

# **SCREENSTYLE 4.3**

FOR MICROSOFT WORD 6.0 FOR MACINTOSH

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CUT TO:

## "SCREENPLAY NAME"

FADE IN:

1 TWENTY-FIVE WORDS OR LESS

What if properly formatting a screenplay required no more thought than a simple letter -- and capitalization, page numbering, page breaks, and scene numbering were handled automatically?

Why not let your computer keep house, keeping you free to write?

CUT TO:

2 WHAT IT IS

The ScreenStyle Template contains a style sheet and toolbar created specifically for the needs of screenwriters. The style sheet and toolbar specifications include margins, tab settings, and capitalization requirements. Certain flourishes have been added to the template that you can easily alter at your discretion.

You may wish to print out a hard copy of this document for easy reference.

SMASH CUT TO:

3 OTHER VERSIONS OF MICROSOFT WORD

ScreenStyle is a Word For Macintosh 6.0 template. All of its features are available under that and later versions of Microsoft Word. Versions of ScreenStyle that are compatible with Microsoft Word For Macintosh 4.0, 5.0, 5.1, and all versions of Microsoft Word For Windows are also included on this CD.

DISSOLVE TO:

#### 4 SCREENSTYLE VERSUS DEDICATED PROGRAMS

ScreenStyle is a welcome alternative to the dedicated "script processors" on the market because it allows users to work in a familiar environment -- Microsoft Word is one of the most versatile word processors ever written -- and users can easily translate from one of the Microsoft Word formats to any other should the need arise.

FADE TO:

#### 5 QUICK START

If you are comfortable with Microsoft Word, you might want to dive right into typing a screenplay from scratch using ScreenStyle.

To install the software, copy the ScreenStyle template ("ScreenStyle") into the "Templates" folder inside the folder on your hard disk that stores Microsoft Word itself.

Start up Microsoft Word. Choose "New..." from the "File" menu. Choose "ScreenStyle" from the dialogue box that appears (if you can't see "ScreenStyle", scroll up or down until you do). Click on the "OK" button.

A new document will open and, in it, a series of text strings will be highlighted. The first text string will read "Insert Screenplay Name". Type in the name of the screenplay and press the "RETURN" key. (You will be able to alter any of the items you type in during these sections later if you wish.)

The next text string will read "Insert Author Name". Type in the name or names of the author(s) and press "RETURN".

Next will be highlighted a bogus telephone number. Type in a "contact number" for the screenplay (a phone number for people to call who may be interested in your script). Press "RETURN".

ScreenStyle will now automatically execute a short sequence of commands that will place the information you have just entered in its proper place(s) in the script. Depending on the power of your computer, this will take as long as thirty seconds or as little as one second. Do not attempt to interfere with the operation. When it is complete, the text "START TYPING HERE" will be highlighted.

Start typing your screenplay! (Don't forget to save often.)

MATCH CUT TO:

## 6 PROPER USE OF SCREENSTYLE

A solid working knowledge of Microsoft Word is helpful if you wish to make full use of ScreenStyle's features and automation.

You are advised to print out this entire document and keep it as a reference while using ScreenStyle.

## 7 THE SCREENSTYLE TEMPLATE

The ScreenStyle Template ("ScreenStyle") is an ordinary Microsoft Word template divided into two sections (see the Microsoft Word documentation for explanations of "section" and "template").

Section 1 contains the screenplay's cover and title page. The author's address, phone number, and the version date and/or number should be inserted into the Footer of Section 1 (not the First Footer) (see the Microsoft Word documentation for an explanation of how to access headers and footers). Placing this information in the Footer ensures that it will remain in the proper place relative to the page's bottom margin -- and that it will always appear on the title page.

You may alter the contact information in the First Footer so that it contains the contact information for the author's agent or production company.

Section 1 should be no longer than two pages (the cover and the title page).

Section 2 will house the entire text of the screenplay itself. It is necessary that the screenplay text remain in a section separate from the cover/title section so that the script's first page is numbered "Page 1".

This manual itself was created using the ScreenStyle template, and is thus formatted like an actual screenplay (except that the scene numbering function is used sporadically throughout the manual to number the different chapters; an actual screenplay would either have every scene numbered or no scene numbered).

The margins of the ScreenStyle document are wide enough to accommodate three-hole-punch paper as well as scene numbering, if used. It is very important to not alter these margins, as doing so will likely cause the document to not conform to proper screenplay format.

The proper fonts for screenplay use are "Courier" or "Courier New" 12 point. No other typefaces should be used. If "Courier", "Courier New", or some other version of the "Courier" font are unavailable on your system, obtain and install one of them. Courier and Courier New are available for download for free from Apple Computer's ([www.apple.com](http://www.apple.com)) and Microsoft's ([www.microsoft.com](http://www.microsoft.com)) Web sites.

The proper size paper for screenplay use in the United States is 8 1/2 inches by 11 inches. No other size paper should be used.

