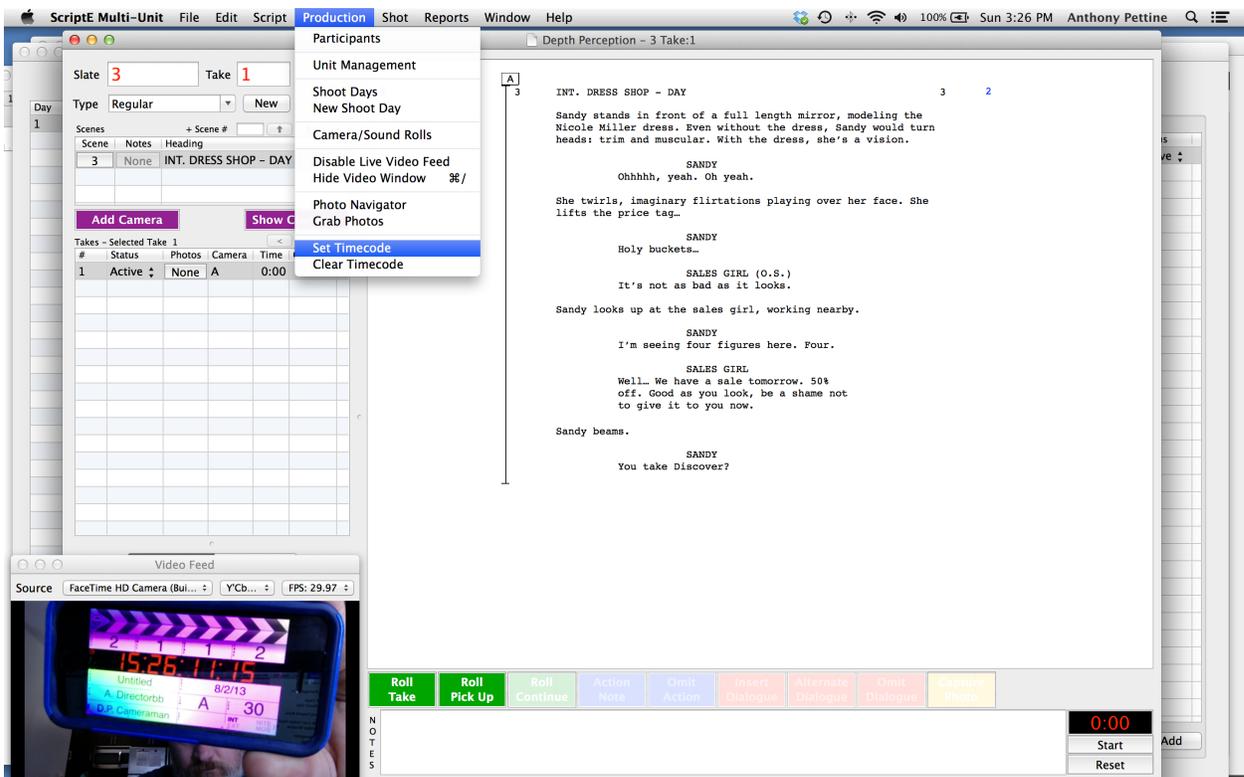
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4) Then scroll through the various frames per second and select the correct fps. (Consult your camera or sound dept. for appropriate settings).

Set Timecode

You no longer need a timecode cable to set ScriptE's Timecode Clock. Simply follow the steps above to **Grab a Live Video Feed**.

1) From the Production pull down menu select **Set Timecode**. A timecode window will open up.

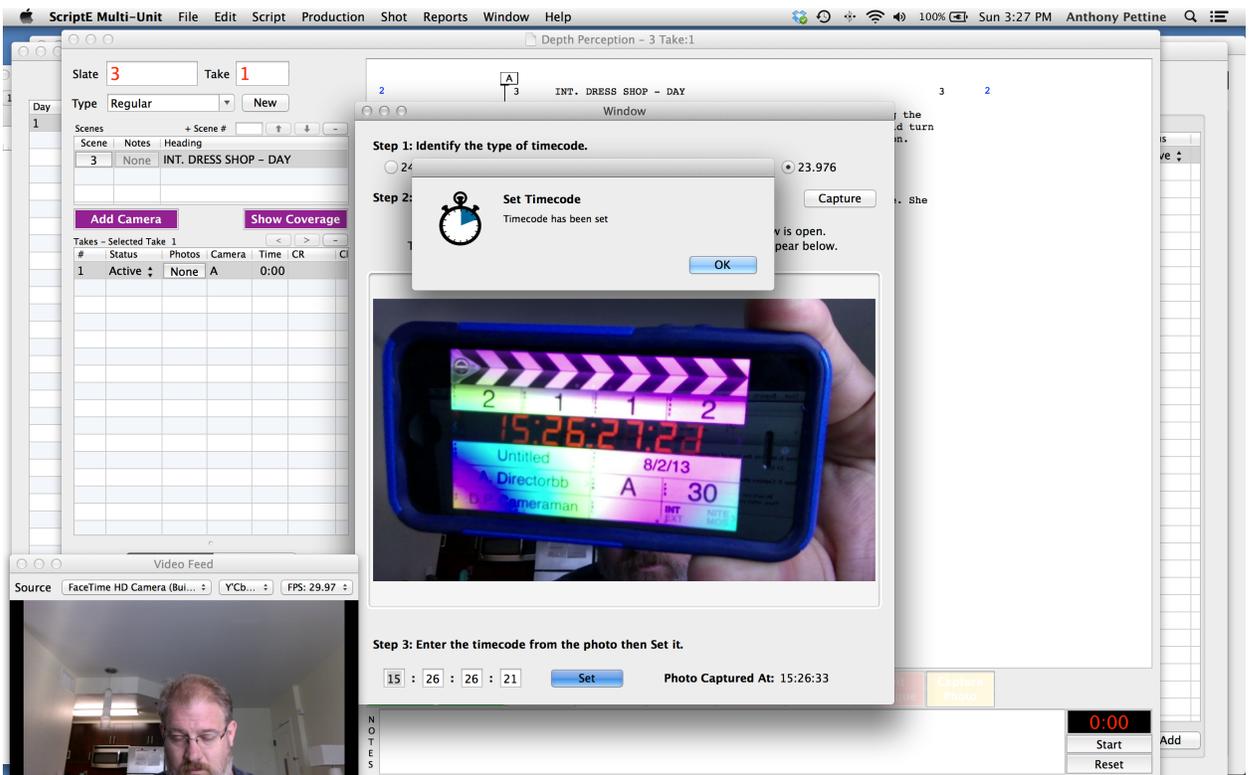
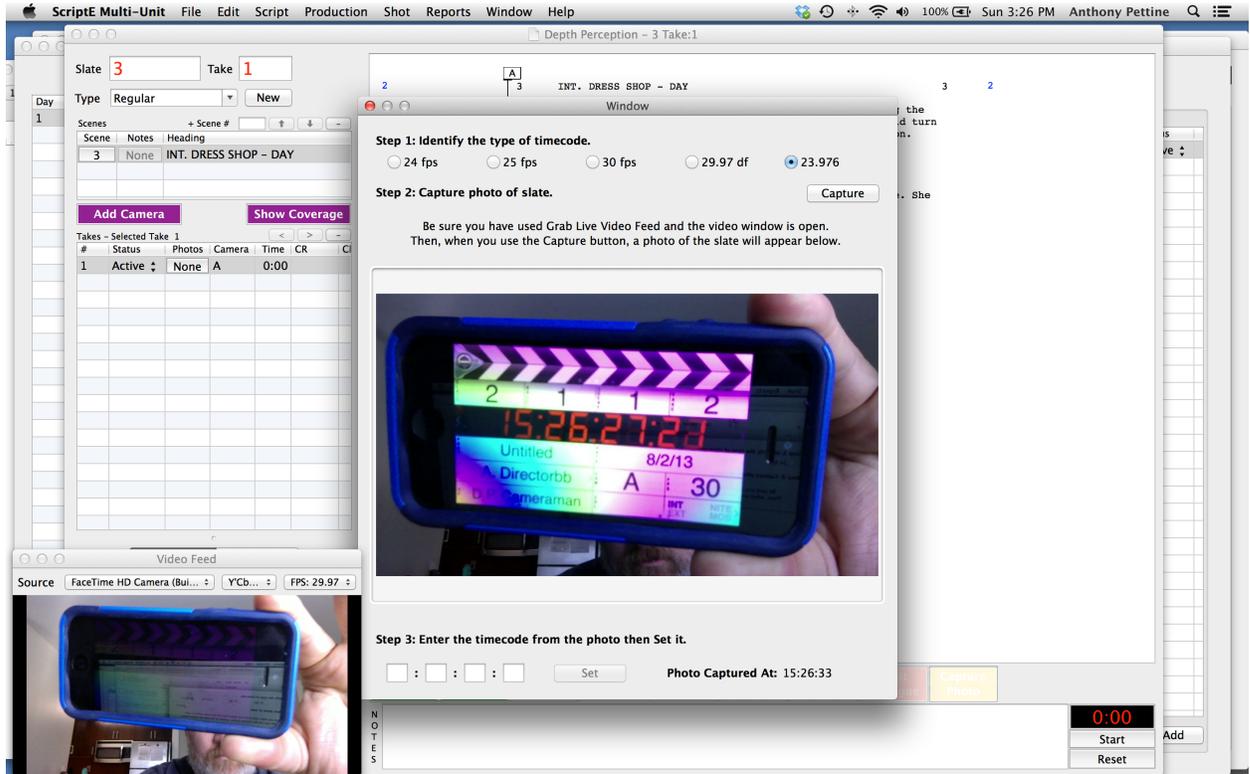


2) Select the correct frame rate - **type of timecode (24, 25, 30, 29.97df, 23.976)**. Consult your Sound Mixer for the proper setting.

3) Make certain you are either seeing the video streaming from the camera or the video streaming from your screen camera. Ask an A.C. to hold the open slate in front of your video source.

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- 4) When you can clearly read the slate. Select **Capture** and a still of the slate should appear in your Timecode Window. Enter the exact timecode you read in the picture into each box of the timecode window using tab to move from field to field and when all values have been entered, click the **Set** button.



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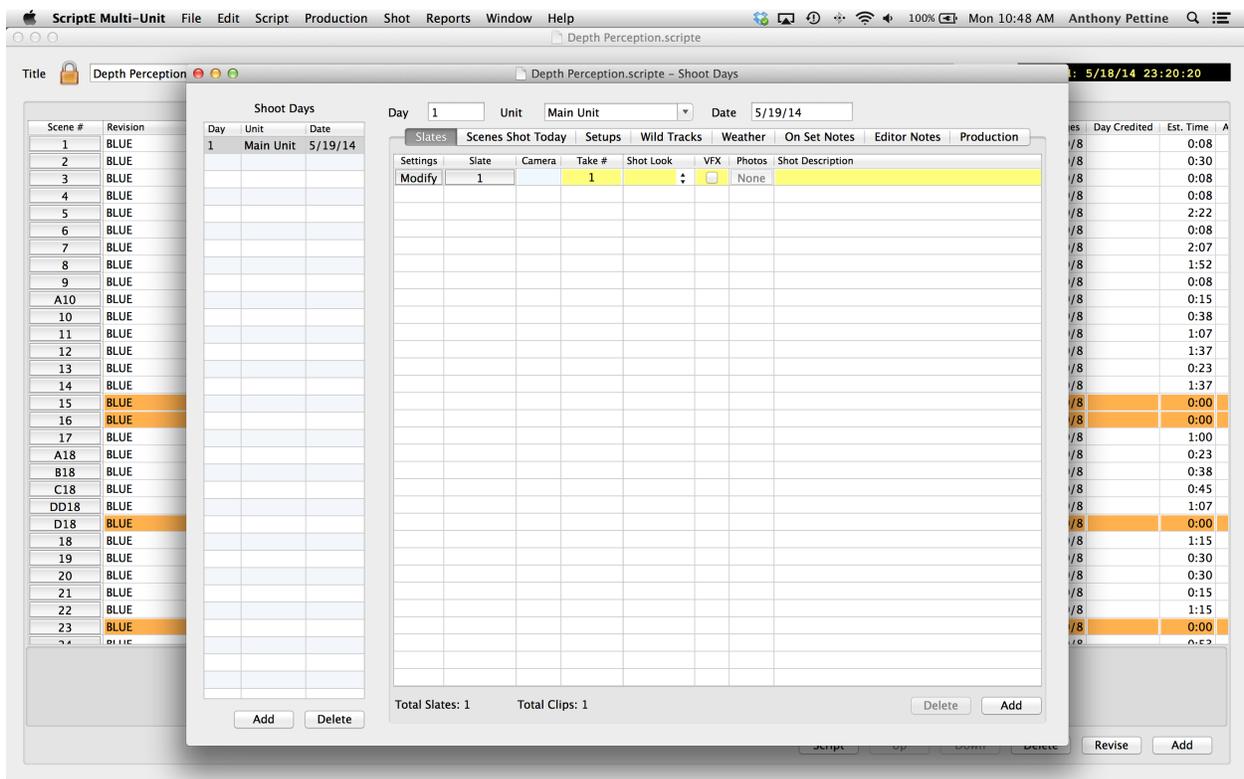
ScriptE will let you know if timecode has successfully been set or if you need to re-enter any information.

You'll also notice Timecode information will appear in the timecode window in the upper right hand corner of your Shoot Day Window.

Opening and naming a Shot Window

It's finally time to get into some Logging and Lining. You'll need to open a blank Shot Window to get started.

- 1) Check to make certain you are in the correct Shoot Day.
- 2) From the **Shoot Day Window** click the **Slates Tab**.
- 3) Click the **Add button** in the lower right hand corner of the **Slates Tab** of the **Shoot Day window**.

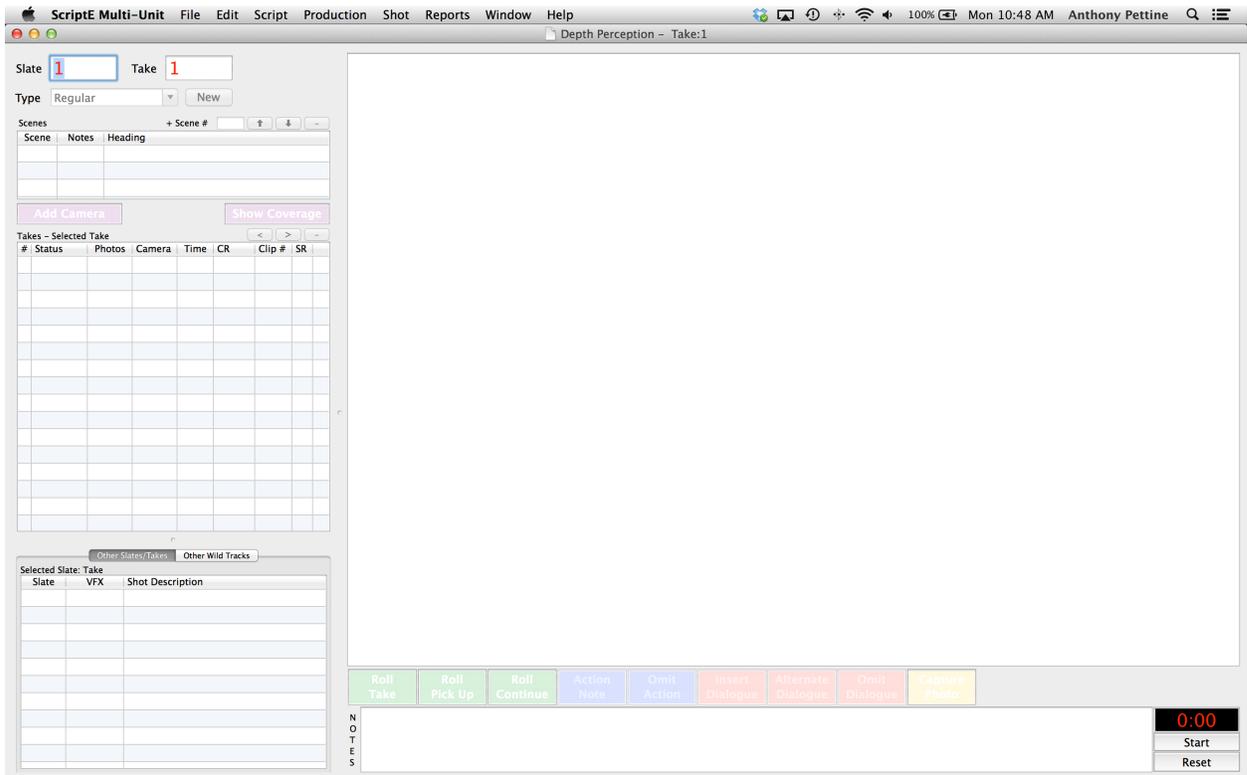


- 4) An empty **Shot Window** should appear. With the default value of "1" highlighted in the Slate box - this is a placeholder only. Simply type in the desired slate and then click tab to move to the next field.

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Enter the Slate

The place-holder "1" will be over-written as you type in the desired slate. Then use the tab key to move to the next field.



If you accidentally enter a slate that you have already used, ScriptE will let you know.

Identify the Type of Slate

(If you use the tab button to enter your slate, you'll notice that ScriptE will skip this section of the shot window) that's a good thing. You rarely if ever need to enter anything in this section.)

ScriptE will default the shot to a regular shot but you can change it to a retake if necessary.

