

How to Create a «Fade In» Template

Downloads

- The PDF Version of the Tutorial

The current document is downloadable from:

<http://www.rolandstroud.com/FadeIn/CreateFadeInTemplate.pdf>

- The Templates

I have made two templates available for download, one for Fade In, the other for Final Draft. I am calling the templates **Bells-and-Whistles**, but of course you can rename them to whatever you like. The styles are in line with other screenwriting templates, and I added some styles that could be useful in some circumstances (for example, Lyrics and Blank Verse). I have gone over the templates carefully, but they may contain some things that need tweaking. Time will determine that.

Fade In

Bells-and-Whistles.fadein.template

<http://www.rolandstroud.com/Templates/Bells-and-Whistles.fadein.template>

Final Draft

Bells-and-Whistles.fdxt

<http://www.rolandstroud.com/Templates/Bells-and-Whistles.fdxt>

Introductory Remarks

Some Background. When I started working with computers about thirty years ago, I had no idea what a template was. Eventually, through working with Adobe FrameMaker (a desktop publishing program) and later with Microsoft Word, I came to appreciate the immense power of templates. In a nutshell, templates let you jump into warp speed to format your document. When your document uses a template, each paragraph has a *style* (also called an *element* in screenwriting) that controls properties like indents, spacing, fonts, and font size. These styles (elements) have tags or descriptive names for their paragraph types. Screenwriting programs commonly use names like Scene Heading, Action, Character, Parenthetical, Dialogue, Shot, Transition, and the generic Unformatted. Your program applies these styles to paragraphs automatically as you type. The program can do this because the template knows the kind of paragraph that you are *probably* creating. How does it know? By two means.

1. **Predictable Order.** Typically, paragraph types follow one another in a probable order. Some examples: Character is *always* followed by Dialogue or Parenthetical

(usually it is Dialogue). So your template assumes that you want Dialogue after Character.

2. **Manual Choice.** If your template does not correctly guess your desired element, you can easily change to a different style with a keystroke or a mouse click.

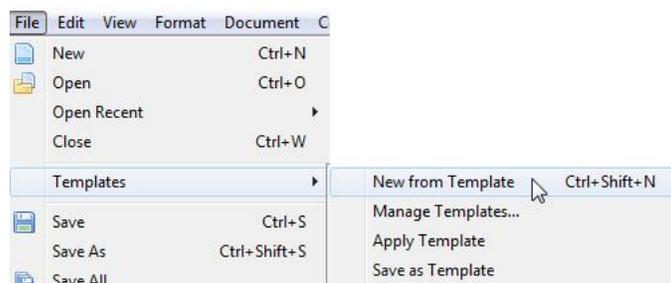
Other Elements. The usual screenwriting elements are eight in number: Scene Heading, Action, Character, Parenthetical, Dialogue, Shot, Transition, and an Unformatted type (also called Normal or General). However, a good screenwriting program allows you to create elements of your own. You might be asking whether you would ever really need to do that. Well, it depends on the kind of writing that you do. For the vast majority of screenplays, you never need any other styles, and even if you do, you can work around the lack without resorting to the creation of a new paragraph style. But sometimes it is helpful to have a custom style or two. In fact, I intend to show how to create new styles later in this article.

Steps in Creating a Template

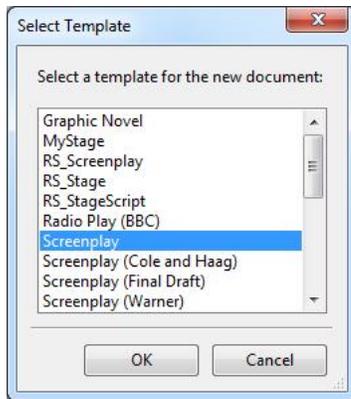
Step 1: Open a New Document

Documents and Templates. Did you know that every document in Fade In has a template, even if you have not chosen one for it? Whenever you start a new document, Fade In either uses a template that you have already set in your preferences, or it uses the Fade In default template. For creating a new template, you are going to use the default **Screenplay** template and make changes to it. Then you are going to save it as a new template with a different name.

Load the Default Template. Use these commands to make sure that you have the default Fade In **Screenplay** template selected: **File > Templates > New from Template.**



A dialog opens and lists your templates.



Select **Screenplay**. By the way, you will not see all the templates that are in the graphic above, because I have several custom templates in the list.

Name Your File

It should go without saying, but I will say it anyway. Give a name to your file after you open it, and from time to time click on the **Save** icon as you work through this tutorial. It does not matter where you save the file. When you eventually complete all your work and save the file as a template, Fade In will send a copy of it to the correct folder. But right now you are simply creating a regular **.fadein** file. By the way, you do not have to specify the **.fadein** extension when you save your file. Fade In will automatically append the extension. Similarly, when you later save as a template, do not use an extension. Just let Fade In handle extensions.

Choosing a Name

You should use a name that is readily identifiable as a special template. Do not call it **Screenplay** (which is already the default). Call it by your own name or by something distinctive. For the purpose of this tutorial, I am going to name it **Bells-and-Whistles**. When I save the file, Fade In automatically adds the extension **.fadein** and creates a file named **Bells-and-Whistles.fadein**. This is not yet a template file. It is a regular Fade In file.

Step 2: Set New Margins

When the new document opens, the left and right margins are set at:

LM = 1.25 in.

RM = 1.25 in.