You should store this template ("ScreenStyle") inside the "Templates" folder inside whichever folder houses Microsoft Word 6.0 or Microsoft Office itself on your hard drive.

## 8 THE STYLE SHEET

ScreenStyle's style sheet is the source of much of its automation (see the Microsoft Word documentation for a more thorough explanation of style sheets). The styles employed have been carefully defined, refined, and tested over a period of ten years.

You may be tempted to rename some of the styles to suit your own work methods. The author advises against this, however. Certain style names, such as "Heading 1" or "Normal", have special properties defined by Microsoft Word itself or are the basis for other style definitions and/or may be referred to by name by ScreenStyle's macros. Renaming styles may interfere with ScreenStyle's automation.

Often-used styles have been assigned special keystrokes to make their application fast and easy. These keystrokes can be changed, and changing them will not interfere with their function, so you are free to customize.

The keystrokes assigned to specific styles are listed in the section "The Styles" on page 6.

The style definitions contain margin and tab settings, line spacing, line justification, typeface specifications (capitalization, underlining, etc.), automatic numbering (if appropriate), inter-paragraph spacing -- even controls over page breaks. It is very important to not alter these settings, as they conform to standard screenplay format.

## 9 PAGINATION

Proper page breaking within the screenplay body is handled by ScreenStyle. For example, ScreenStyle will not allow page breaks to occur between a character's name and his or her dialogue, or between a scene description (i.e., "INT. BAR - DAY") and the paragraph that immediately follows it.

Because of this automation, it is not recommended that you insert "hard" page breaks to paginate your screenplay.

If you notice, upon printing, that the screenplay's page lengths are uneven (i.e., some pages contain dialogue reaching near the bottom margin, while on other pages the dialogue ends halfway down), it may be because the screenplay contains huge paragraphs of dialogue or scenic description. It is strongly suggested that you break up or cut these unwieldy passages -- particularly since many film professionals admit to skipping such monstrosities altogether when reading a spec script.

## 10 CAPITALIZATION

Capitalization is automatic in several of the ScreenStyle template styles. Therefore, use of the "Caps Lock" key is seldom necessary. It is always preferable to type in upper- and lower-case -- even when the resulting text will appear in all capitals -- because if the screenplay is ever translated into another form in which such capitalization is not appropriate, little, if any, retyping will be necessary.

## 11 SCENE NUMBERING OVERVIEW

Scene numbering is automated through the use of a macro in conjunction with one of ScreenStyle's styles, "Heading 1". Another style, "Heading 2", is identical to "Heading 1" except that it does not contain numbering. Though you can use either style for scene headings ("slug lines"), it is recommended that Heading 2 be used for slug lines while typing the script initially, and that numbering be automatically inserted into the script later through the use of the macro.

## 12 "(MORE)" AND "CONTINUED:" OVERVIEW

Two macros supply ScreenStyle with the ability to semi-automatically cut long passages of dialogue into two parts by inserting the words "(MORE)" and "(CONTINUING)", a page break, and the word "CONTINUED:" at the top of the following page -- and to later remove these breaks. The macros' usage is described more fully in the section entitled "(MORE)" and "CONTINUED:" on page 22.

## 13 LINE SPACING

Proper line and paragraph spacing is handled by the styles themselves. The author admonishes you to not use the "RETURN" OR "ENTER" keys to insert extra space between paragraphs, as this will likely result in uneven top page margins.

Several of the styles were created specifically to end scenes (i.e., "Last Paragraph", "Lst Actions", or "Sries Last"). These insert the extra space with which it is proper to end a scene and should be used to end all scenes except those scenes that will conclude with a "CUT TO:" or "DISSOLVE TO:" or similar statement.

## 14 THE STYLES

What follows is the name of each style and a brief description of its use.

## ACTIONS

This style is used for paragraphs containing action and scenic descriptions. It is automatically followed by the style "Character". Its keyboard shortcuts are Control+Shift+A and Command+Shift+A (the "Command" key is also known as the "Apple" key).

## BY

This style is for the line containing the author's name on the title page. It is automatically followed by the style "Section Break".

## CHARACTER

This style is for a character's name. It is automatically followed by the style "Dialogue". Its keyboard shortcuts are Control+Shift+C and Command+Shift+C.

#### COLUMN 1 DIALOGUE

This style is used for dialogue in Column 1 of a sequence of two-column dialogue (see "Two Column Dialogue" on page 13). It is automatically followed by the style "Column Character".

#### COLUMN 2 DIALOGUE

This style is used for dialogue in Column 2 of a sequence of two-column dialogue (see "Two Column Dialogue" on page 13). It is automatically followed by the style "Column Character".

#### (CONTINUED)

This style is used only for the placement of the word "(CONTINUED)" in the lower right corner of the page when a long passage of dialogue is broken over two pages and "(MORE)" and "CONTINUED:" are inserted to indicate that the same speaker is continuing to speak. The use of this style is not recommended for any other purpose.