*Advanced User Sidebar - Retakes are identified separately in the Daily Progress Report. Simply choosing a slate with the prefix "R" will also tell ScriptE that this is a retake. For

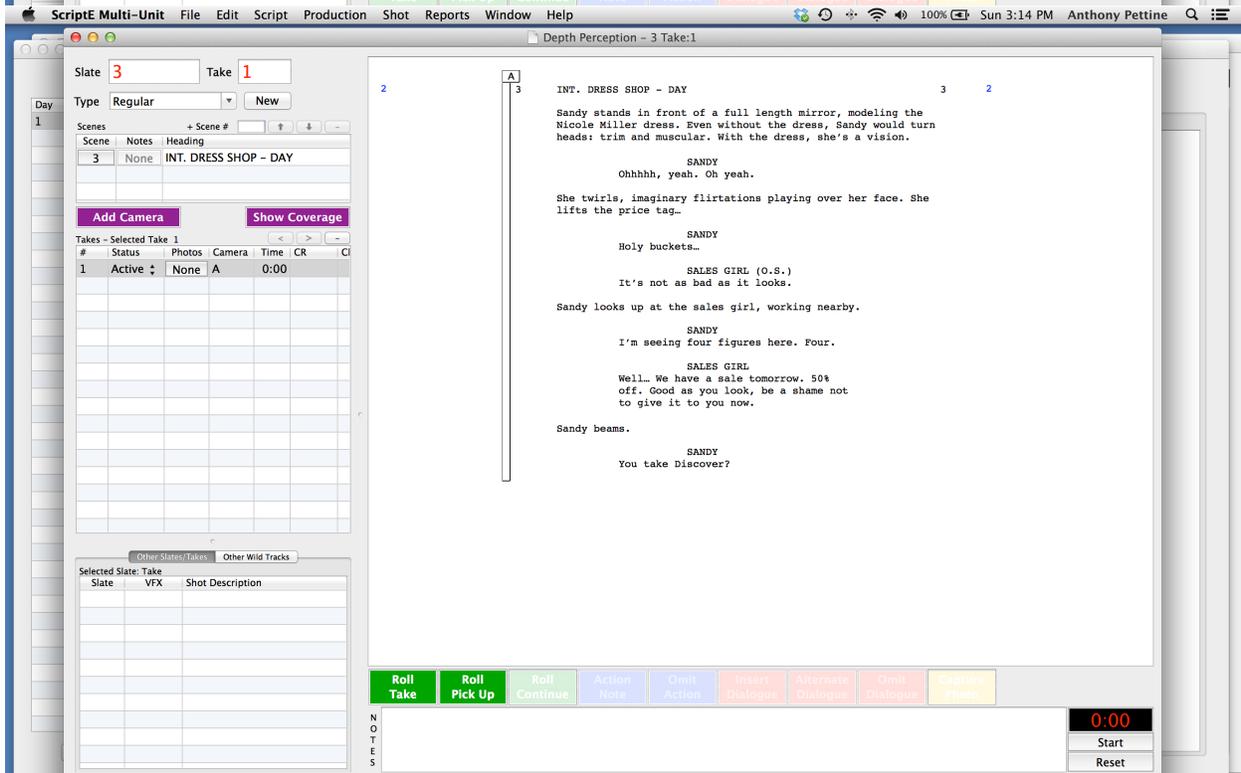
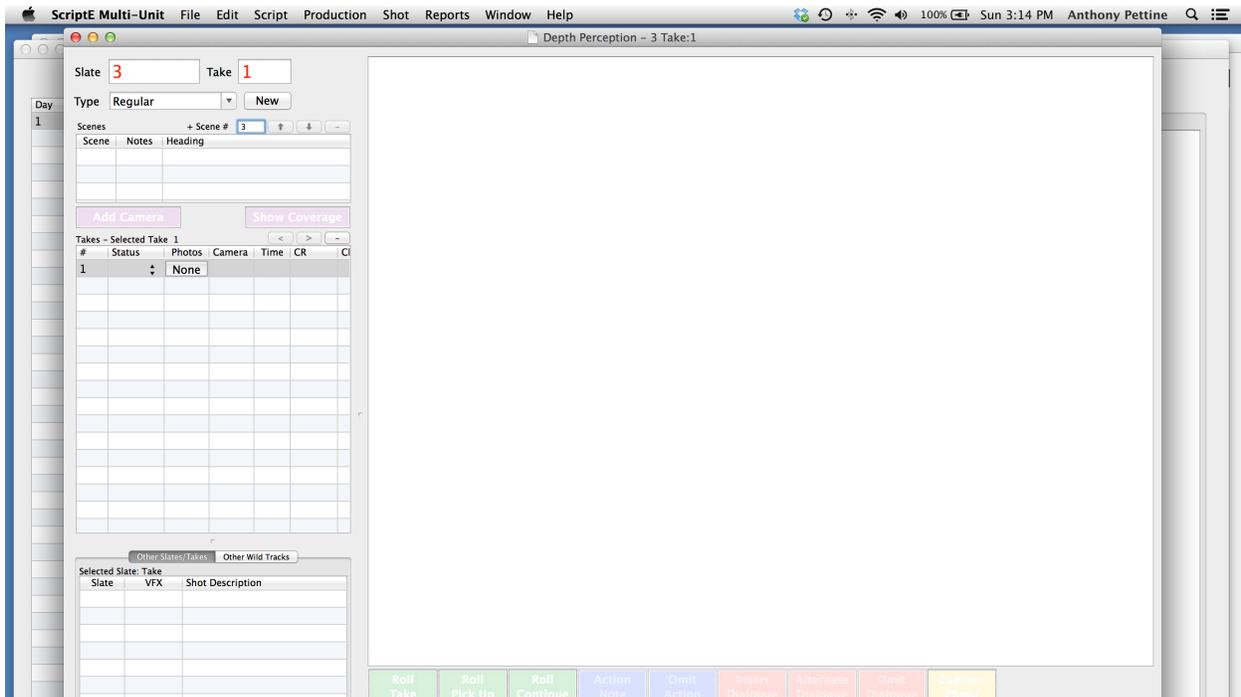
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example: "R35A". ScriptE will always ask you: "Is this a retake?". If so answer yes.

Enter the Scene

(*note - If you used the tab key after entering your slate, you will have skipped to this section of the shot window.)

Type the scene number that will be included in the shot in the "Add Scene #" box then press Return if you'd like to enter others or tab if you'd like to move to the next step.



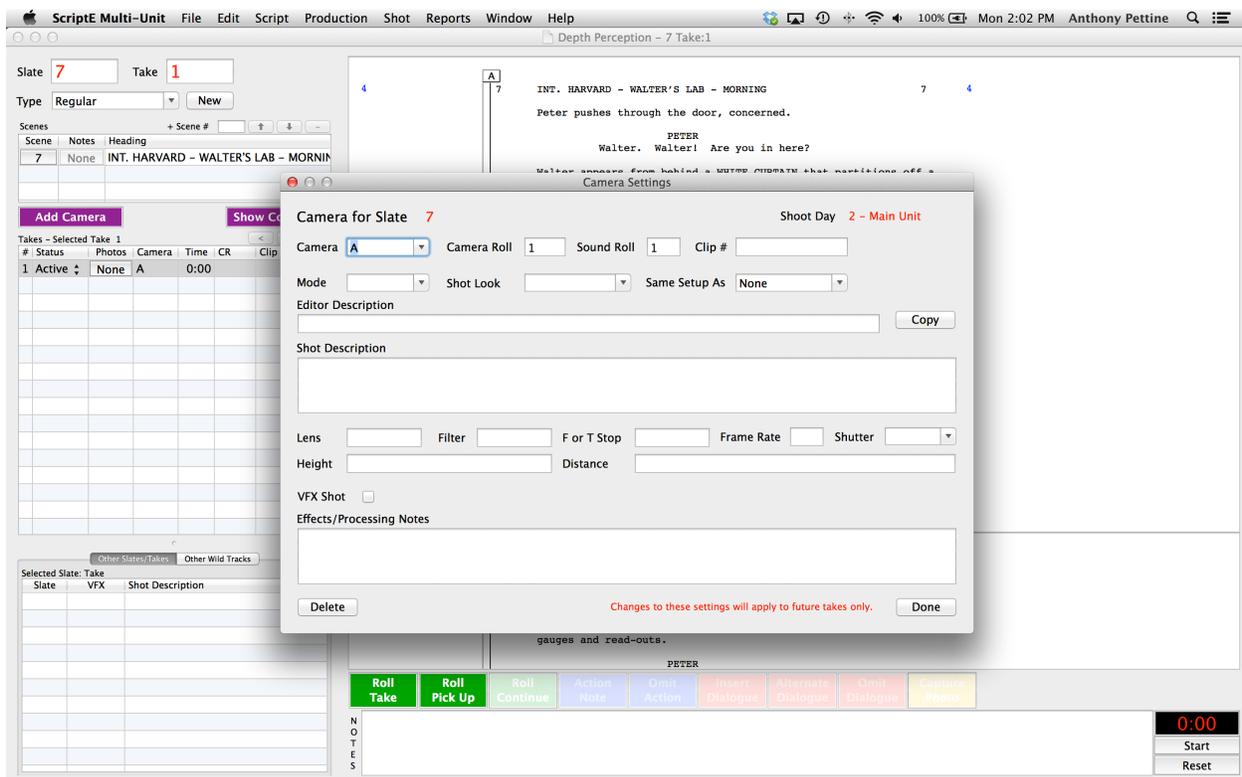
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If you need to rearrange the order of the scenes, select to highlight a scene in the list and then click the **Up** or **Down** button to move it in the list.

The order that the scenes appear in the list determines the order that the script will be displayed during the shot. This is very useful when shooting scenes that appear in non-continuity order in the script. You can de-scramble complicated flashback scenarios by creating your own clipboard of scenes in continuity order.

Click the Add Camera Button

A tube will appear with the letter "A" at the top. This "A" represents A camera. If you are lining the A camera, then skip ahead to the next section. If are lining another camera - say the C camera, simply click the A at the very top of the line and a **camera settings window** will open.



*Note - You can also control-click anywhere in the line to display the camera settings window. This is helpful when working with a long scene or a number of scenes. You don't have to keep scrolling back to the top to access the camera settings window.

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*warning - Careful now, if you click a little too low you'll open a line drawing window. If you do, click the cancel line drawing button at the bottom of the box and try again.

Camera Settings Window

If this is the first camera you are adding to the shot, camera "A" will be selected for you. If you are adding an additional camera to the shot, the next camera letter will be selected for you.

The various sections of the camera setting window are largely self explanatory, but let's take quick look.

Top Line of Camera Settings Window - The Slate is identified in red - upper left and corner of the Camera Settings Window as is the Shoot Day # and Unit.

2nd Line of the Camera Settings Window -

- **Camera** - select the appropriate camera from the pull down menu of available cameras.
- **Camera Roll** - ScriptE will automatically put the last camera roll used by the designated camera into the Camera Roll box. If this is the first shot of the job, the box will be blank. It's a good habit to enter the correct camera roll at the top of the job.
- **Sound Roll** - ScriptE will also automatically enter the last sound roll used in this window. Just advance the sound roll if necessary and tab to next section.
- **Clip Number** - skip this section unless you are working on a Red Camera show.

3rd Line - Mode, Shot Look and Same Set Up As

- **Mode** - choose from a preselect menu of camera modes:
- **Shot Look** - choose from a pre-selected menu of shot looks (wide, med, mcu, cu, head cu, cwby, etc.) *Note - If using the default East Coast lining method, the shot look will determine where on the page (left to right) your line will appear. If you'd prefer to use the West Coast method of lining (left to right in order shot only) then skip ahead to the Master Preferences Section for further instruction.)

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4th Line - Editor's Description and Copy Button

- **Editor's Description** - Shorter to-the-point shot description. This Editor's Description will be used in most of the automated reports.
- **Copy Button** - click this button and the Editor's Description will be copied to the Shot Description. *We recommend using only the short Editor's Description for both of these fields.

4th Line - Shot Description - (if desired) fill in a longer description in this box. This longer description will appear on the facing and lined pages.

5th and 6th Line - Camera information (leave as much of this blank as you need to)

7th line - VFX Shot box - check this and VFX notation will be made for this shot on all applicable forms. We added this for Vancouver Script Supervisors that need to make special notes for all VFX work.

8th Line - Effects/Processing Notes - enter any special effects or processing notes in this field. These notes will appear on camera reports only.

9th Line - Delete Button and Done Button -

- **Delete Button** - tells ScriptE to Delete the Camera from the shot.
- **Done Button** - tells ScriptE you are ready to move onto the next step and dismisses the Camera Settings Window.

Add Other Cameras

If you are shooting this shot with multiple cameras, simply click the Add Camera Button again and enter the appropriate camera information for each camera.

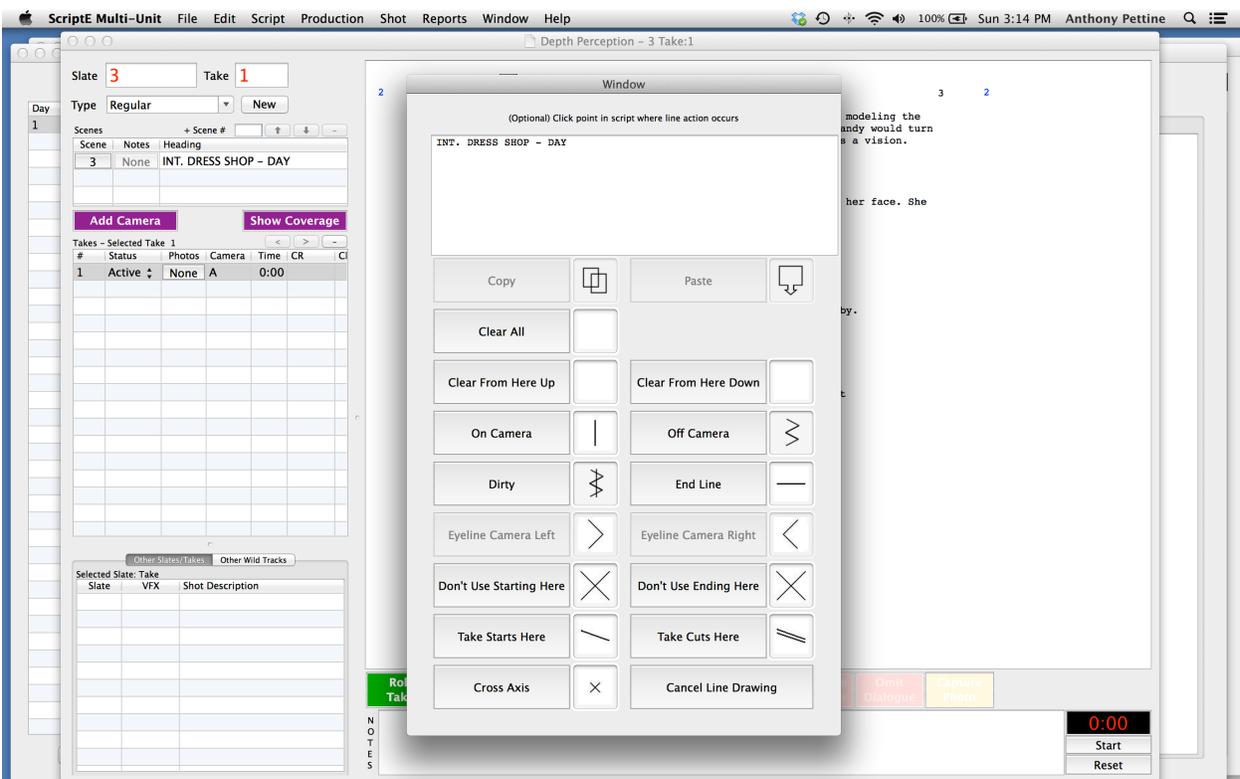
Once all the cameras for a given shot are added. You are ready to line your shot.

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Lining your Shot

Now that you've added a camera let's draw a line. If you are still looking at the camera settings window, click the Done button to dismiss your Camera Settings Window.

The tube beneath the camera letter is not a line; it is a path on which you will draw the line. If you'd like the line to begin at the top of the scene, click in the tube just beneath the camera letter and a menu of lining options will appear. (if you click too high, you'll re-open the Camera Settings window - just click Done and try again).



Lining Menu

The box at the top of the window shows the part of the script across from which you clicked in the line. If that is not the part of the script where you intended to click, click the **Cancel Line Drawing** button and try again.

Indicate a Specific Point

If you want to indicate that this line part starts or occurs at a specific word or point in the body of the script, click at

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that spot in the script box at the top of the window. A red asterisk will be displayed.

If you clicked at a point in the script box but don't want to use that point, click another spot or click the **Clear Point** button to erase it completely.

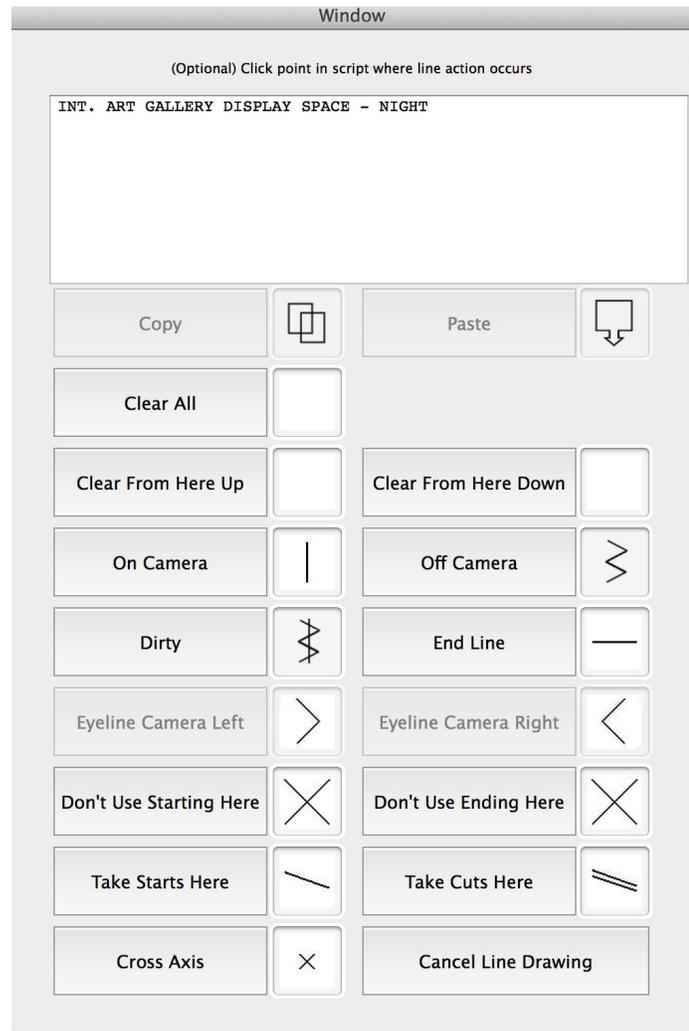
When you establish a starting point within the body of the script, a reference letter will be drawn on the script at that point as well as on the camera line.