#### CONTINUED:

This style is used only for the placement of the word "CONTINUED:" in the upper left corner of the page when a long passage of dialogue is broken over two pages and "(MORE)" and "CONTINUED:" are inserted to indicate that the same speaker is continuing to speak. The use of this style is not recommended for any other purpose.

#### COLUMN CHARACTER

This style is used for the characters' names in a sequence of two-column dialogue (see "Two Column Dialogue" on page 13). It is automatically followed by the style "Column 1 Dialogue".

#### COVER

This style is used for the text on the cover of the screenplay. It is automatically followed by the style "Title Page".

## DIALOGUE

This style is used for dialogue. It is automatically followed by the style "Character" to better facilitate writing conversations. Its keyboard shortcuts are Control+Shift+D and Command+Shift+D.

## DISSOLVE

This style is used for scene transitions (i.e., "CUT TO:", "DISSOLVE TO:", etc.) It is automatically followed by the style "Heading 2".

## END

This style is used for "The End". It appears, of course, only once per screenplay.

## FADE IN

This style is used for such headings as "FADE IN:", "FADE OUT", "BEGIN CREDITS", "ROLL CREDITS", etc. It is automatically followed by the style "Heading 2" because such headings tend to be followed by slug lines.

## FIRST FOOTER

This style is used for the footer on the title page of the screenplay.

## FOCUS ON

This style is used to indicate that a person or object is to be highlighted on camera. See the end of this document for an example of this in use. This style is automatically followed by the style "Actions". Its keyboard shortcuts are Control+Shift+F and Command+Shift+F.

## FOOTER

This style is used for the footer of every page save the title page. However, since standard screenplay format does not call for footers, the style is seldom used.

## HEADER

This style is used for the header that runs throughout the screenplay.

### HEADING 1

This style is used for scene headings ("slug lines"). It contains automatic numbering. If automatic numbering is not desired, the style "Heading 2" should be used in place of this one, as it contains no numbering. This style is so named to allow it to be more easily manipulated in Microsoft Word's Outline View (see "Working in Outline View" on page 12). It is automatically followed by the style "Actions". Its keyboard shortcut is Control+Shift+1.

### HEADING 2

This style is also used for scene headings ("slug lines"). It is identical to the style "Heading 1" except that it does not contain automatic numbering. If automatic numbering is desired, the style "Heading 1" should be used in place of this one. This style is so named to allow it to be more easily manipulated in Microsoft Word's Outline View (see "Working in Outline View" on page 12). It is automatically followed by the style "Actions". Its keyboard shortcut is Control+Shift+2.

### HEADING 3

This style is used in the preparation of a "Montage" or a "Series of Shots" sequence (see "Series of Shots" on page 13). It contains automatic lettering which allows quick reordering of a sequence without tedious retyping. See the example of its use at the end of this document. Its keyboard shortcut is Control+Shift+3.

### LAST DIALOGUE

This style is used when a paragraph of dialogue ends a scene. It contains the extra spacing appropriate in such situations. It is automatically followed by the style "Heading 1" to facilitate beginning a new scene. Its keyboard shortcuts are Control+Shift+T and Command+Shift+T.

#### LINE ACTIONS

This style is used when a dialogue modifier (i.e., "angrily") or an action (i.e., "rises and opens window") is inserted into a line of dialogue. It is automatically followed by the style "Dialogue". Its keyboard shortcuts are Control+Shift+L and Command+Shift+L.

#### LST ACTIONS

This style is used when a paragraph of action or scenic description ends a scene, as it contains appropriate extra spacing. It is automatically followed by the style "Heading 2" to begin a new scene. Its keyboard shortcuts are Control+Shift+S and Command+Shift+S.

#### (MORE)

This style is used only for the placement of the word "(MORE)" at the bottom of the page when a long passage of dialogue is broken over two pages and "(MORE)" and "CONTINUED:" are inserted to indicate that the same speaker is continuing to speak (see "'(More)'" and "'Continued:'" Overview" on page 6). The use of this style is not recommended for any other purpose.

#### NORMAL

The Normal style is the base style for all the others. It is very important that you not alter this style in any way, as changes to it will likely be reflected throughout the document -- with potentially undesirable consequences.

#### PAGE 1 TITLE

This style is used on the first page of the text of the screenplay (not the title page), where the title of the screenplay appears in quotation marks. It is automatically followed by the style "Fade In" in order to ease insertion of "FADE IN:".

#### PRE FOCUS ON

This is a variation on the "Actions" style that prevents a page break from appearing between it and the paragraph that follows. This style is automatically followed by "Focus On" (see "Using the ScreenStyle Examples" on page 25 for an example of this in use). Its keyboard shortcuts are Control+Shift+P and Command+Shift+P.

#### PRE LINE ACTIONS

This is a variation on the "Dialogue" style that removes the space between it and the paragraph that follows. This style is automatically followed by "Line Actions" to accommodate situations in which actions are inserted in the midst of a character's dialogue. Its keyboard shortcuts are Control+Shift+R and Command+Shift+R.

#### SECTION BREAK

This style is used to format the break that appears between Section 1 and Section 2 of the ScreenStyle Template. It has no other purpose. It is automatically followed by the style "Page 1 Title".

#### SRIES LAST

This style is used at the end of a "Series of Shots" sequence. It contains the appropriate extra spacing. It does not contain automatic lettering; its sequence letter must be inserted manually. It is automatically followed by the style "Heading 2" to begin a new scene.

#### TITLE PAGE

This style is used for the title on the title page of the screenplay. It is automatically followed by the style "By".

#### MICROSOFT WORD'S AUTOMATIC STYLES

Microsoft Word provides a multitude of automatic styles which cannot be removed from ScreenStyle's style sheet. These should be ignored, as they are not used during the preparation of a screenplay.

### COMPATIBILITY STYLES

The following styles are not normally used in ScreenStyle-formatted scripts but are included in the software in order to ensure compatibility with Big Screen Software's other script formatting products: "SitcomStyle" (for taped television sitcom scripts) and "StageStyle" (for stage plays): "Subtitle", "Page 1 Act Name", "Page 1 Episode Title", and "Section Break New Scene".

### 15 KEYBOARD SHORTCUTS

As stated earlier, you can change the keystrokes that have been assigned to the various styles -- or assign keystrokes to styles that don't already have them -- as you wish. See the Microsoft Word documentation for an explanation of how to do this.

### 16 WORKING IN OUTLINE VIEW

Microsoft Word's Outline view allows you to view a screenplay in a "collapsed" view for easier editing. See the Microsoft Word documentation for an explanation of the Outline feature.

Since all scene headings either use the style "Heading 1" or "Heading 2", if, in Outline view, you choose the number "2" in the Outline View toolbar that appears across the top of the window, only the scene headings themselves will be visible (the rest of the text is "collapsed" under the "headings"). You can then quickly and easily rearrange scenes as you wish.

When the scenes are numbered, those numbers will change if they are rearranged to reflect their new order.

### 17 HEADERS AND FOOTERS

The header and footer in Section 1 (the cover/title page section) have been discussed previously under "The ScreenStyle Template" on page 3.

The header in Section 2 of the ScreenStyle template contains automatic page numbering.

There is no footer used in Section 2 of the ScreenStyle template. Proper screenplay format does not call for the use of footers.

## 18 SERIES OF SHOTS

A "Montage" or "Series of Shots" sequence can be created through the use of the appropriate styles ("Heading 3" and "Sries Last") or a "dummy" "Series of Shots" sequence -- ready for customizing as you see fit -- can be automatically inserted by choosing "Series of Shots" from the ScreenStyle Menu or by clicking on the "Series of Shots" button on the ScreenStyle Toolbar. However it is invoked, the "Series of Shots" macro inserts the following "dummy" sequence into the screenplay:

## SERIES OF SHOTS

- A) Shot 1
- B) Shot 2
- C) Shot 3
- D) Shot 4
- E) Shot 5 (last)

The above sequence can be easily altered with your own prose, and shots can be added or deleted.

You will note that "Heading 2" is normally used to label the heading of a "Series of Shots" sequence. "Heading 3" is used within the "Series of Shots" sequence itself; the style contains proper indentation and automatic numbering. "Sries Last", used for the final shot in a "Series of Shots" sequence, does not contain automatic numbering; it must be typed in manually.

An example of the Series of Shots feature in use appears in the section "Using the ScreenStyle Examples" on page 25.

## 19 TWO-COLUMN DIALOGUE

On occasion, you may wish to indicate that two characters are speaking simultaneously, resulting in two columns, each of which contains dialogue spoken by a separate character.

ScreenStyle eases the insertion of sequences of dual-column dialogue through the use of the "Two Column Dialogue" button on the ScreenStyle Toolbar or the "Two-Column Dialogue" item on the ScreenStyle Menu. Choosing the menu item or clicking on the button inserts two columns of "dummy" dialogue, each headed by a "Dummy" Character name ("Character1" and "Character2"). The character name "Character1" will be highlighted.

You can begin immediately by replacing "Character1" with the name of the character you wish to insert. You can continue replacing the "dummy" text in the dual-column dialogue with your own dialogue. A sample of this dual-column dialogue is below.

CHARACTER1	CHARACTER2
Dialogue1	Dialogue2

The dual-column dialogue is facilitated by Microsoft Word's tables feature. (A complete definition and discussion of tables can be found in your Microsoft Word documentation.)

The inserted dual-column table will consist of two "cells". You can jump from the left cell to the right cell using the "Tab" or Left Arrow key, or the mouse, of course. You can jump from the right cell to the left using the Right Arrow key, the mouse, or by pressing "Shift+Tab".