Lining Work Flow

Proper lining work flow is a big time saver and greatly boosts the accuracy of your lining. Always start from the top of the shot and work your way down through the elements. *Remember you don't need to use all the lining options offered for ScriptE to work. Just use the tools that suit the way you like to do the job.

Lining Menu Options

- **Copy*** - Allows you to copy an entire line and save it in a special part of ScriptE's memory reserved for line drawing and to later Copy that same exact line for another shot. This feature is a huge time-saver and was suggested by ScriptE Rock Star Dug Rotstein from Toronto.
- **Paste*** - Allows you to paste a copy of a line you drew earlier (see above). **Remember that the scenes in the shot to which you are pasting the line must match the scenes in the shot from which you copied the line. If they do not match - the **Paste** function will be disabled by ScriptE.
- **Clear All** - Clears the entire line.



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- **Clear From Here Up** - Clears the line from your cursor up.
- **Clear From Here Down** - Clears the line from your cursor down.
- **On Camera** - Begins a solid on camera line or marks a section of dialog or action as on camera.
- **Off Camera** - Begins a traditional squiggly of camera line or marks a section of dialog or action as off camera.
- **Dirty** - Draws a dirty line - vertical line with squiggle over it. A dirty line indicates a Character is on camera but we do not see their mouth moving.
- **End Line** - click this button and a horizontal end line marker will mark the end of the shot
- **Eyeline Left** - draws a profile of an eye open to the left to indicate a character is looking camera left.
- **Eyeline Right** - draws a profile of an eye open to the right to indicate a character is looking camera right.
- **Don't Use Starting Here** - Marks the start of a big ugly X that will go over the line until you select...
- **Don't Use Ending Here** - Marks the end of the the big ugly X you started in the previous step.
- **Take Starts Here** - use this to indicate the start of a pick up "pu" take.
- **Take Ends Here** - use this to indicate the end of a pick up "pu" take.
- **Cross Axis** - puts a small "x" across the line to indicate that the principal camera axis shifts at this point.
- **Cancel Line Drawing** - Dismisses the Lining Menu

Subsequent Line Parts - Action

After the first line part has been drawn with one of the three types listed above and you select one of those three at a different point in the line next to action, ScriptE will draw the new line part starting at that point and extending to the end.

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If you have multiple scenes in the shot, ScriptE has to treat them somewhat individually and create the same line part starting at the beginning of each scene.

Subsequent Line Parts - Dialog

If you clicked in the line next to dialog and select one of these three line types and the dialog for that character is not the last block of dialog for that character in the shot, you will be given the option to copy the same line type for all subsequent blocks of dialog for that character.

If you click Yes, ScriptE will copy the line type for all subsequent blocks of dialog for the same character in the shot.

If you click No, ScriptE will just use the line type for the selected block of dialog.

If you selected a specific point within the dialog where the line should start, however, you will not be given the option to use the same line type for the remaining dialog.

For dialog, unless you selected a specific starting point in the script, ScriptE will always start the line at the beginning of the character's name and end it at the end of the block of dialog. You don't need to worry about clicking exactly even with the character's name.

Also, if the dialog is the first thing in the scene, ScriptE will start the line at the beginning of the scene heading.

Rolling (regular take, pu, continuation)

Rolls and Cuts have never been easier. Besides our standard **hot key short cuts**, the new Multi-Unit Shot Window utilizes a series of **on-screen control buttons** along the bottom of the shot window.

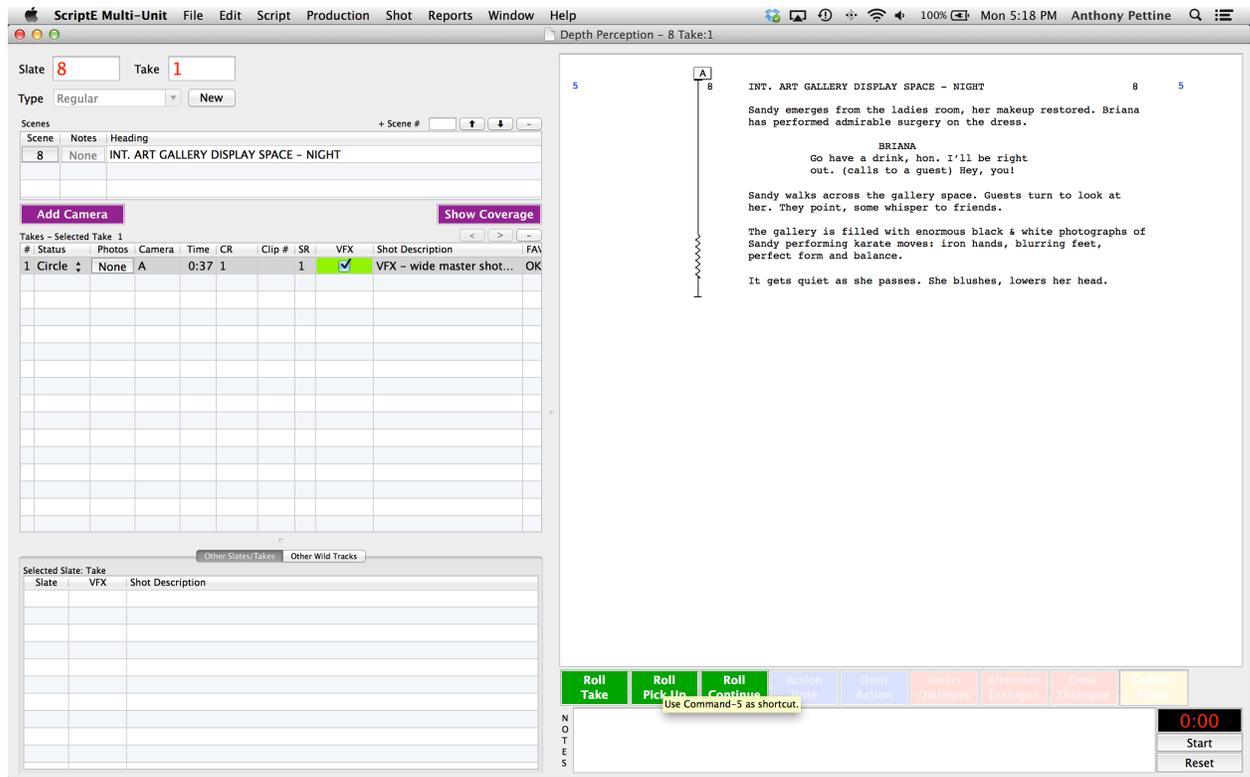
These **on-screen control buttons** are modeled after the iPad shot window design and are designed to activate or light up when you are likely to need them.

We'll tour the new shot window in detail, later. For now, know that there are **three types of takes** on which you can roll:

- **Standard Take**

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- Pick Up Take
- Continuation Take.



- Roll Take (starting at top) - command 3 (to start and stop)
- Roll Pick Up (pickup somewhere within take)- command 5 (to start and stop)
- Roll Continuous (pass within a Take) - command 1 (to start and stop)

Each take type can be rolled and cut using one of two methods:

- Hot key short cut
- On-Screen control Buttons.

*Note: just hold the cursor over the on-screen command buttons and the hot key short cuts will appear.

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Logging Action and Dialog Notes

There are two methods to record action or dialog notes in the margins of your lined pages. Action notes will appear in the left margin and dialog notes in the right margin.

- **Method 1 - On-screen command keys**

- **Method 2 - Click and Flick**

Until the release of ScriptE Multi-Unit, the only way to activate the margin notes windows needed to make Action and Dialog Notes was through the **click and flick method** (which we will discuss later). **Click and Flick** is still fully functional, but in addition ScriptE Multi-Unit offers users **on-screen command buttons** along the bottom of the shot window. Again these command buttons are designed to light up/activate when you are likely to need them.

The first step is to click in the script at the spot where the action occurred or to select the dialog that was changed or omitted.

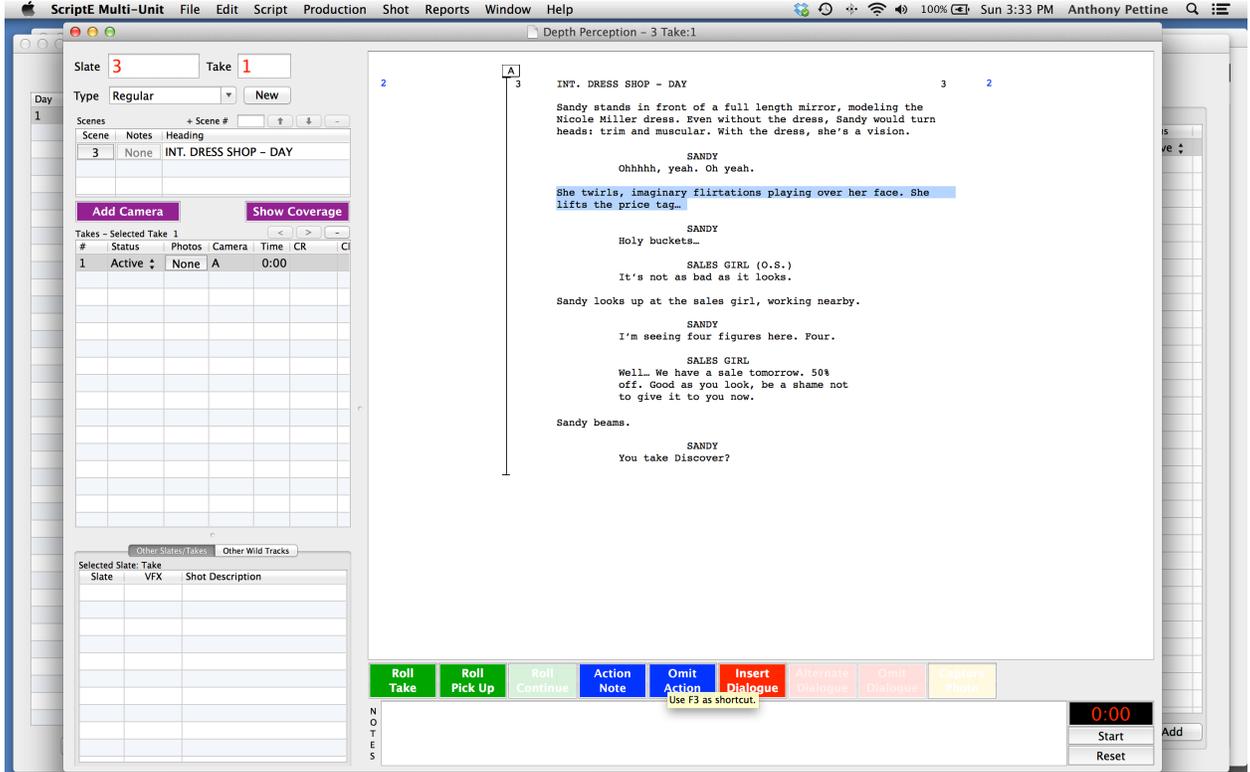
A single click will be interpreted by ScriptE and the nearest word in the script will be used to indicate where the action happened or dialog was changed. Double-clicking will select a word. Triple-clicking will select a phrase or sentence. Or, drag and select the word or words that were changed in dialog.

After selecting something in the script, the very next action with the mouse will determine what type of note you want to log.

Using Logging on-screen command Keys (dialog/action)

Simple as it looks.

- 1) Highlight the moment in the dialog or action to which you would like to attach your dialog or action note.
- 2) Click the on-screen command button.
- 3) A dialog or action note window will appear in the margins. Dialog Notes should appear in the right hand margin. Action notes in the left hand margin.
- 4) Type in the new dialog or action note.
- 5) Press return to lock in your change.



Using Click and Flick (dialog/action)

Feel like giving it a go? Perhaps it's best to think of an old-fashioned circular clock. Each click and flick swipe of the tracking pad begins in the middle of the clock and ends at a number on the outside of the clock.

Action Notes will appear in the left hand margin of your lined script page and those notes will be triggered with a single-finger swipe up to the left.

- **Action Notes** - 10 o'clock.
- **Omitted Action** - 7 o'clock.

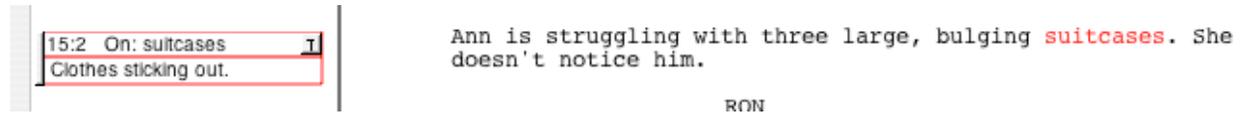
Dialog Notes will appear in the left hand margin of your lined script page and those notes will be triggered with a single-finger swipe up to the right and the clock position listed below:

- **Modified Dialog** - 3 o'clock.
- **Inserted Dialog** - 1 o'clock.
- **Omitted Dialog** - 5 o'clock.

Action Notes

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If you flicked to the left, an action note will be added to the left side of the script with the cursor in a box where you can type the note.



The example shown was logged in take 2. If the note had been logged during the first take of the first shot for the scene, it would have been displayed with the color you selected for first shot action notes. And, the slate and take would not be displayed.

The upper half of the note shows the slate and take during which the note was recorded along with the word to which the note is related.

On the right side of the upper half of the note is a button with a "T". While logging subsequent slates and takes for the same scene, click the button to indicate that the note applies to those slates/takes as well. Every slate and take to which the note applies will be listed.

To change the note, click in the lower half and make the necessary changes-

On the far left of the note is a slender button. Click this button to open the action note in a larger window for modification or to delete the note.

Change the Linked Word

To change the word in the script to which the note is linked, select a new word or words in the box at the top of the window.

Selecting Takes

The example shows that the note applies only to take 2 of slate 23A. You can check additional takes to which the note applies or uncheck a take if necessary.

Or, to apply the note to all takes, click the **Apply All** button.

Delete the Note

To completely delete the note, click the **Delete** button.

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Save the Changes

After making the necessary changes, click the **Save** button to save the changes and close the window.

Alternate Dialog

If you flicked to the right, you have indicated that the actor changed the dialog. An alternate dialog note will be added and displayed on the right side of the script with the other dialog change notes.

BOB
Yeah. Decided it's time to trade
up. Bought a place over in Woodhill
Estates.

Wood Glenn | F: Woodhill In: 15:3

In the example, BOB said, "Wood Glenn" instead of "Woodhill."

To open the alternate dialog note in a larger window, click the slender button in the center of the note.

Modify the Script

Modify Alternate Dialogue

Highlight Lines or Words that Changed

Go have a drink, hon. I'll be right out. (calls to a guest) Hey, you!

New Dialog

What the heck are you looking at?

Takes Apply All

Applies	Take
<input checked="" type="checkbox"/>	8: 1
<input type="checkbox"/>	8: 2
<input type="checkbox"/>	8: 3

Include on the Lined Script.

Delete Modify Script Done

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To modify the script to use the new dialog, click the **Modify Script** button. ScriptE will replace the old dialog with the new in the box at the top of the window. Make sure the dialog is correct and that all applicable takes where this dialog was used are checked then click the **Save** button.

ScriptE will modify the script and add a note for the original version of the script.

Omitted Dialog

If you flicked down and to the right, you have indicated that the selected dialog was omitted during a take. An omitted dialog note will be added to the right side of the script. Nothing further to do on your part.

RON (CONT'D)
I swear I don't remember talking
about going away for the weekend.

I for the weekend

Omitted in: 15:3

To view the omitted dialog note in a larger window, click the slender button in the center of the note.

Modify the Script

To modify the script and remove the omitted dialog, click the **Modify Script** button. The omitted dialog will be removed in the box at the top of the window. Be sure the new dialog is correct and that all applicable takes where the dialog was omitted have been selected then click the **Save** button.

ScriptE will modify the script and add a note for the original script.

Inserted Dialog

If you flicked up and to the right, you have indicated that a new line or block of dialog should be inserted that wasn't scripted. For example, JANE is supposed to say, "Stop the train. I have to get off." But, the actor playing ROGER, after JANE says, "train", says, "Impossible." Then JANE finishes her line, "I have to get off." ROGER's line was inserted into JANE's line.

A list of characters in the scene will be displayed so you can select the character who inserted the new line. Click once on the character in the list and the inserted dialog note will be displayed on the right side of the script.

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BOB
Yeah. Decided it's time to trade
up. Bought a place over in Woodhill
Estates.

RON
That's that new gated community
isn't it?

T	RON	Inserted On: Bought In: 15:3
	Wish I could.	

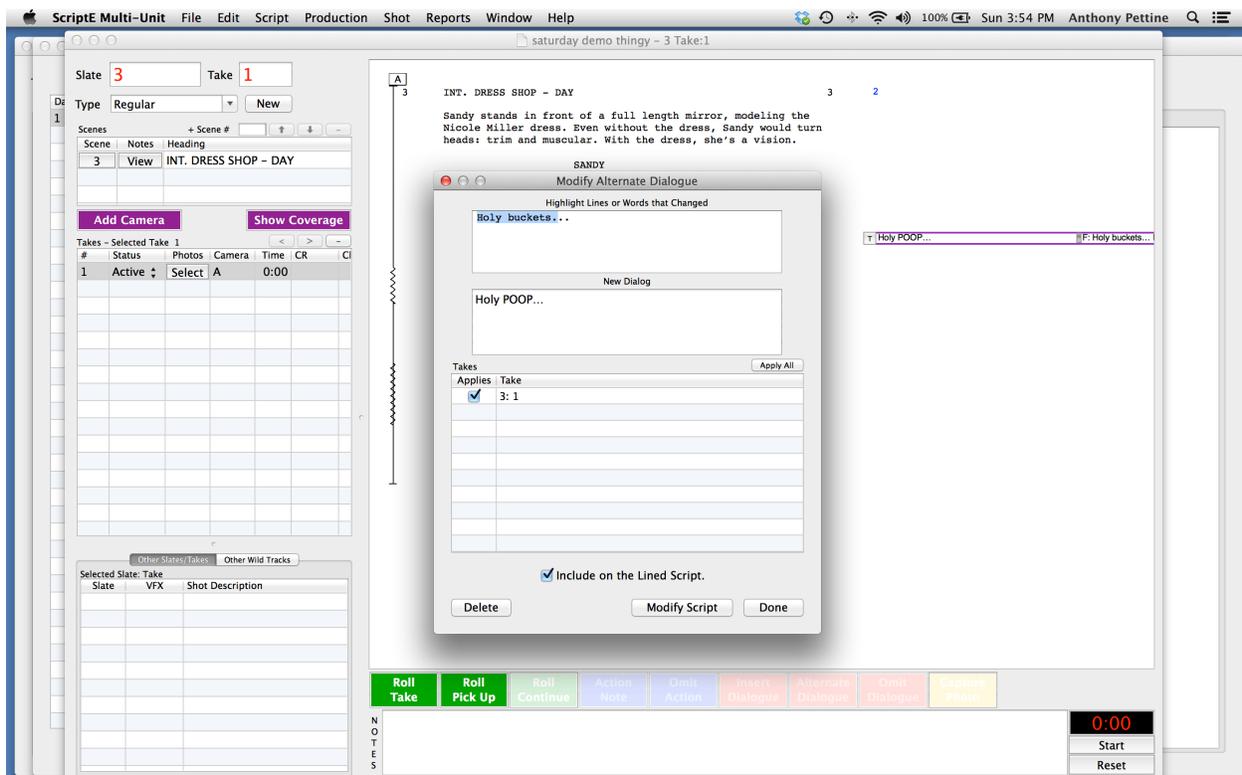
Type the line of dialog in the box. In the right half of the box it shows that the new line should be inserted on the word "Bought" and it was inserted in slate 15, take 3.

To indicate that this inserted dialog applies to subsequent takes, click the **T** button during a take.

To open the inserted dialog note in a larger window for editing, click the slender button in the center of the note.

Modify Script

If the director decides that this new line of dialog should be used for all subsequent shots, you can insert it into the script by clicking the **Modify Script** button. You will be reminded to make sure the dialog is correct before clicking the **Save** button.



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When you click the **Save** button, the script will be modified as necessary. In the example, BOB's dialog will be split into two parts and RON's dialog will be inserted between BOB's lines.

Also, for all takes where this line was not used, an omitted dialog note will be added to indicate that those takes did not include this line.

In addition, the camera lines for all shots where this new dialog was not used will be split to indicate that those shots did not cover this line of dialog.

If you remove the entire block of dialog, the character name will remain in the script as ScriptE needs that placeholder for technical reasons.

RON (CONT'D)
I swear I don't remember talking
about going away .

I swear I don't remember talking about going away for the weekend.	Scripted In: 15:1,2,3
for the weekend	Omitted In: 15:3

Cut

When the director cuts, click the appropriate **Stopwatch** button or use the appropriate key combination.

After each take you will be given the opportunity to rate the take and record your comments. The window shown below will be displayed.

Indicate whether the take is a Circle take or whether something went wrong and it should be Ignored. If a take is marked to be ignored, any action notes and dialog changes linked to the take will not be displayed on the script.

Each camera in the shot is listed so you can indicate how the take worked for each camera and add comments for each camera. For example, a take may have been great for camera A but something may have gone wrong with camera B during the take.

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New Slate

After completing all the takes for a slate and you are ready to prepare for the next shot of the same scene or scenes, click the **New** button.

ScriptE will prepare the window and increment the slate number to the next slate. If the slate number is correct, tab out of the box.

Click the **Add Camera** button to add cameras to the new shot. Once you add the camera, the script and camera line will be displayed along with the action and dialog notes from the previous shots. Remember that, if a take is marked as ignore, those notes won't be included.

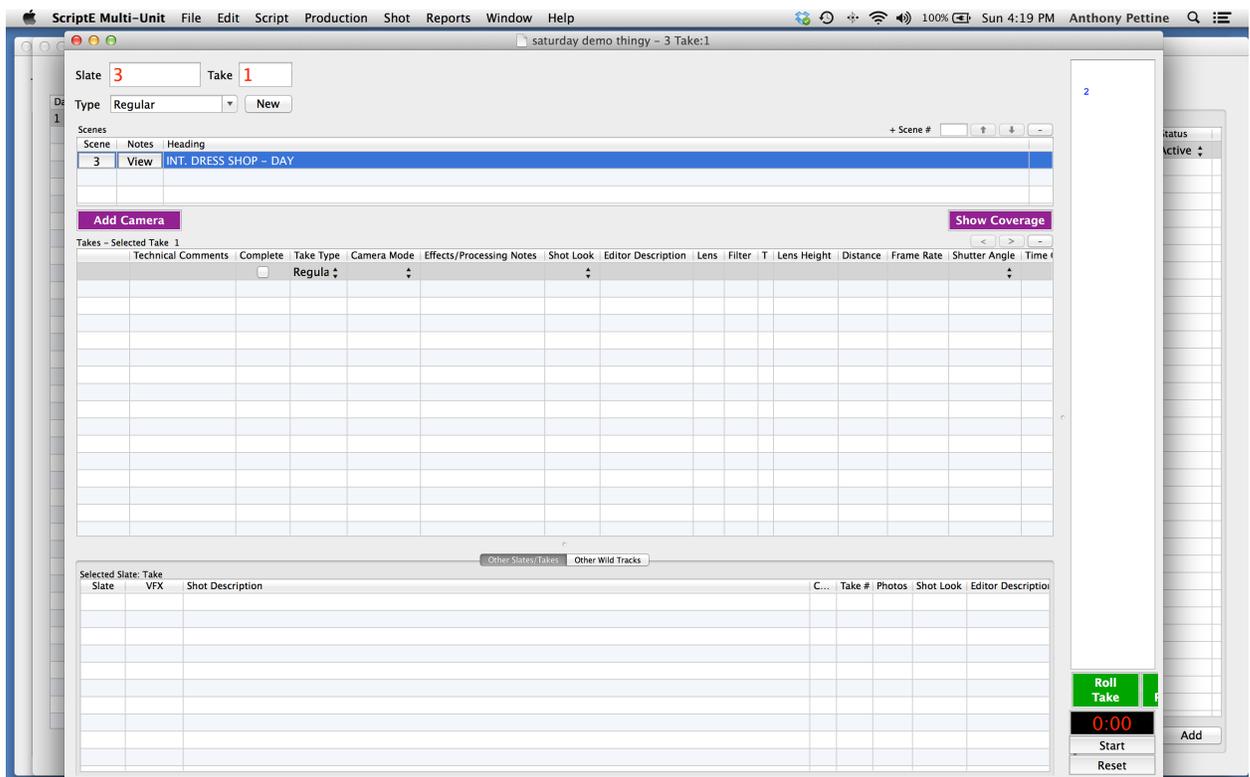
If you are setting up a shot for a different scene or scenes, change the slate number as needed then remove and add scenes from the list as needed.

Another option for starting a new slate is to close the Shot window and click the **Add** button on the Slates tab of the Shoot Day window. Which is how you got here in the first place.

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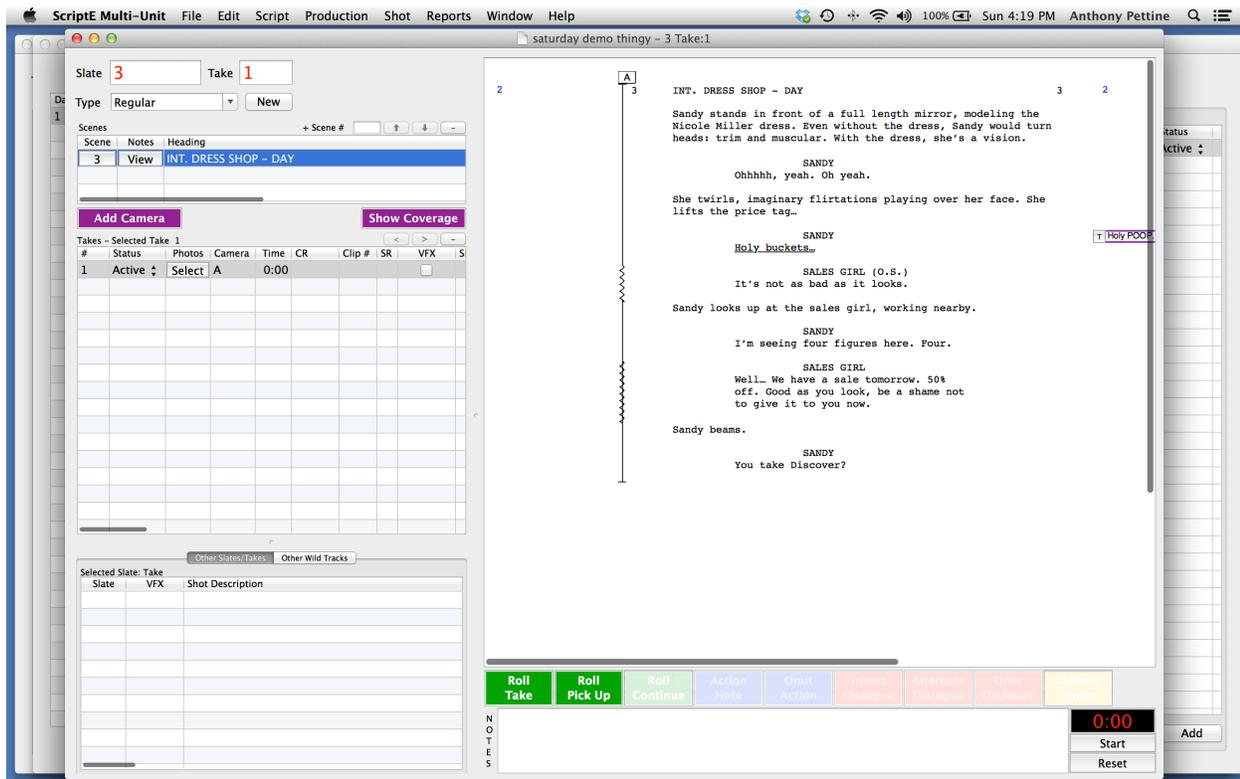
Shot Window - A Detailed Tour Split Window

For your convenience, the Shot window is split. The script and the lines and even the video window are all right where you can see them. But there is quite a lot hidden under the hood. If you feel like taking a peak, just drag the divider bar in the middle of the screen to the right of the camera information to the right to reveal more of the fields in the lists on the left side of the window. You can use the 2 finger scrolling method to scroll through and survey these fields.



Takes

This is a list of all of the takes for this slate. Double-click on a row in the "#" column to open the Camera Settings window. Or, edit the appropriate field in the list itself.



Changing Information

Remember when entering camera information for Lens, Filter, T (F or T Stop), LH (Lens Height), Distance, Frame Rate and Shutter Angle enter the information into take 1 first. ScriptE will copy it to all other takes for you. Then, if something was different for another take, enter the change for that specific take.

Photos

Click the **Select** button for a take to view the photos you captured for the take and to select representative stills. Click the **View** button to view the representative stills you have already selected. See the section in the Tutorial that explains what to do with the photos after you have captured them.

Change Current Take

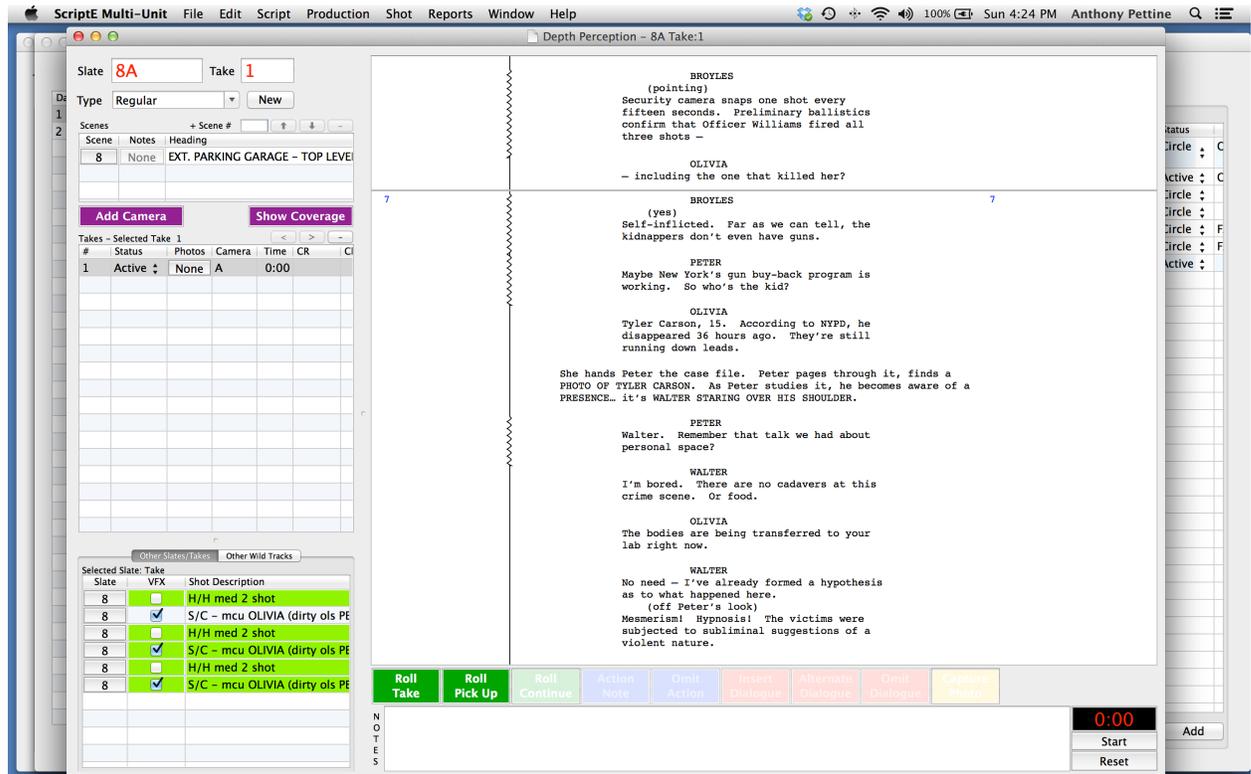
You can change the current take that is the focus of the Shot window by clicking one of the pointer buttons at the right side of the takes list.

For example, if take 1 is displayed and you click the right pointer button, take 2 will be displayed. If take 3 is displayed, click the left pointer button and take 2 will be displayed.

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Other Slates/Takes

This tab displays a list of all other slates and takes for all scenes included in this shot.



Double-click on a row in the "Slate" column to open the Camera Settings window to make changes. Most fields can be changed right here in the list.

Click the button in the "Slate" column to open the shot in its own window.

Click the button in the "Scene" column to open the Scene window. If multiple scenes are included in a shot, all the other slates and takes for all scenes in the shot will be included in this list.

Other Wild Tracks

This is a list of wild tracks that have been recorded for scenes in this shot.

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Selected Slate/Take:														
Slate	Go	Description	Take #	Status	Time	SR	FAV	Comments	Scene	Scene	Time Code In	Time Code Out	Start Date/Time	End Date/Time
WT1001	^	Street sounds for Sce...	1	Circle	22	0	FAV	Plenty of different so...	15	^	16:35:50:19	16:36:12:25	08/22/2007 1...	08/22/2007 12...

Click the button in the "Slate" column to open the wild track in its own window.

You can modify the data in any column except the Slate.

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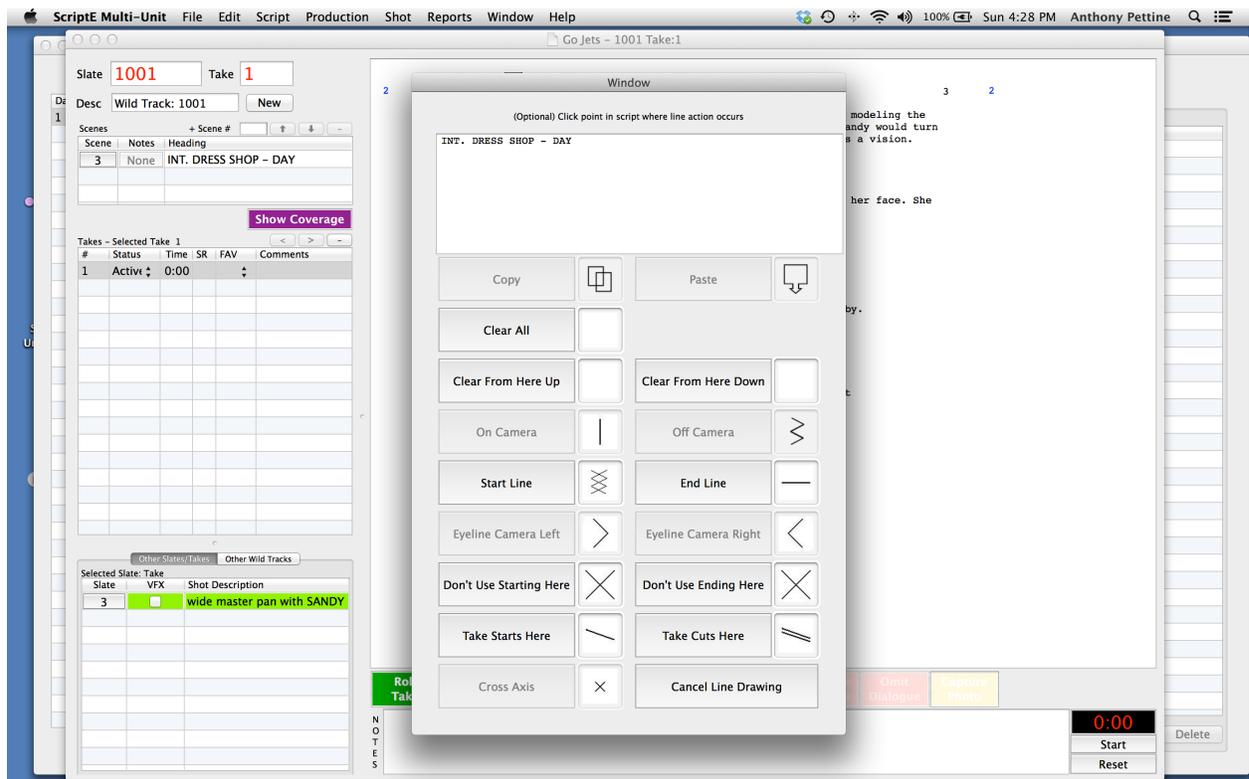
New Wild Track

To add a new wild track, click the **Add** button under the Wild Tracks tab on the Shoot Day window.