When you have finished entering dialogue into both the left and the right cells of the dual-column dialogue table, you should use the mouse or the Arrow keys to place your cursor below or outside the table boundaries. You can then continue to edit your script as usual. It is worth noting that pressing the "Tab" key while the cursor is inside the right cell will cause Microsoft Word to insert a new row of two cells below the original row. To delete the new row, simply choose "Delete Cells..." from the "Table" Menu, then choose "Delete Entire Row" from the dialogue box that appears.

The above procedure can also be used to delete the actual dual-column dialogue table itself, should you find it necessary to do so.

It is recommended that two-column dialogue not run very long as such sequences are difficult to watch (for examples, see any of Robert Altman's films).

An example of the two-column dialogue feature in use appears in the "Using the ScreenStyle Examples" section that begins on page 25.

## 20 THE SCREENSTYLE MENU

The ScreenStyle Template includes several macros designed to help streamline the writing and revising of a screenplay. (For an explanation of "macros" and how they work, see the Microsoft Word documentation.) These macros are available under the "ScreenStyle" menu, which appears on Microsoft Word's menu bar to the right of the "Window" menu.

The names and functions of the items that appear on the ScreenStyle Menu are as follows:

#### CONVERT QUOTES

This macro converts all "straight" quote marks in a script (" " and ' ') to "curly" ones (" " and ' '). It also turns on Microsoft Word's "smart quotes" feature, which ensures that future quote marks will be "curly" as well.

#### HEREHERE

This macro is part of a very simple placeholder feature. At the end of an editing session, if you wish to mark the spot in the text at which you left off working, choosing this macro simply types the nonsense word "herehere" at the current cursor position. Such placeholder is then utilized by the companion macro "Find Herehere", which is explained below.

#### FIND HEREHERE

This macro automatically searches the document to find the first occurrence of the placeholder text "herehere". Upon completion of the macro, "herehere" remains selected so that you may easily delete it.

#### NUMBER SCENES

This macro automatically numbers the scenes in a screenplay. Its function is more fully explained in the section entitled "Scene Numbering" on page 21.

#### STRIP SCENE NUMBERS

This macro automatically strips the scene numbering in a screenplay. Its function is explained in the section "Scene Numbering" on page 21.

## SHOW SCREENSTYLE TOOLBAR

This macro displays the ScreenStyle toolbar. If the ScreenStyle toolbar is already displayed, this macro will have no effect.

## MORE CONTINUED

This macro cuts the current passage of dialogue into two pieces by inserting the words "(MORE)" and "(CONTINUING)", a page break, and the word "CONTINUED:" at the top of the following page. Its function is described more fully in the section "(MORE)" and "Continued:" on page 22. It is not recommended that you manually break dialogue using this macro until the screenplay is completely finished, as material added subsequently may alter the pagination in an undesirable fashion.

## REMOVE MORE CONTINUED

This macro automatically deletes all manually-inserted page breaks in an entire document that were inserted through the use of the "More Continued" macro. Its function is described more fully in the section "(MORE)" and "Continued:" on page 22.

## TWO-COLUMN DIALOGUE

This macro inserts dual-column dialogue into the script at the point where the cursor is currently. Dual-column dialogue usage is explained more fully in the section "Two-Column Dialogue" on page 13.

## SERIES OF SHOTS

This macro inserts a "Series of Shots" sequence into the script at the point where the cursor is currently. The use of such a sequence is explained more fully in the section "Series of Shots" on page 13.

## 21 THE SCREENSTYLE TOOLBAR

The ScreenStyle Template includes a toolbar that was developed to ease the writing of a screenplay. The Toolbar will appear upon opening a new ScreenStyle document.

It is intended that this toolbar be complete enough so you don't actually need to have any other toolbars open on the screen; however, it can be customized as you wish (consult the Microsoft Word documentation for instructions on how to customize toolbars).

If the ScreenStyle Toolbar is not visible, you may choose "ScreenStyle" from the list of toolbars that appears when "Toolbars" is selected on the "View" menu.

The ScreenStyle Toolbar contains the following buttons:



OPEN

This button activates Microsoft Word's "Open" dialogue box.



SAVE

This button saves the current document.



PRINT

This button prints the current document.



STYLE

This is the Style Menu, from which ScreenStyle's defined styles may be chosen and applied to text in the current document.



SHOW/HIDE PARAGRAPH MARKS

This button displays or hides invisible characters, such as tabs and paragraph marks (see Microsoft Word's documentation for an explanation of invisible characters).



ZOOM PAGE WIDTH

This button "zooms" the current document to such percentage that the entire width of the page is displayed on-screen (see Microsoft Word's documentation for an explanation of "zooming").



#### REPAGINATE

Because Background Repagination can slow down the operation of Microsoft Word somewhat, it may be advisable to leave that feature off (see Microsoft Word's documentation for an explanation of background repagination). This button calculates the page breaks in the current document. It is useful when background repagination has been turned off to determine the length and pagination of the current document.



#### PRINT PREVIEW

This button activates Word's "Print Preview" feature, which displays an image of the current page(s) of the current document as it/they will look when printed.