ScriptE will open a blank Wild Track window for you.

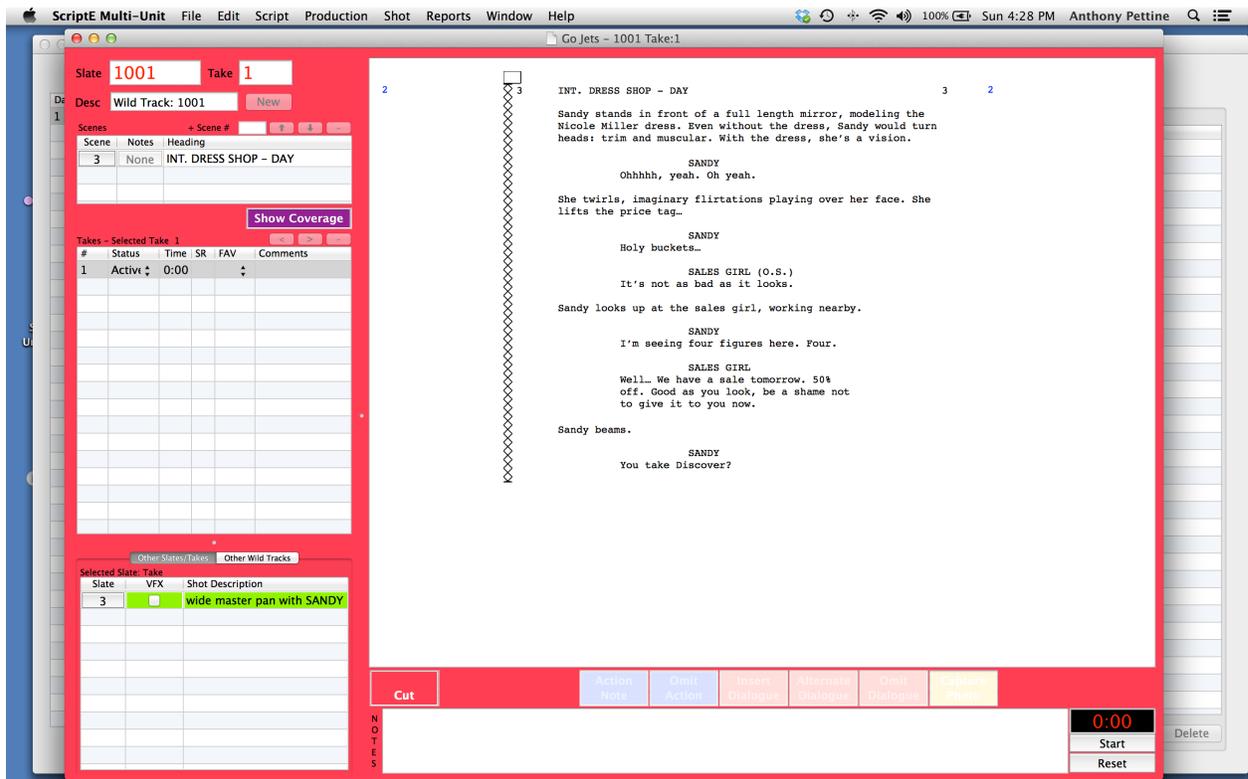
Type the slate and press tab then enter the scene or scenes included in the wild track. A lining tube will be added to the shot automatically.

A default description for the wild track will be added for you. You can change it at any time. And, the script will be displayed along with all of the coverage from camera shots and other wild tracks.



Start and stop the take and add notes the same as for a camera shot.

When stopping the take, you will be prompted to enter your rating and comments for the take and to indicate whether it is a circle take or not.



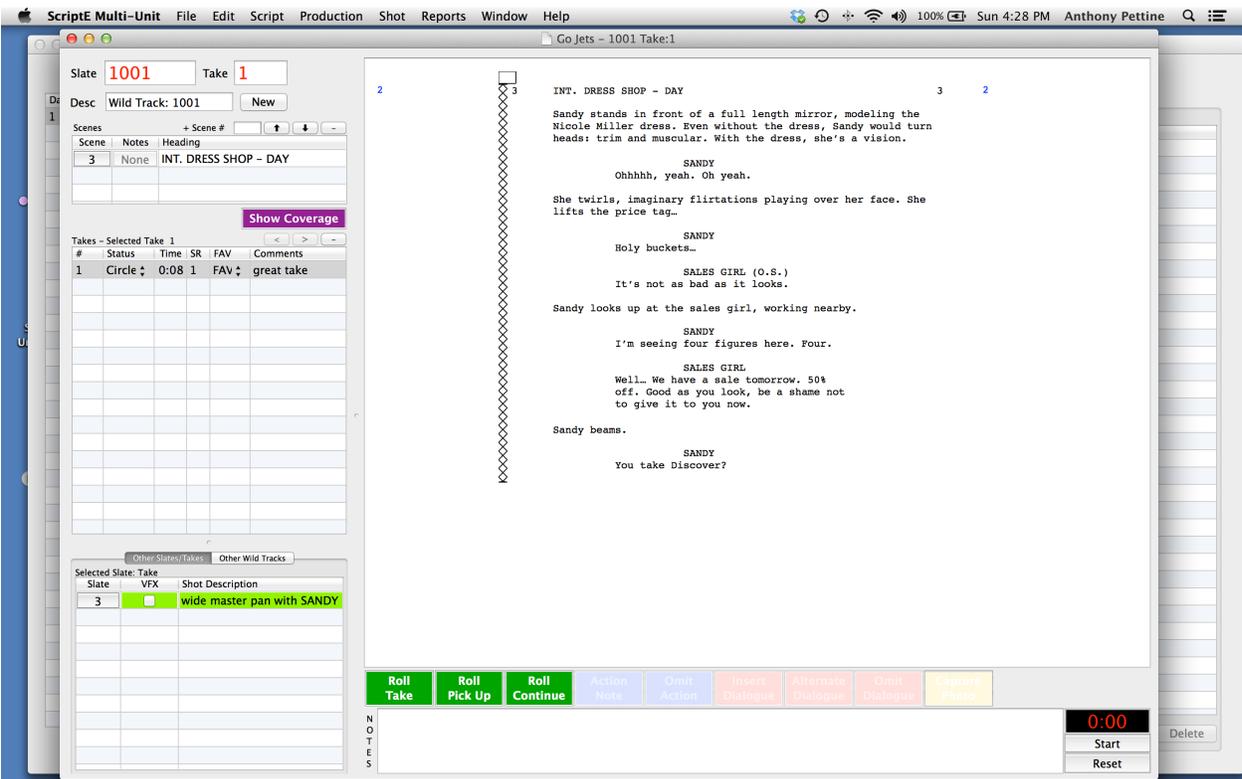
Wild Track Line - double helix

A Wild Track line is placed on the script for you in case you want to indicate what is being recorded in the wild track. For example, when voice over dialog is recorded.

The camera line type selector is a little different for a wild track since there are no cameras involved.

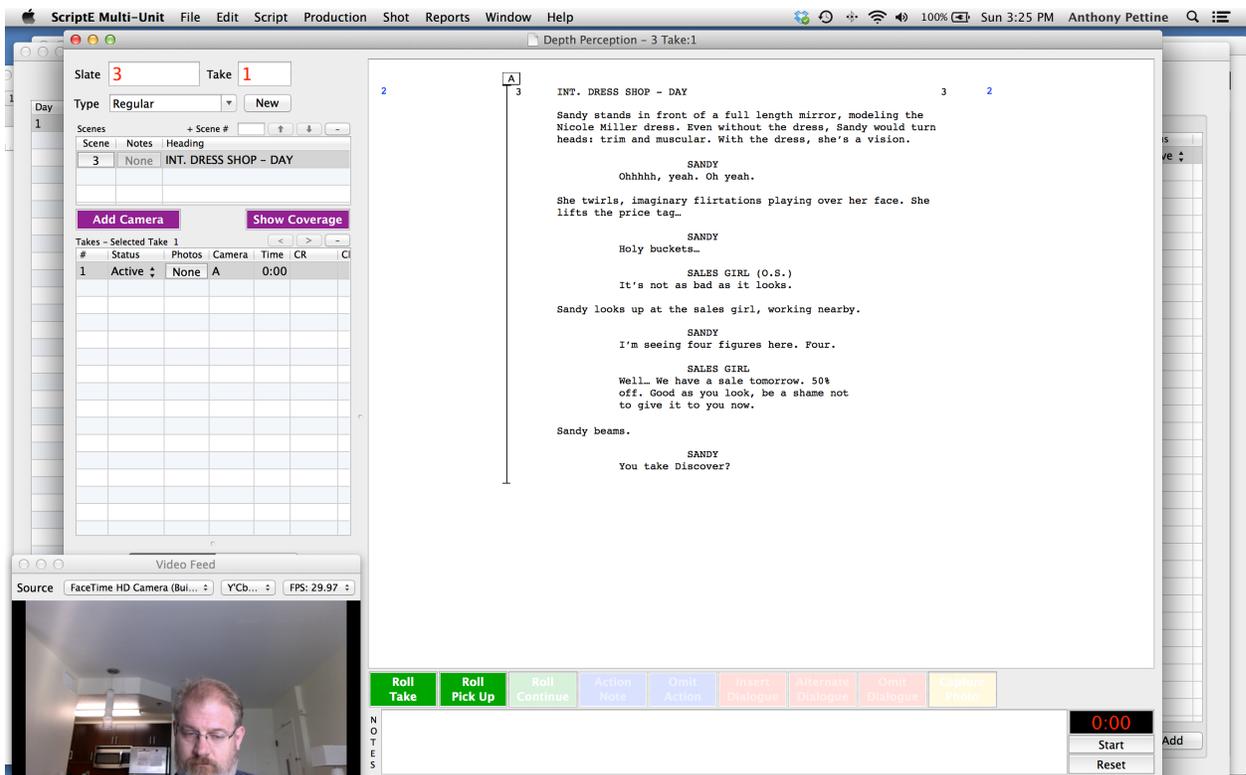
Several of the options are disabled since they don't apply to a wild track.

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Capturing Stills

If you haven't yet, refer back to the earlier section **Grabbing Live Video Feed**. *Remember that Multi-Unit now has a dedicated expandable and hide able video window.



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To hide the video window use the hot key short-cut "command /".

Once you grab your live video feed, ScriptE allows you to capture stills with one of two triggers:

- **On-screen button**
- **Hot key short-cut - "command ."**

As you have seen, ScriptE can pick up a live video feed that you can use to capture stills during takes. As each photo is captured, it is given a filename that includes the slate, take, and the date and time that it was captured to the millisecond.

Photos, whether captured or imported, are stored in the same folder as your ScriptE data that you selected when you first ran ScriptE. A folder is created for the production using the title of the production. Then a folder is created for each slate with folders for each take under the slate folder. The photos for each take are stored in the respective take folder.

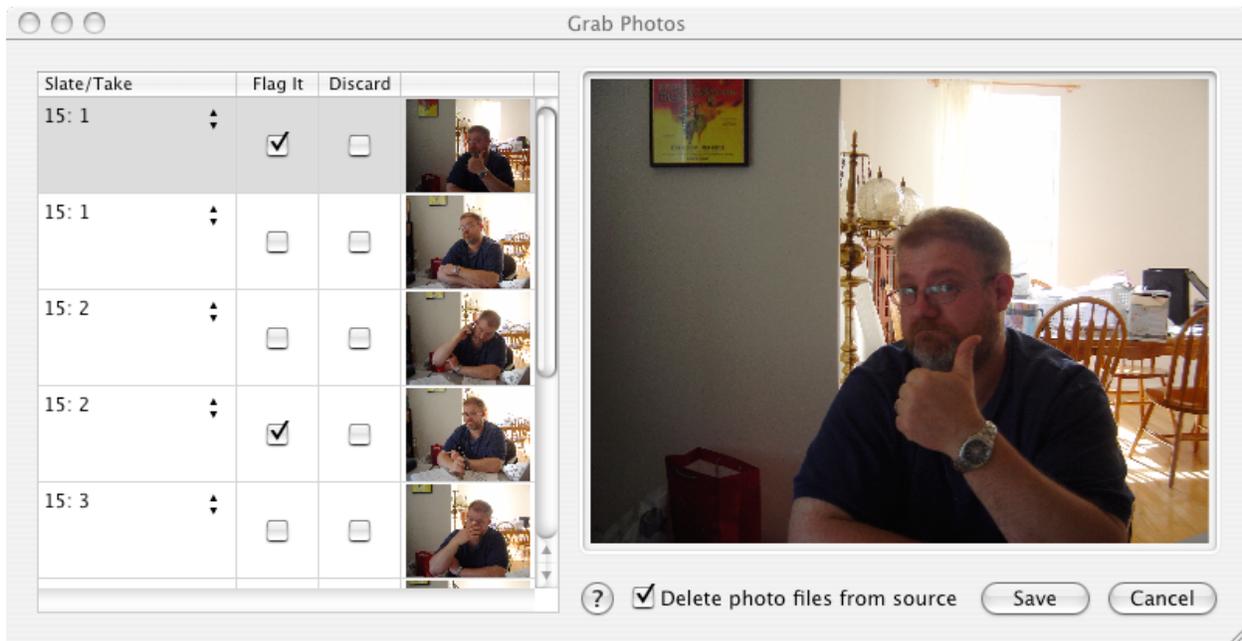
Grab Photos Method (from external digital video camera)

If you do not have a live video feed from which to capture photos, ScriptE allows you to import photos from an external source such as a memory card from a digital camera. If you are using an external source, be sure to set the date and time on the camera or other device to match as closely as possible the date and time on your computer. ScriptE will determine which photos apply to which takes based on the date and time of the photo file.

To grab photos from a memory card or hard drive, select the **Grab Photos** menu under the **Production** menu. An open file panel will be displayed where you can select the photo files from your hard drive or memory card. Select one or more photos and click the **Open** button.

ScriptE will load the photos into the window shown below where you can select representative photos for each take.

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If the correct slate/take is not already selected, select it from the drop-down pick list for each photo.

Check the box in the "Flag It" column to identify one or more photos for each take as representative photos for the take. The representative photos will be included in the Daily Coverage report and the Coverage for All Slates report.

If you do not want to keep a photo, click the box in the "Discard" column for the photo.

After reviewing the photos and selecting the representative photos, click the **Save** button. ScriptE will copy all of the photos not flagged to be discarded into the folder structure described above. The original file names will be retained.

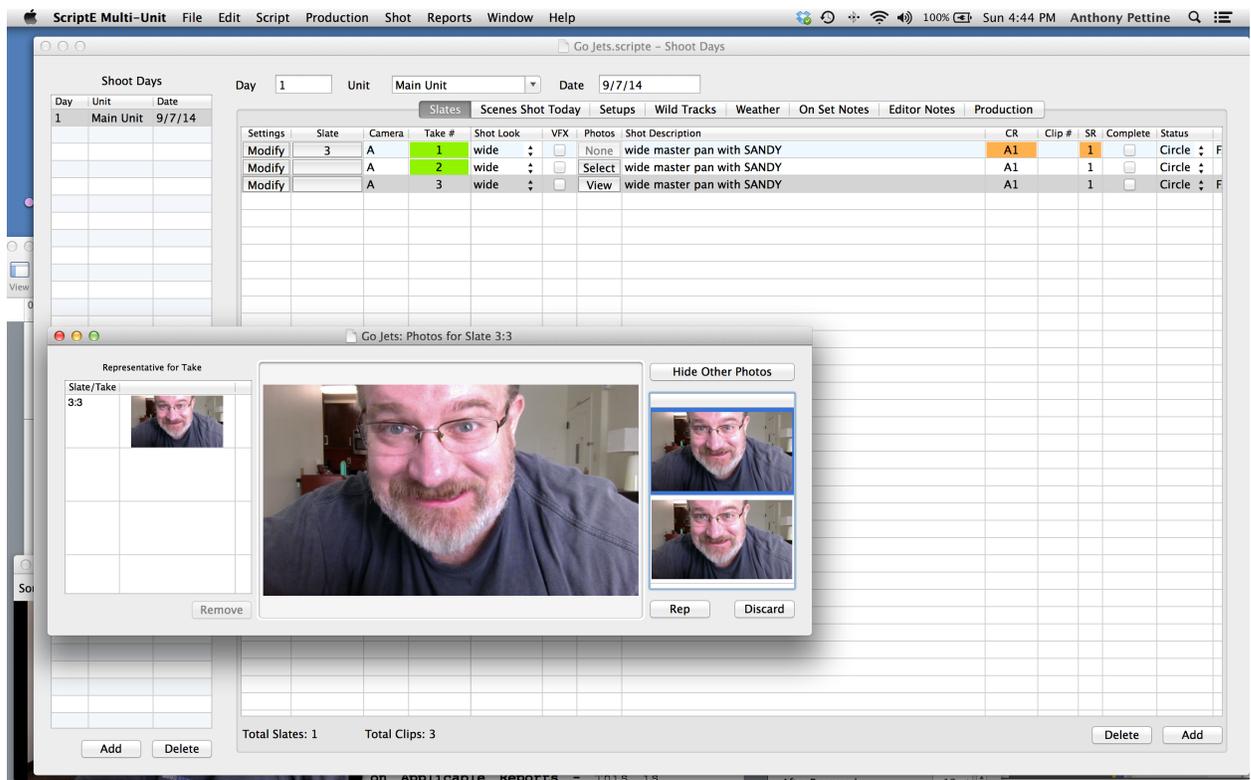
If you want ScriptE to delete the original files after they are imported, be sure the box is checked next to "Delete photo files from source."

Viewing Photos

Now that you have captured or imported all of these photos you will want to view them. Photos for a take can be viewed from the Shot window or Scene window or even the Shoot Day window. Wherever you see a **View or Select** button in the Photos column.

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When you open the photos for a take, the window shown below will be displayed.



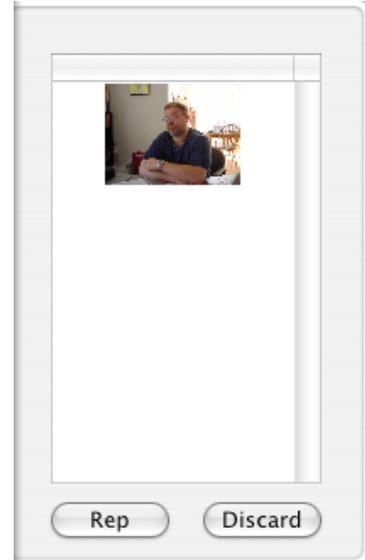
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Remove a photo as a representative take by selecting it then clicking the **Remove** button. The photo will be moved to the additional photos bin.

Click the **Additional Photos** button to view a list of non-representative photos for the take.

Click on a photo in this list to view it in the larger window.

To flag an additional photo as a representative photo, select it in the list and click the **Rep** button. The photo will be moved to the list of representative photos.



If you want to discard a photo, select it in the list and click the **Discard** button.

Circle Take Photos

You can view all of the circle take representative photos for a scene by clicking the **Circle Take Photos** button on the Shots tab of the Scene window.

Slug	Characters	Extras	Script	Set	Wardrobe	Hair	Makeup	Props	Effects	Transition	Tracking	Shots	Editor	?
Slate	Camera	Shot Look	Description	Cam	Sound	Take #	Status	Photos	Cli					
15	A	wide	Dolly, wide		0	1	Circle	⬇	⌘	1				
15	A	wide	Dolly, wide		0	2	Circle	⬇	⌘	1				
15	A	wide	Dolly, wide		0	3	Circle	⬇	⌘	1				
15	A	wide	Dolly, wide		0	4	Circle	⬇	⌘	1				
15	A	wide	Dolly, wide		0	5 PU	Active	⬇	⌘	2				
15A	A	cowboy	Dolly, cowboy			1	Active	⬇	⌘	0				
WT1001					0	1	Circle	⬇	⌘	1				
WT1002					0	1	Active	⬇	⌘	1				
WT1002					0	2	Active	⬇	⌘	1				

Circle Take Photos

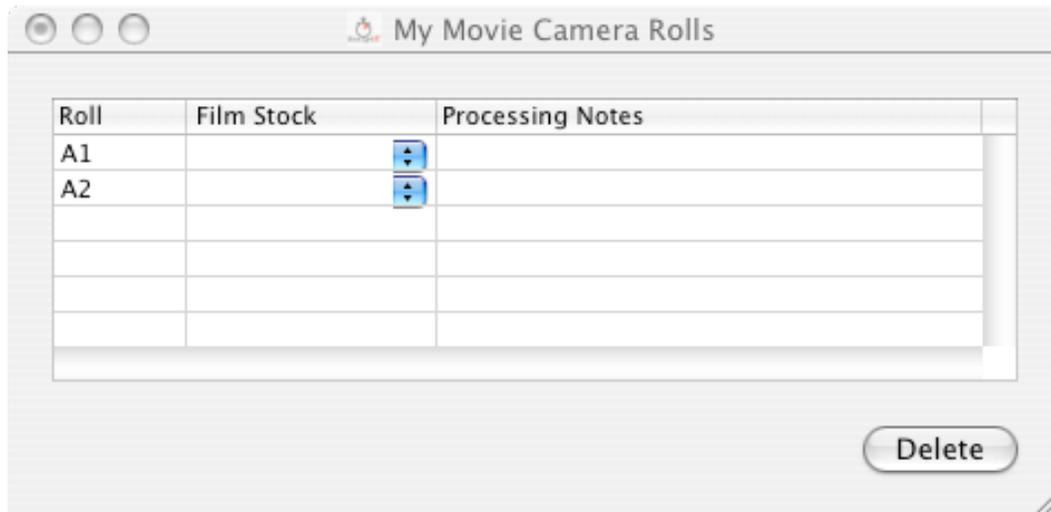
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Camera Rolls

A list of all of the camera rolls that have been used in the production can be viewed by selecting the **Camera Rolls** menu under the **Production** menu.



Select the film stock and add any processing notes for each camera roll.

Camera Roll Report

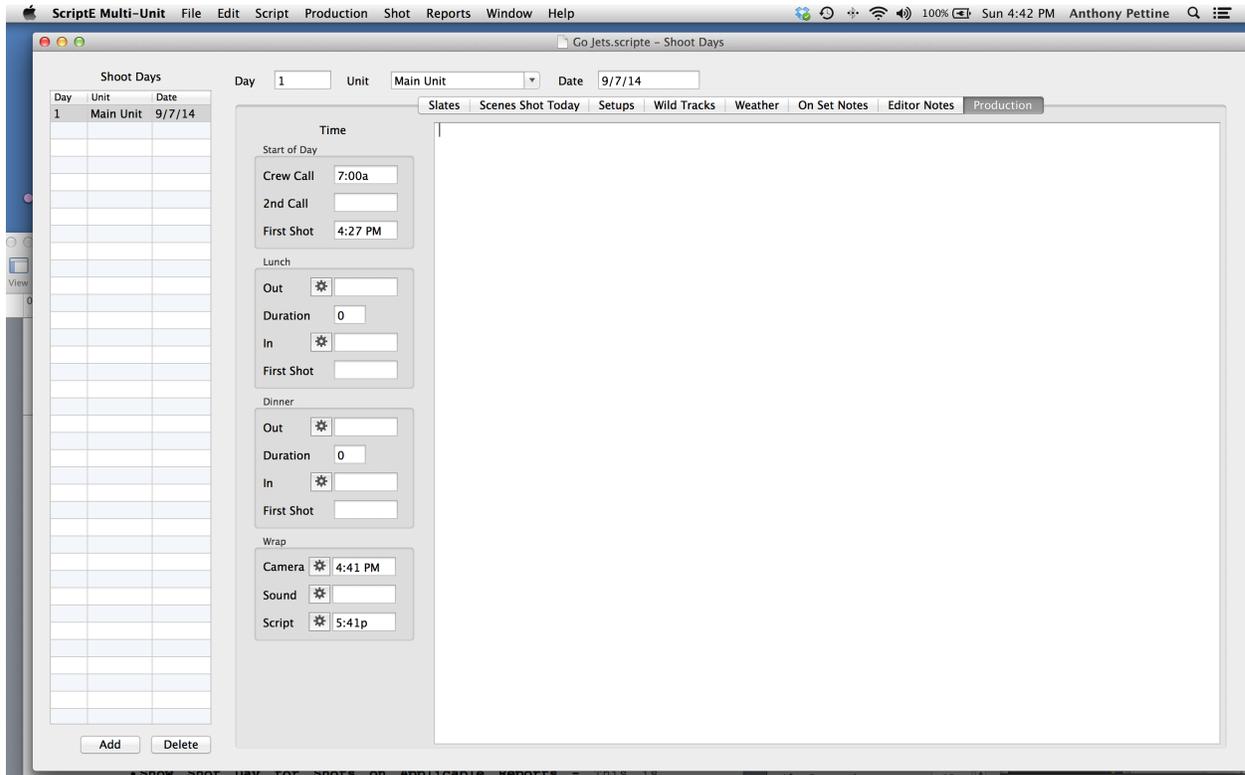
The camera roll report can be found under the **Reports** menu. It is a listing of each camera roll and the slates and takes that were included in each roll. Circle takes are circled.

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End Shooting Day - Shoot Day Window

It's time to review the day's activity and email the reports. Close any open Shot windows and return to the **Shoot Day window for today**.

If the Shoot Day window is not open, open the Shooting Days Summary window and click on the current shoot day in the list.



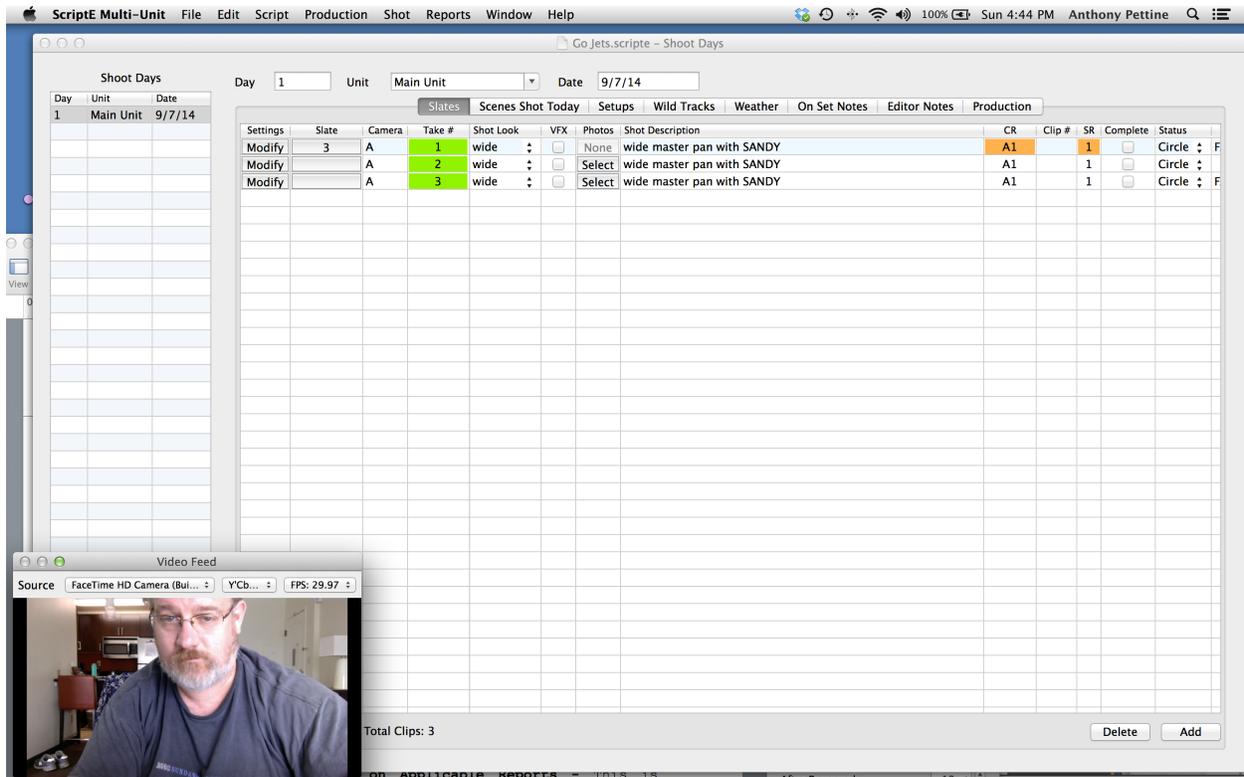
Click the Production tab on your shoot day window and enter your wrap time. Enter your Camera Wrap Time. If you pre-selected ScriptE to do so, automated Camera Wrap emails should go out.

Now remember to work top to bottom left to right, click the left most tab on your shot window - the **Slates Tab** and let's begin our day's wrap out.

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Slates Tab

Data entry into the **Slates tab** is a powerful time saver at wrap time. Double check your shot descriptions, camera information, representative stills, etc. all from this one window and your work will automatically move over into your Shot Windows, Scene Windows and all of your reports.



Long time ScriptE users will notice the new locked fields of Slate, Camera and Take#. By locking these fields, users should never lose track of which slate and take it is for which they are entering data.

Use the two finger scrolling method on your track pad and survey the data for your days slates.

Now is a good time to fill in missing camera information from camera reports or log books, make certain you've properly selected representative stills, even navigate back to shot windows to clean up your shot lining.

The Slate Tab of the Shoot Day Window is the most efficient means to survey and complete your days work. The amount of information, pre-selects and other data available to users can

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be daunting, but never forget the simple foundation on which all of this functionality is built:

- **Three windows**
- **Top to bottom, left to right operation**

You don't need to know how a fuel-injector works to drive a car, but if you want to look under the hood, here's a tour of the available fields in the slates tab of the shoot day window - and a brief over-view of their functions.

Slates Tab/Script Window: Complete List of Data Fields

Fixed Fields: (these fields stay locked so you always know where you are).

- **Slate** - The slate you selected when creating this shot. For example 33A.
- **Camera** - Camera Body Letter (for example A Cam, B Cam)
- **Take#** - take #1, 2, 3pu, 4pu, etc.

Sliding Fields: (you can two-finger scroll through these fields while never losing sight of the locked slate, camera and take fields on the left)

- **Shot Look** (preselects of customizable shot size pre-selects)
- **VFX check box** - check this box if this is a VFX shot - tells ScriptE to label all VFX shots in reports.
- **Photo button** - Click this button and open a photo view window for the corresponding slate and take. You can select your representative stills in this window.
 - **Select** - indicates that photos were captured for this slate and take but that representative stills have not yet been selected.
 - **View** - indicates representative stills were already selected for this take. Click the View button and a photo viewer window containing only those photos will open.
 - **None** - indicates no photos at all were captured for this take

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- **Shot Description** - A detailed shot description. You should have filled this field in earlier in your Shot Window. If you have a blank field, simply double click on any of the fixed fields in take 1 of this slate, and you will open a shot window. Type in your shot description for take 1 and it should carry over to all the necessary other windows and forms. *Remember that any description you enter for take 1 will carry forward to subsequent takes, but you can always alter that shot description (if things change) in those later takes.
- **CR** - Camera Roll (A3, A4, etc.)
- **Clip#** - For Red Camera Applications - enter the Red Cam Clip number in this field.
- **SR** - Sound Roll (3, 4, etc.)
- **Complete check box** - Added for the great Walter Murch, check this box if the take represents the complete action of the scene.
- **Status** (active, circle, hold, and ignore)- choose from the pre-selects to indicate the status of a take. Marking a take "ignore" will hide all corresponding dialog and actions notes for that take.
- **FAV** - customizable menu (BSF, FAV, NG, OK)
- **Comments** - enter your editor's comments here.
- **Technical Comments** - another field created for Walter Murch - enter your technical comments here (roll out, late roll, things like that). These notes will appear in a separate field on the XML editor's log.
- **Time** - running time of the shot - should be automatically filled in by ScriptE.
- **Lens** - You may have filled in this field in your shot window. This is an expandable field where you can enter your lens information, for example: 100, 150, etc. *note best to leave the mm designation off for readability sake, it is assumed
- **Filter** - enter your filtration information here - for example: 1/4 bpm, POLA, ND1.6, etc.
- **T-** enter your t or f stop here.

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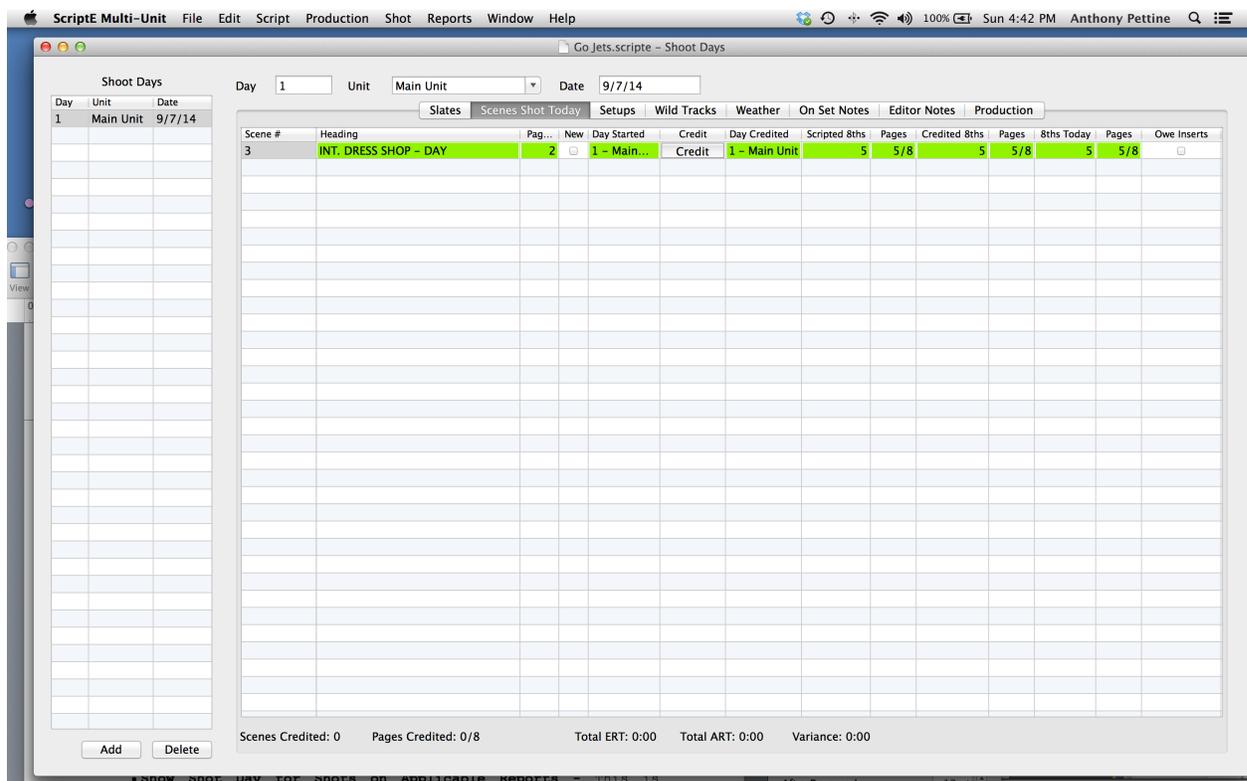
- **Lens Height** - enter your lens height here. For example: 33"
- **Distance** - enter distance information here. For example: 11'-4'6", etc.
- **Frame Rate** - assumed to be 24fps, you can enter frame rate here. For example: 48fps - for slow motion.
- **Shutter Angle** - assumed to be 180 degrees - you can enter alternate Shutter Angle information here. For example: 90 degree shutter (for that Saving Private Ryan feel)
- **Effect/Processing Notes** - enter any special processing information in this field. For example - process with 30 percent blow and normal. *Note any special processing notes should also be added to camera reports as well as listed in your Editor's Logs.
- **Editor Description** - this is the shorter more concise description of a shot. This description is carried over to the clip bin file, xml output, and several other reports. We highly recommend using the same description for both Shot Description and Editor's Description but if you'd like to make a really long description, save it for the Shot Description.
- **Camera Mode** (from customizable pre-select List: Sticks, H/H, S/C, Dolly, Crane) - choose from a customizable list of camera mode types. *Note changes to these pre-selects can be made from the ScriptE Multi-Unit pull down menu in the master preferences list or project preferences list.
- **Start Date/Time** - Automatically filled in when you roll a take.
- **End Date/Time** - Automatically filled in when you cut a take.
- **Timecode In** - Once you set timecode, ScriptE will automatically log the timecode in when you roll a take.
- **Timecode Out** - ScriptE will automatically log your timecode out here when you cut a take.
- **Set Up** - no longer an active field in Multi-Unit
- **Shot Type** - Indicates if this shot is a regular or retake.