#### ALL CAPS

This button changes the formatting of the currently selected text to all capitals. (This formatting can be toggled on and off, and, if "All Caps" is turned off, the text to which was applied will revert to the capitalization that was used when it was originally typed.) Its keyboard shortcut is Control+Shift+K.



#### UNDERLINE

This button underlines the currently selected text.



## CHANGE CASE

This button permanently changes the capitalization of the currently selected text. It differs from the "All Caps" function in that it actually "retypes" the text in the desired capitalization format -- it is not temporary formatting like underlining or italicizing. This command can toggle between uppercase ("WHAT LIGHT THROUGH YON WINDOW BREAKS?"), lower case ("what light through yon window breaks?"), sentence case ("What light through yon window breaks?"), title case ("What Light Through Yon Window Breaks?"), and "toggle case" (which formats the text opposite to its current state of capitalization, i.e., from "Hello, You" to "hELLO, yOU") versions.



## CONVERT QUOTES

This button activates the macro "Convert Quotes", which is explained in the section "The ScreenStyle Menu" starting on page 15.



## SPELLING

This button activates Microsoft Word's automatic spelling checker. For a complete explanation of its function, consult the Microsoft Word documentation.



## HEREHERE

This button activates the macro "Herehere", which is explained in the section "The ScreenStyle Menu" starting on page 15.



## FIND HEREHERE

This button activates the macro "Find Herehere", which is explained in the section "The ScreenStyle Menu" starting on page 15.



## NUMBER SCENES

This button activates a macro which automatically numbers the scenes in a screenplay. Its function is more fully explained in the section entitled "Scene Numbering" which starts on page 21.



## STRIP SCENE NUMBERING

This button activates a macro which automatically strips the scene numbering in a screenplay. Its function is explained in the section entitled "Scene Numbering" which starts on page 21.



## MORE CONTINUED

This button activates a macro that cuts the current passage of dialogue into two pieces by inserting the words "(MORE)" and "(CONTINUING)", a page break, and the word "CONTINUED:" at the top of the following page. Its function is described more fully in the section "(MORE)" and "Continued:" on page 22. It is not recommended that you manually break dialogue using this button until the screenplay is completely finished.



## REMOVE MORE CONTINUED

This button activates a macro that automatically deletes all manually-inserted page breaks in an entire document that were inserted through the use of the "More Continued" macro or button. Its function is described more fully in the section "(MORE)" and "Continued:" on page 22.



## SERIES OF SHOTS

This button activates the macro "Series of Shots", which inserts a series of shots sequence into the script at the point where the cursor is currently. Its operation is explained more fully in the section "Series of Shots" on page 13.



## TWO COLUMN DIALOGUE

This button activates the macro "Two Column Dialogue", which inserts dual-column dialogue into the script at the point where the cursor is currently. Its operation is explained more fully in the section "Two-Column Dialogue" on page 13.

## 22 SCENE NUMBERING

As mentioned previously, scene numbering is normally used only when a script is in production. However, since students and other entrepreneurs sometimes produce films, the ability to number, renumber, and strip the numbering from scenes automatically is included in ScreenStyle.

Scene numbering or scene number stripping should not be performed until the screenplay is at or near completion. Neither macro is "destructive", that is, you will not risk destroying existing text, but the macros are complex and may take some time to execute.

Every scene heading with the style "Heading 1" applied to it contains automatic numbering in the left margin. If the scenes are re-ordered, the numbering in the left margin automatically changes to reflect the new sequence.

To automatically number scenes under ScreenStyle, choose "Number Scenes" from the ScreenStyle Menu or click on the button "Number Scenes" on the ScreenStyle Toolbar.

To remove numbering from scenes, choose the item "Strip Scene Numbers" from the ScreenStyle Menu or click on the button "Strip Scene Numbers" from the ScreenStyle Toolbar. This launches a macro that will take a few moments to complete.

If, after numbering the scenes in a screenplay, you wish to renumber same, it is recommended that you first launch the macro "Strip Scene Numbers" then launch "Number Scenes" in order to ensure that the entire procedure will work smoothly.

It should be noted that the right-hand-margin numbering that ScreenStyle applies during the "Number Scenes" macro is formatted with a period after the number. This deviates slightly from the standard, which does not call for periods after scene numbers, but Microsoft Word is limited in that it does not allow this sort of automatic number insertion without the inclusion of a period or some sort of separator, such as a slash ("/") or a close parentheses ("). The author of ScreenStyle is confident, however, that the compromise numbering scheme employed in ScreenStyle is entirely acceptable in industry circles.

### 23 "(MORE)" AND "CONTINUED:"

Two macros supply ScreenStyle with the ability to semi-automatically cut long passages of dialogue into two parts by inserting the words "(MORE)" and "(CONTINUING)", a page break, and the word "CONTINUED:" at the top of the following page, and then later remove these breaks.

The "More Continued" macro inserts the page breaks. Before invoking it, the cursor should be placed precisely where you wish the break to appear. In proper screenplay format, dialogue is only divided at the end of a sentence -- and never in the middle of one -- for the convenience of the actor.