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- **Take Type (regular)** - Indicates that the take is a regular or pick up take.
- **Tail Sticks check box*** - check this box if the take in questions was a tail sticks for the selected camera.

Scenes Shot Today Tab/Script Window:

If you don't want to look under the hood, simply click the CREDIT button and credit your scene. For most users, that's all you'll ever do in this window.

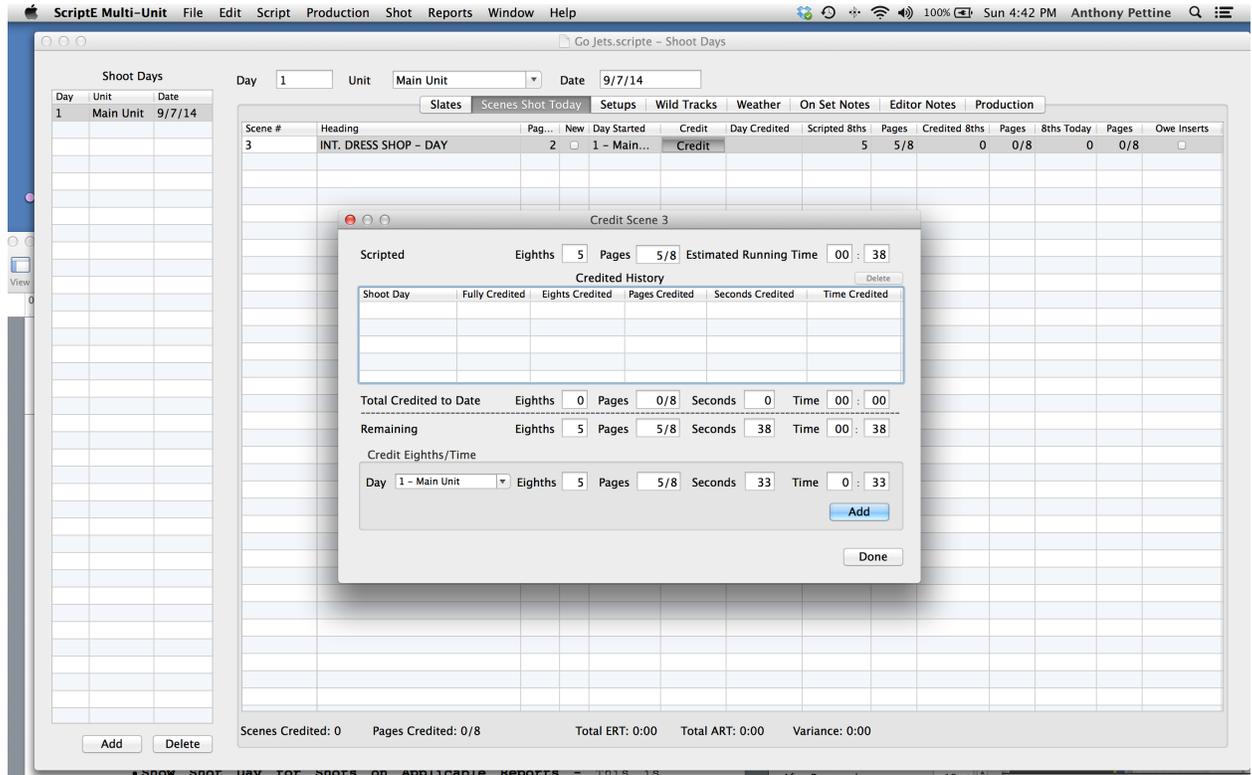


But for those of you that would like to peek under the hood:

- **Scene #** - a list of all scene numbers covered by shots in the days work.
- **Heading** - the scene heading for that scene
- **Page** - the starting page for that scene
- **New** - this box is checked only if this scene was created manually on that given shoot day.

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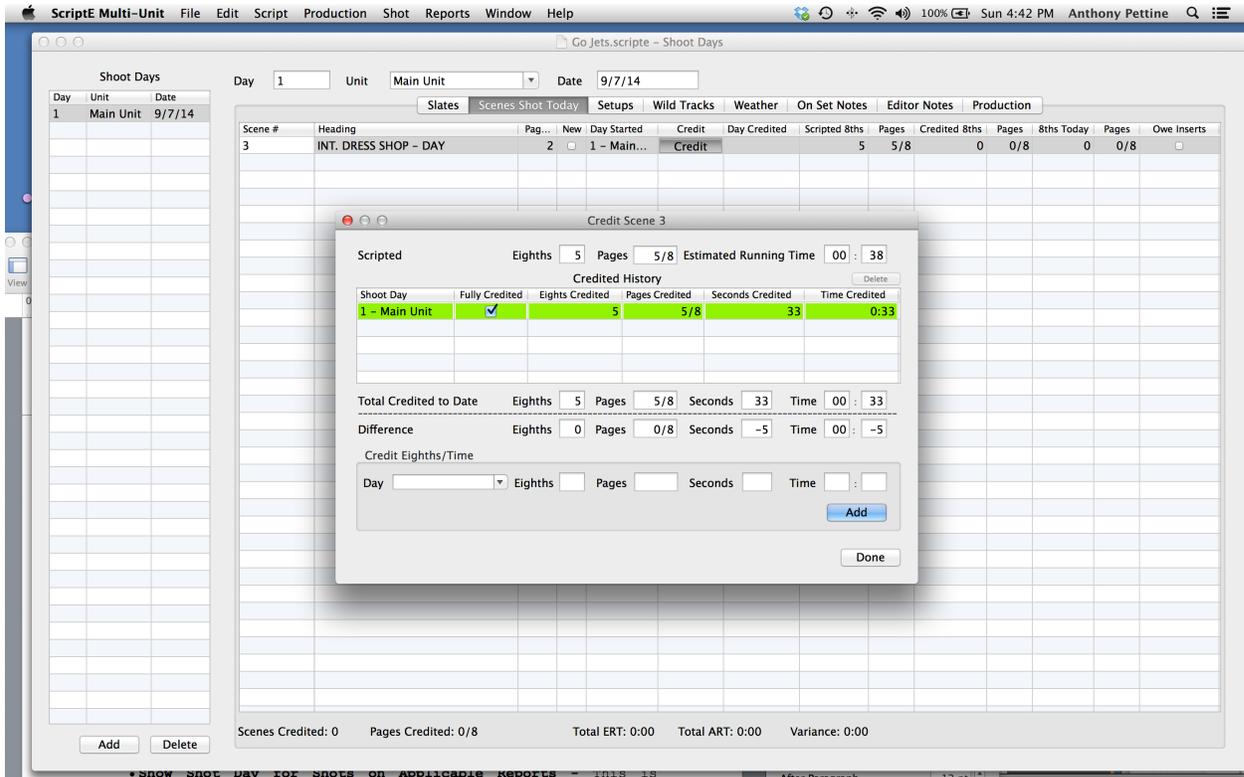
- **Day Started (day and Unit)** - indicates the day and unit working when shooting on this scene began.
- **Credit button** - This is where you will credit page count, running time and scene count for your days work. Click the CREDIT button to open a credit window.



- Enter the desired page count and your on set running time for that page count in highlighted rectangle at the bottom of the credit window. The remaining page count will appear in this section as a default as will the ERT (estimated running time) for the scene.
- **Fully crediting scene** - If you are fully crediting the scene, simply replace the ERT with the ART and click the add button at the bottom right hand corner of the credit window. All fields associated with this scene will now turn **green**.
- If you are **partially crediting a scene** (say only crediting 4/8th of the 7/8ths scripted. Overwrite the credited 1/8ths, tab to the time box and credit what you

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think the credited pages will run in your final edit. If partially credited, all fields associated with this scene will turn **yellow**.



- If the scene window or fields associated with the scene appear as **red** this means you either started the scene and did not credit any page count or that you accidentally over credited page count for the scene.
- **Day Credited (Day-Unit)** - indicates the day and unit working when shooting on this scene was credited.
- **Scripted 8ths** (pages scripted in 1/8ths only) for example 41/8ths
- **Pages** (pages scripted 1/8ths converted to pages and 1/8ths) for example the above amount of 1/8ths (41/8ths) converted to pages and 1/8ths = 5 1/8 pages.
- **Credited 8ths** (credited in 1/8ths only unit)
- **Pages** (pages credited converted to pages and 8ths)

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- **Owe insert button** - click this box if inserts are owed for the scene in question.
- **Est. Time** (ERT Estimated Running Time seconds only)
- **Min:Sec** (estimated time ERT converted to minutes and seconds)
- **Act Time** (ART Actual Running Time in seconds only)
- **Min:Sec** (ART Actual Running Time, converted to minutes and seconds)
- **Var** (Variance between ERT and ART in seconds only)
- **Min:Sec** (Variance between ERT and ART in Min:Sec)

Review Setups

Click the Setups tab and make sure that the slates are linked to the correct setups.

Review Wild Tracks

Click the Wild Tracks tab and make sure the sound roll has been entered for every take. Verify that the circle takes have been identified and the comments have been entered.

During shooting you can open a wild track from this window and create a wild track shot window much the same as you would create a slate window from the slates tab.

Weather

Make any important notes about weather and how it effects the larger continuity of the project. For example, "it started snowing heavily for the close up of scene 17 - does not match wide shots. May need to re-shoot wide shots or add digital snow."

On Set Notes

This is a script supervisor only section. A good place to keep notes for your 2nd Unit Script Supervisor. These notes do not appear in any reports and can only be accessed by another ScriptE User with your file.

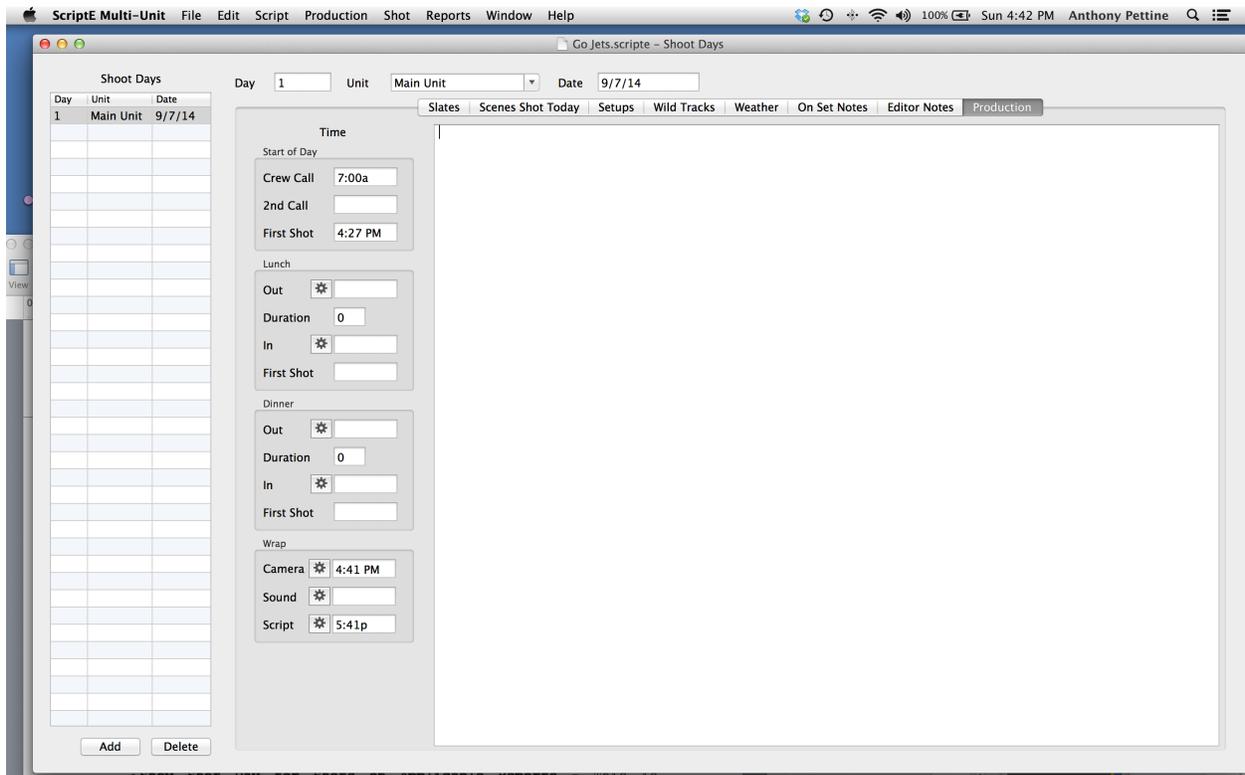
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Editor Notes

Enter a summary of all your general notes to the editor.

Production Notes

ScriptE Multi-Unit now combines all Production Times and notes to production in the Production tab of the Shoot Day Window.



- **Enter Production Times** - Times are entered on the left. Some times need to be manually added. Such as crew call and Script Supervisor wrap. Some times are filled in automatically by ScriptE such as first shot of the day and first shot after lunch. Other times may be entered by touching the gear trigger beside the window.
- **Notes to Production** - Click the Production Notes tab and enter any notes for Production here. These notes will automatically appear at the bottom of your Daily Progress Report.

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Reports - Breakdown and Shooting

ScriptE offers an ever growing list of **breakdown, shooting and wrap reports**. All of these reports can be accessed via the Reports pull down menu.

*ScriptE Legacy Users will notice there are quite a few new reports, options for reports, even new exportable versions and formats of reports. Let's take a look at the reports menu from top to bottom.

Script Revision Differential

When you import a new script revision, ScriptE doesn't change the estimated running time for the revised scenes. You will need to review the changed scenes and make any adjustments that are necessary unless a scene was omitted. You do not need to change the eighths or the running time to zero for an omitted scene.

If a new scene was added that didn't exist in the previous version, ScriptE will estimate the eighths and running time for the new scene.

After making the adjustments to the eighths and running time for the revised scenes, run this report to see a scene by scene comparison for all revised, added, and omitted scenes and the overall effect on the script length and running time.

Select the revision for the report in the Script Revisions window then select the **Script Revision Differential** menu.

Show Character Numbers on Breakdown

Select this and a check mark will appear letting you know that your Character Numbers will show up on your breakdown. This was the default in the past but some users have expressed a desire to not include character numbers. If you would prefer not to add character numbers simply uncheck this box.

Include Estimate Running Times

Select this and a check mark will appear letting you know that your Estimate Running Times or ERT will show up on your breakdown. This was the default in the past but some users have expressed a desire to not include the ERT with their long and short form breakdowns. If you would prefer not to include ERT's simply uncheck this box.

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Long Form Breakdown

This report includes a list of all the scenes in the script including all of the notes such as the wardrobe and hair notes.

*Legacy Users will notice an arrow opening new menu of options to the right of Long Form Breakdown. Users can now select the following options:

- **Export** - Click this and ScriptE will create a .csv file which you can export from ScriptE and then import into an Excel spreadsheet.
- **By Scene #** - Click this and ScriptE will create a .pdf of the long form breakdown in scene order. *** This is the preferred form of the long form breakdown and the only form that will calculate subtotals by Act.***
- **By Location** - Click this and ScriptE will create a .pdf of the long form breakdown sorted by location. This can be a useful document if you'd like to see how many scenes are to be shot in each location.
- **By Script Day** - Int./Ext. - Click this and you'll get a .pdf of your long form breakdown sorted by continuity days.
- **By Script Date** - your breakdown will be sorted in chronological story order. This is useful for shooting a film with lots of flashbacks.
- **By Int./Ext. Location** - your breakdown will be sorted by Location with the further designation Int./Ext.

If the scenes are identified by act, the report will be printed with sections for each act including subtotals for the number of scenes, the total number of scripted pages, and the total estimated running time.

The long form breakdown also includes a section at the end for all of the questions that were entered in the **? tab** of the scenes.

*Legacy Users will notice that **Tracking Notes are now included in the long form breakdown.**

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Short Form Breakdown and Export*

This report is identical to the Long Form Breakdown except it doesn't include the detailed notes sections. The short form breakdown only includes the scene number, heading, chronology information, character numbers (if you chose this option), 1/8ths of pages, and ERT.)

If the scenes are identified by act, this report will also be printed with sections for each act with subtotals.

This report can be sorted in the same ways as the long form breakdown but again the act break subtotals are only included when the report is sorted by scene number.*

Wish List

Another new report. This form is a summary of all the Wish List scenes you've created during shooting. This is a useful form to send to Producers and A.D.'s to let them know about the unscripted material that the director has requested to find time to shoot.

Daily Partial Progress Report (a.k.a. - Lunch Report)

A summary of your Progress at that moment. This is the report that is automatically emailed to your participants when you select **Email Lunch Report** from the new **Email to Participants** right side menu.

*Legacy Users should note there are now 2 types of Progress Report and you should choose the form that best suits your production while in the Master and/or Project Preferences Menus.

Daily Progress Report

This report is a one page summary of the day's activity including to date totals for the progress of the production and projected running times for the finished production based on current progress.

*Legacy Users should note there are now 2 types of Progress Report and you should choose the form that best suits your production while in the Master and/or Project Preferences Menus.