The page breaks must each be inserted manually, one at a time. This process should begin at the first page of the body of the screenplay and continue through to the end (otherwise pagination may be disrupted, resulting in pages of unnaturally short length). Again, it is recommended that this process only take place when the screenplay is completely finished and no further additions or deletions are expected.

If you decide to later add to or delete from the screenplay, simply invoke the "Remove More Continued" macro. This macro will cleanly remove all of the manual page breaks from the entire document.

It should be noted that the "Remove More Continued" macro can take some time to run, particularly on older, slower computers. You might plan on having something to read handy.

Neither of the above macros are entirely undo-able, so it is recommended that you save your screenplay immediately before invoking either of them.

Both macros appear on the ScreenStyle Menu and the ScreenStyle Toolbar for easy access.

An example of a passage of dialogue into which "(MORE)" and "CONTINUED:" have been inserted appears in the section "Using the ScreenStyle Examples" which begins on page 25.

## 24 THE SCREENSTYLE AUTOTEXT ENTRIES

Microsoft Word's AutoText feature allows you to quickly enter frequently-used text and formatting into a document by typing a short character "code", then typing a key combination to activate the AutoText function.

The ScreenStyle Template uses AutoText for several functions. Below are listed the AutoText "codes" for these functions and their usage.

### EXT

("ext") Inserts a new slug line beginning with the word "EXT." (formatted as "Heading 2").

### FADE

("fade") Inserts the words "FADE IN:" followed by a new slug line formatted as "Heading 2".

### INT

("int") Inserts a new slug line beginning with the word "INT." (formatted as "Heading 2").

### CUT

("cut") Inserts the "CUT TO:" scene transition (formatted as "Dissolve").

### DISS

("diss") Inserts the "DISSOLVE TO:" transition (formatted as "Dissolve").

### FAD

("fad") Inserts the "FADE TO:" transition (formatted as "Dissolve").

### FADO

("fado") Inserts the words "FADE OUT." followed by the words "END OF", with the cursor placed after "END OF" so the user can type in "ACT ONE", "ACT TWO", etc. (formatted as "End").

### MATC

("matc") Inserts the "MATCH DISSOLVE TO:" transition (formatted as "Dissolve").

## MATCH

("match") Inserts the "MATCH CUT TO:" transition (formatted as "Dissolve").

## SMAS

("smas") Inserts the "SMASH CUT TO:" transition (formatted as "Dissolve").

## WIPE

("wipe") Inserts the "WIPE TO:" transition (formatted as "Dissolve").

The ScreenStyle AutoText key combination is "Control+Shift+W".

Using the guide above, to quickly insert "FADE IN:" at the start of a scene, type the code "fade" and the key combo "Control+Shift+W". The following text will appear in place of the code "fade":

FADE IN:

Note that the cursor would be placed into the paragraph directly below the words "FADE IN:" and that paragraph would be formatted as "Heading 2" -- ready to type a new slug line.

## 25 USING DOCUMENT TEMPLATE FILES

The ScreenStyle Template is a standard Microsoft Word document template (see the Microsoft Word documentation for an explanation of document templates). It contains a style sheet, macros, AutoText entries, a toolbar, a menu, margin settings, and other vital data.

The ScreenStyle Template ("ScreenStyle") should be copied into the "Templates" folder inside whichever folder is used to house Microsoft Word or Microsoft Office itself on your hard drive. ScreenStyle will not become fully operational unless "ScreenStyle" is properly located. A copy of "ScreenStyle" should also be stored elsewhere for safety purposes.

Once "ScreenStyle" is properly located, you may start up Microsoft Word and choose "ScreenStyle" from the menu that appears when you select the item "New..." under the "File" menu. This will open an untitled ScreenStyle document with all commands and automation intact.

## 26 SCREENPLAYS THAT ORIGINATE IN OTHER WORD PROCESSORS

You may wish to "paste" text from other screenplay documents into a ScreenStyle document and then apply ScreenStyle styles to the new text. To do this, open a new or existing ScreenStyle-formatted document, delete and/or alter the text in it as you wish, open the other screenplay document, and copy and paste text between the screenplays as you wish.

Once the text has been added to the ScreenStyle-formatted document, the ScreenStyle styles may be applied to it in the usual manner.

It is not recommended that you attempt to "convert" screenplays written in word processors other than Microsoft Word directly into ScreenStyle documents. It is preferable that you open these foreign documents using Microsoft Word (which can translate many Macintosh and Windows word processing formats), select the text of the entire document (see the Microsoft Word documentation for an explanation of how to do this), copy it, open a new, empty ScreenStyle document, place your cursor at the very end of the new document, choose "Paste Special..." from the "Edit" Menu, choose "Paste Unformatted Text", ensure that "Paste" (not "Paste Link") is checked, then click on "OK". This method will ensure that proper fonts, margins, line spacing, and other formatting miscellany remain intact when you begin applying the ScreenStyle styles to the newly-inserted text.