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Daily Editor Log

This report is a listing of all slates and takes for use by the editor. Click the menu and you can choose to sort either by order shot or by camera roll.

- **Circle Takes Only** - click this if you would like circle takes only to appear on your editor's log. (more of an old school editor's log).

Daily Editor Log Red Camera

This report is similar to the Daily Editor Log but includes the Clip # field. This report can also be sorted in order shot or by camera roll.

- **Circle Takes Only** - click this if you would like circle takes only to appear on your editor's log.

Daily Timecode Log

This report is a listing of all slates and takes with timecode in and timecode out for each take. This report can also be sorted in order shot or by camera roll.

- **Circle Takes Only** - click this if you would like circle takes only to appear on your Daily Timecode Log.

Daily Timecode Log w/Photos

This report is a listing of all slates and takes with timecode in and timecode out for each take as well as the representative photos for each take. This report can also be sorted in order shot or by camera roll.

- **Circle Takes Only** - click this if you would like circle takes only to appear on your Daily Timecode Log.

Daily Facing and Lined Script

This report includes the facing pages for all shots for the day and all affected script pages sorted in order. Facing pages for shots from other shoot days are not reprinted but any script page with a scene that was included in a shot today is included.

- **Include Representative Stills** - check this if you would like representative stills included on your facing pages. Remember

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to check with editorial and see if this is something they would like.

- **Click the menu** and you'll notice 3 options:
 - **Full Report** - traditional full facing and lined pages collated in script order.
 - **Facing pages Only** - Facing Pages only again collated in script order - sometimes useful if shots are duplicated over many scenes. Again ask your editorial team what they'd prefer.
 - **Lined Script Pages Only** - Lined pages without facing page notes.

Daily Coverage

This report prints a kind of proof sheet of representative photos for all circle takes for today's slates/takes.

Daily Clip Bin File

This process creates a tab delimited file with all slates and takes for the day that can be imported by a transfer house or editor.

Email Reports to Participants*

ScriptE now uses a new end of day email routine which will greatly increase the speed of your end of day emails. Move your cursor over Email to Participants and a menu will open. Click on your desired action:

- **Email Lunch Report** - will automatically email a lunch report to all Participants whom you have pre-selected. (*You can access your Participants List from your Production pull down menu - Participants).
- **Email Daily Reports** - will automatically email all pre-selected daily reports to the Participants whom you have pre-selected to receive reports. (*You can access your Participants List from your Production pull down menu - Participants).

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Camera Rolls

This report prints a list of all camera rolls used so far in the production with a list of all slates and takes shot on each roll.

Sound Rolls

This report prints a list of all sound rolls and the slates and takes, including wild tracks, that were recorded on each roll.

Wild Tracks

This report includes a list of all wild tracks recorded for the production.

Wrap Reports*

Click the menu and see all the Wrap Reports available:

- **Scenes Owed** - Click the menu and select a sorting method:
 - **By Scene #**
 - **By Location**
 - **By Script Day - Int/Ext Location**
 - **By Script Date**
 - **By Int/Ext - Location**
- **Facing Pages and Lined Script** - full facing and lined pages for the entire project - collated in script order. this report will break the script into five sections and create reports for each section in order to minimize the size of the pdf's for emailing.
- **Facing Pages*** - Facing pages only for the entire project - collated in script order.
- **Lined ScriptE*** - Lined pages only for the entire project - collated in script order.
- **Script Only*** - Unlined script without facing pages but including modifications to the body of the script made on set. Useful for scenes where dialog is largely improvised and the script supervisor is typing in the modified dialog and

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actually modifying the body of the script. This is also a valuable report for generating new sides for a scene after rehearsal as well as for retro-scripting and other delivery requirements.

- **Editor's Log by Scene*** - Yet another new report providing a complete Editor's Log by scene.
- **Coverage** - Representative stills for the entire project - collated in script order.
- **Report to Editor** - Report to the editor is a summary of the entire film comprised of various summaries:
 - **Added Scenes** - listing scene #, day Added, Day Shot and Description.
 - **Cut Scenes** - listing scene #, day cut and a description.
 - **Wild Tracks** - listed by number with a description.
 - **Scenes Owed** - a list of owed material listed by scene.

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Multi-Unit Work Flow*

Mac to Mac, Mac to iPad, iPad to Mac, or iPad to iPad, ScriptE Multi-Unit files are fully readable and writable cross platforms.

This is a powerful new tool in the digital Script Supervisors toolbox and as such, it should be used with great care.

***warning** - Multi-Unit Functionality only works with the Multi-Unit version of ScriptE for Mac or with the latest iPad version with the Multi-Unit functionality activated via in-App purchase.

Main Unit from Mac (send to 2nd Unit Mac or iPad)

Add and configure other units from Unit management under the Production menu.

From the **Production pull down menu** click **Unit Management**.

Add the necessary unit or units to the list.

Create a unit file. Each unit will need its own file. Select a unit in the list and click the Create Unit File button.

Select a location for the file and click Save. (note: be very careful where you save these 2nd Unit, Insert Unit Files - make certain that you know exactly which file you are sending to which unit and which file you are re-importing back into your main unit file).

Send the file to the unit script supervisor via email, Dropbox, etc.

The unit's row in the list will be changed to **yellow** to **indicate that a file is outstanding**.

The **Create Unit File button** will now show as **Sync Unit File** and a **Reset Unit File button** will be displayed.

If something were to happen to the remote unit file and it cannot be returned for synchronization and must be recreated, use the Reset Unit File button to reset that unit. Then, create a new file and send it. Using this option prevents the old file from ever being synchronized, in case it is found or repaired. So, be careful about using the Reset button.

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Be certain to clearly establish work flow and file management rules with your team of Script Supervisors. Any data can be changed in the remote file so the main unit script supervisor may want to establish standard practices regarding what data can or should be changed by the remote unit script supervisor.

The unit script supervisor will use their file to update data, log shots, etc.

When the Unit script supervisor is finished with their assigned work and has sent in their reports, they should double check their work and then prepare to return their file to the main unit script supervisor.

Updating the Main Unit File on a Mac

The unit script supervisor returns their file to you.

Select the unit in the list and click the Sync Unit File button.

Select the correct file. ScriptE will verify that it is correct in order to prevent a file from being synchronized more than once and to prevent an old file from accidentally being synchronized.

After the data has been synchronized, the unit will be ready for the creation of a new file which can be sent to the remote script supervisor.

Working Remote Unit from Mac

Receive the unit file from the Main Unit script supervisor.

If it is a valid remote unit file, in place of the Unit Management selection under the Production menu, there will be a Lock File for Syncing selection when the file is opened.

Work with the file, making the necessary changes and logging shots, etc.

When ready to send the file back to the main unit script supervisor for syncing, click the Production menu then select **Lock for Syncing**.

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Read the warning and click Yes to lock the file.

Return the file to the main unit script supervisor.

Any time this Locked file is opened, a warning will be displayed stating that no changes made to this file will be saved. It is opened for read-only.

Running Main Unit from iPad

The folder in the main view has a Remote tab.

Tap the **Remote tab** to open **Unit Management** for the project.

To **create a remote unit file**, tap the Create Unit File button for the appropriate unit in the list.

The file will be created and a list of apps that can accept the file will be displayed such as Mail and Dropbox.

Select the appropriate app such as Mail if you want to email the file to the remote unit script supervisor.

If you select Mail, an email will be displayed with the file attached. Fill in the To and send it.

If you select any other app, you should be switched to that app where the file will be displayed for action.

The file unit's row in the list will be **turned yellow** to indicate that a file is outstanding. The **Create Unit File button** will now show as **Reset Unit File**. (see above regarding Reset).

The remote unit script supervisor may now work with the file and then prepare to return it.

Updating the Main Unit file on iPad

Be sure the main unit project file is open.

Then double click on the Home Button of your iPad to open a menu of all the open apps on your iPad.

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Open the app used by the remote script supervisor to return the file. If Mail, find the email and tap the attached file. Select ScriptE from the pop up.

The iPad will switch to ScriptE.

If the file is a correct and expected file, it will be placed into the remote files folder in the project folder and a note will pop up with instructions telling you to close the file and use the Remote tab to sync the file.

Close the project file.

Tap the Remote tab.

The unit's row will be **red** indicating that a file is **ready for synchronization**.

Tap the Sync Unit File button.

The file will be synced and the unit row reset to be ready for the creation of a new file that should be sent to the remote unit script supervisor.

Working Remote Unit from iPad

Be sure any open project is closed so the project folders are displayed.

Double click on the Home button of your iPad to open a menu of open Apps on your iPad. Switch to the app that was used to send the remote file such as Mail.

Tap the attached file and **select ScriptE**.

If this is not the first time to receive the remote file, you will be prompted to replace the existing project file. Replace it.

The iPad will switch to ScriptE.

Open the project file and log shots, etc.

When ready to return the file to the main unit for syncing, close the project.

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Tap the Return tab on the project folder.

Read the message about locking the file and tap Yes to proceed.

Select the app to use to send the file such as Mail.

An email will be displayed with the file attached.

Fill in the To and send the email.

***note** - larger files may not be email-able (most email services only allow for 10mb attachments). We recommend establishing a dedicated **drop box account** for you to share files with your other units.

Master & Project Preferences*

ScriptE Multi-Unit allows you greater flexibility than ever before when it comes to customizing the look and content of your reports, shot descriptions, even the look and feel of the data base itself. You can now choose from a host of new output reports, select all new time/date formats, choose Spanish, French and German screen commands. That being said, we strongly advise you to learn the logging and lining function of ScriptE before you embark on customizing your preferences.

Learn to ride the bike before you start decorating the spokes. The default and preset values are taken from the thousands of users that have been using ScriptE since 2007. They are very good.

So only when you're ready, or you just have to change something in your preferences, this is the section you've been looking for.

Master vs. Project Preferences and Lists -

With Multi-Unit functionality, we needed to find a way to avoid data inconsistencies between units. This required locking certain preferences and lists to files via the Project Preference List.

Project Preferences and Lists are initially determined and set by your Master Lists and Preferences. Once set in a new Project,

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the Preferences and Lists for the Project can only be altered via the Project Preferences and Lists.

The key is that Project Preferences and Lists are linked to the file only. Any changes made to those preferences will only affect the file. None of your other project files will be affected.

For most users this means, adjust your Master Preferences to suit your workflow and let the Project Preferences take care of themselves. Don't worry about your 2nd Unit Script Supervisor messing up your preferences, just tell them not to delete anything in the Project Preferences and Lists and everything should work smoothly.

The list of Master and Project Preferences are identical so let's take a look at that list of preferences top to bottom starting in the Master Preferences List.

Master Preferences (top to bottom)

This is a master list of all user preferences. Master preferences will automatically be attached to all new files created. The following is a list of these preferences.

- **Add/Edit ScriptE Select Backup Email Address** - click this and see the status of your ScriptE Select subscription as well as the target email for your ScriptE Select Back Ups.
- **Color Legend** - select colors for the following:
 - 1st Shot/Take Action Note
 - Subsequent Take Action Note
 - Alternate Dialog
 - Inserted Dialog
 - Omitted Dialog
 - Scripted Dialog
 - Wild Track Lines
 - Breakdown Scene Heading Text

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- **Number Dialog** - check this and your dialog will automatically number from top of scene to bottom of scene.
- **Slate Numbering Method (right menu - 3 options)**- choose 1 of three methods. Default is American Style.
 - American: 1, 1A, 1B, etc.
 - French: 3/1, 3/2, 3/3, 3/4, etc.
 - English: 1, 2, 3, 4, etc.
- **Show Scene Numbers in Reports** - check this and all scene numbers included in a slate will automatically appear in shot descriptions and on various reports. This is of great use for those using the British or French slating systems.
- **Show Shot Day for Shots on Applicable Reports** - This is really of main use in the compiled Facing and Lined Pages and the Editor's Log arranged in Script Order.
- **Sort Log Reports by Camera then Takes** - a preference of certain assistant editors and editors.
- **Show Shot Look on Camera Lines** - shows the selected shot look (wide, med, mcu, etc.) at the top of the shot line. This is of value especially to those using the West Coast Lining Method (left to right in order shot), some East Coast Liners use this feature as well.
- **Show Action Notes on Lined Script** - turning this off is a quick way to hide (but not lose) your action notes and clean up your final script to the editor.
- **Show Dialog Changes on Lined Script** - turning this off is a quick way to hide (but not lose) your dialog change notes and clean up your final script to the editor.
- **Include Unit Progress Reports When Emailing Daily Reports** - new to ScriptE Multi Unit. Turning this on will automatically generate progress reports for all units.
- **Progress Report Style** (right menu - w options)- two options now. Try them both and see what works best for you and your production.
 - Standard Progress Report

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- Vancouver Style Progress Report

Master Lists (top to bottom)

Master Lists are the pre-sets for a series of pull down menus and pre-set pick lists that pop up when needed and speed your logging and lining.

Here are some of the customizable pull down menu items you can access through the Master List window.

- **Participant Types** - an editable list of all participant types. These participant types identify which Participants Names appear on which forms. Default values:
 - **Assistant Editor**
 - **Director**
 - **DP**
 - **Script Supervisor**
 - **Editor**
- **Select Types** - an editable list of select types. Defaults values are:
 - **BSF** - Best So Far
 - **FAV** - Favorite
 - **NG** - No Good
 - **OK** - Okay
- **Camera Types** - A list of the letters assigned to your various cameras. Defaults are generally A, B, C, D, etc.
- **Camera Mode Types** (default values are:)
 - **Sticks** - tripod
 - **H/H** - hand held
 - **S/C** - steadicam
 - **Dolly** - a dolly on tracks or dance floor

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- **CRANE** - crane
- **Helicopter** - an aerial helicopter shot
- **Bungee Cam** - Camera affixed to bungee cords for hand held look with more control for ease of focus
- **Motion Control** - Camera set on a motion control rig for precise duplication of motion.
- **Shot Look Types** - This menu allows users to adjust both the name for a shot and the location on the page where that line appears by zone. The default for lining shots in ScriptE is left to right wide to tight (also know as the East Coast lining style) Users that would like to line in the West Coast Style should set all the zones by each shot look to either 1 or 2. This will make ScriptE line left to right in order shot. The default shot looks may be re-written, added to or changed all together. ScriptE shot looks defaults are:
 - **xwide** - very wide angle shot - usually of many people
 - **wide** - a big wide master type shot
 - **xlong** - a shot using a very long lens from a great distance away.
 - **long** - a shot using a long lens from a distance
 - **full** - head to toe
 - **cowboy** - head to mid thigh (to show the guns)
 - **med** - waist up
 - **mcu** - mid-chest to top of head
 - **cu** - from the collar bone to top of head
 - **head cu** - face only cu
 - **ecu** - cu of only part of the face
 - **xecu** - super tight cu perhaps just the eyes
- **Film Stock Types** - There are no default values set in this menu. Back in 2007 there was a much bigger call for this menu. Of late, French Script Supervisors (who are in charge

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of creating camera reports) still use this menu. You can add in the various film stocks that your production might be using 5218, 5284, etc.

- **Shutter Angle Types** (default value is 180 degrees)
 - **180** - 180 degree's is the standard shutter size
 - **90** - 90 degrees is for that staccato "Saving Private Ryan" battle scene feel.
 - **45** - 45 degrees is even more staccato
 - **ramp** - Camera operators ramp through various shutter sizes while shooting for a tripped out dream like look.
- **Set Defaults** - 99.999 percent of all users should never even look at this menu. That said.. Since you can make changes to the lists of items that ScriptE uses, you may need to identify certain items for ScriptE. These selections are found in the Set Defaults menu under the Master and Project Lists menus.
 - Default Take - Regular
 - Pick Up Take - Pick Up
 - Default Shutter - 180
 - Script Supervisor - Script Supervisor
 - Producer - Producer
 - Director - Director
 - Editor - Editor
 - DP - Director of Photography

Project Preferences

Project Preferences are the same as Master Preferences - only attached to the open Project.

Project Lists

Project Lists are all the same as the Master Lists - only attached to the open Project.

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Where are Pick Lists & Photos Stored?

When you started ScriptE for the first time, a file named "ScriptEPickListData.ssd" was placed into a folder that ScriptE created on your hard drive called "ScriptE Data." This is also the location where all of your photos are stored, as well as daily reports that have been emailed.

If you want to check the location, click the **Help pull down menu** then the **Where are My Pick Lists and Photos Stored?** menu.

Warning - for you own protection, we advise users not to change the Location of their ScriptE Data without first consulting ScriptE tech support.

techsupport@scriptesystems.com

Changing the Location of ScriptE Data

If you need to or want to change the location where all of these files are stored, you should copy "ScriptEPickListData.ssd" and all of the files and folders that are in the same location as that file to the new location. Then, click on the **Change Location of ScriptE Data** menu under the **Help** menu. You will be reminded of these steps then prompted to select "ScriptEPickListData.ssd" in the new location. ScriptE will now use the new location.

Warning - for you own protection, we advise users not to change the Location of their ScriptE Data without first consulting ScriptE tech support.

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Deactivating ScriptE

If you purchase a new computer or need to move ScriptE to a different computer, you will need to deactivate ScriptE on the old computer before you will be able to activate it on the new computer.

First click the ScriptE pull down menu and select About ScriptE. An information window will appear. This window will show your ScriptE Version # and most importantly your serial #. You'll need this information to activate ScriptE on your new machine. We recommend taking a screen shot of this window and emailing it to yourself.

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*NOTE - To take a screen shot **simultaneously hold down the "shift, command and 3" keys.**

Then to deactivate ScriptE, be sure you are connected to the Internet then click the **Help** menu then the **Deactivate ScriptE** menu.

ScriptE Select Backup

At any time during the work day, if you are a ScriptE Select subscriber, you can email a backup of your file to ScriptE Systems. Then, if a problem occurs, we can better assist you by looking at the actual data. Also, if something were to happen to your computer, you can be assured that we will always have a backup of the file that we can send to you.

Naturally, the file can only be sent when you have an Internet connection and are able to send and receive emails.

When you send the backup by clicking the **Backup to ScriptE Systems** menu under the **File** menu, you will receive an automatic response letting you know that your email arrived at ScriptE Systems.