A similar method for ensuring that a screenplay written on another word processing platform conforms to ScreenStyle's format would be to open it in Microsoft Word, save it as a "Text-Only" file (see the Microsoft Word documentation for an explanation of how to do this), close the text file (don't save it a second time, even though Word will offer the option to do so), open the text file again, select the entire text of the text file, and paste it into a new, empty ScreenStyle document.

The act of saving the document in "Text-Only" format may remove some formatting, but it will remove many potentially troublesome items as well.

## 27 USING THE SCREENSTYLE EXAMPLES

Included on the pages that follow are several examples of ScreenStyle's many functions at work.

A Microsoft Word document version of this manual is included in the same location where you found this Acrobat PDF file. You may wish to copy and paste pieces of sample text into your own script, then replace it with new, original text, keeping the formatting of the sample text.

FADE OUT.

THE END  
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"EXAMPLES"

FADE IN:

EXT. PLACE - TIME OF DAY

Standard scene actions.

CHARACTER #1  
 (adverbial)  
 Dialogue dialogue dialogue, dialogue  
 dialogue dialogue. Dialogue dialogue  
 dialogue? Dialogue dialogue dialogue  
 dialogue dialogue dialogue!

CHARACTER #2  
 (adverbial)  
 Dialogue dialogue dialogue?

CHARACTER #1  
 Dialogue dialogue.

CUT TO:

INT. PLACE - TIME OF DAY

Scene with two-column dialogue and close-ups.

CHARACTER #3  
 Dialogue dialogue dialogue?

CHARACTER #4  
 Dialogue dialogue.

Character 3 and Character 4 try to talk over each other.

CHARACTER #3	CHARACTER #4
Dialogue dialogue	Dialogue dialogue
dialogue, dialogue	dialogue? Dialogue
dialogue. Dialogue	dialogue, dialogue
dialogue dialogue???	dialogue dialogue --
Dialogue dialogue	dialogue dialogue
dialogue dialogue	dialogue dialogue
dialogue dialogue!	dialogue!

Character 3 watches as

CHARACTER #4

performs an action.

CHARACTER #3

responds.

CHARACTER #4

Dialogue dialogue.

CHARACTER #3

Dialogue, dialogue dialogue.

(frowns)

Dialogue dialogue, dialogue (last).

SERIES OF SHOTS

- A) Short scene description.
- B) Short scene description.
- C) Short scene description.
- D) Short scene description (last).

EXT. PLACE - TIME OF DAY

Actions.

CHARACTER #1

Dialogue dialogue.

CHARACTER #2

Dialogue dialogue.

CHARACTER #3

Dialogue dialogue! Dialogue dialogue.

Dialogue dialogue.

(adverbial)

Dialogue dialogue, dialogue. Dialogue dialogue, dialogue.

CHARACTER #2

Dialogue dialogue.

INT. PLACE - TIME OF DAY

Actions.

CHARACTER

Shakespearian soliloquy.

(MORE)

(CONTINUED)

CONTINUED:

## CHARACTER (CONT'D)

Major, long, heavy dialogue.  
 Expository dialogue. Monologuesque  
 dialogue. Very long dialogue.  
 Extremely long dialogue. Monologuesque  
 dialogue. Very long dialogue.  
 Extremely long dialogue. Dialogue  
 dialogue... Shakespearian soliloquy.  
 Major, long, heavy dialogue.  
 Expository dialogue. Monologuesque  
 dialogue. Very long dialogue.  
 Extremely long dialogue. Very long  
 dialogue. Extremely long dialogue.  
 Major, long, heavy dialogue.  
 Expository dialogue. Monologuesque  
 dialogue. Very long dialogue.  
 Extremely long dialogue. Monologuesque  
 dialogue. Very long dialogue.  
 Extremely long dialogue. Dialogue  
 dialogue... Shakespearian soliloquy.  
 Major, long, heavy dialogue.  
 Expository dialogue. Monologuesque  
 dialogue. Very long dialogue.  
 Monologuesque dialogue. Very long  
 dialogue. Extremely long dialogue.  
 Dialogue dialogue... Major, long,  
 heavy dialogue. Expository dialogue.  
 Very long dialogue. Extremely long  
 dialogue. Shakespearian soliloquy.  
 Major, long, heavy dialogue.  
 Monologuesque dialogue. Very long  
 dialogue. Extremely long dialogue.  
 Monologuesque dialogue. Very long  
 dialogue. Extremely long dialogue.  
 Monologuesque dialogue. Very long  
 dialogue. Extremely long dialogue.  
 Dialogue dialogue... Shakespearian  
 soliloquy. Very long dialogue. Very  
 long dialogue. Very long dialogue,  
 extremely long dialogue. More long  
 dialogue. Very long dialogue. Very  
 long dialogue. Extremely long  
 dialogue... Major, long, heavy  
 dialogue.

FADE OUT.

THE END  
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