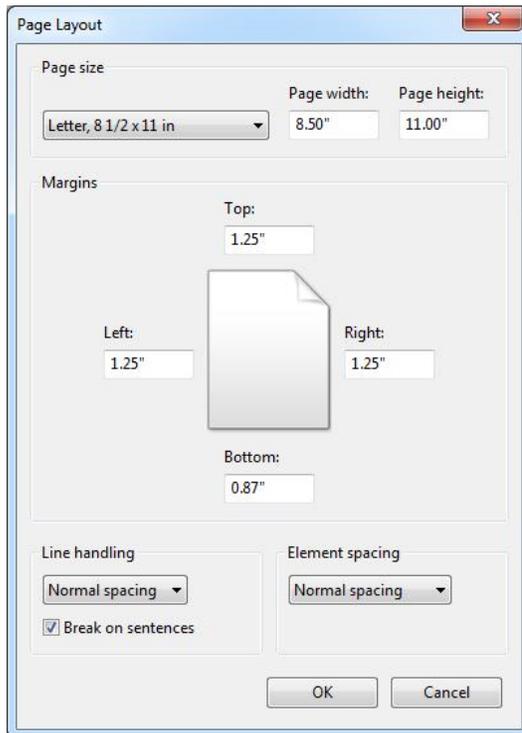


These are not the margins that you want to use. Let's take a look at the **Page Layout** dialog and set some new margins.

Use the commands **Document > Page Layout**.



A dialog for margins and spacing pops up. The default margins need some adjustments.



Top, Left, and Right Margins. Change the 1.25" values to the following:

Top: 1.0"

Left: 1.5"

Right: 1.0"

Bottom Margin. If the bottom margin is not set at 0.87", change it to that. But don't worry — your bottom margin is still going to be 1.0", or so close to an inch that the difference will be insignificant. You might be wondering why you would want a bottom margin smaller than 1.0". The reason is that the last line will wrap to the next page if it infringes by even a hair into a 1.0" margin, and you will end up with a bottom margin that is noticeably greater than 1.0". For that reason, using a margin that is a little less than 1.0" works well.

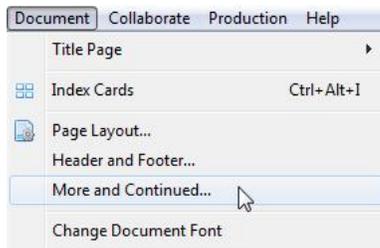
Line Handling, Element Spacing. Leave the spacing settings on **Normal spacing**.

Break on Sentences. You have to decide your preference for **Break on sentences**. What the option refers to is how Fade In handles a line that needs to break at the bottom of a page. If the option is selected, then Fade In only breaks such a line at the end of a sentence. It does not permit a line to break in the middle of a sentence, which then rolls over to the next

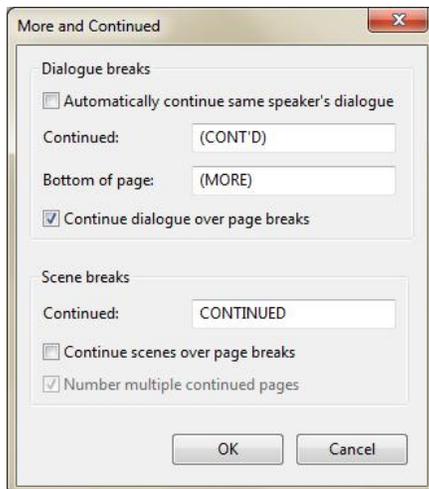
page to complete itself. Instead, the program hunts backward to find the last complete sentence and breaks at the end of it. This is a common option in screenwriting programs, which usually turn it on by default. However, I do not like using it, because it causes a lot of white space at the bottom of some of the pages. For that reason, I uncheck **Break on sentences**. Of course, you should follow your own preference.

Step 3: Set MORE and CONT'D Options

Click **Document > More and Continued**.



A dialog pops up.



You are able to set various **More and Continued** preferences. The graphic shows how I have set mine. I prefer not to use the automatic **Character continued** except when a speech breaks at the bottom of a page and has to continue on the next page. I see no point in using **CONT'D** after a Character name just because an action line has intervened since that person last spoke. Also, I changed the default **cont'd** to uppercase **CONT'D**, which I think is more common in screenplays. I have seen the lowercase form in stageplays, and from an aesthetic perspective I like the lowercase **cont'd**, but for this tutorial I am sticking with the uppercase form.

Step 4: Set the Font for the Document

If you are already a Fade In user, you probably do not need to fiddle with changing the document font. You most likely already have a Courier font that you like. If that is the case,

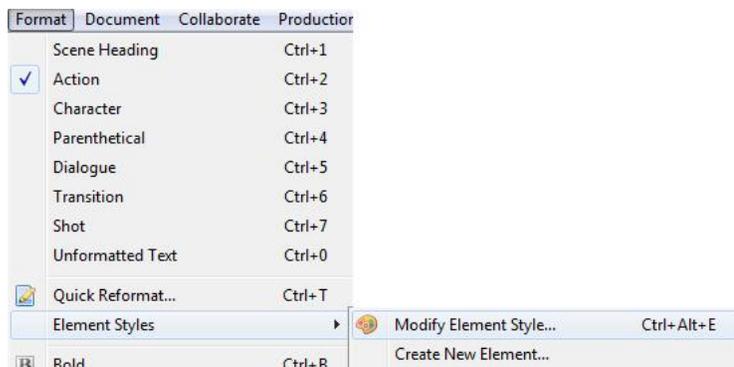
then stick with it. But, for heaven's sake, do not use the anemic-looking Courier New, which is horrible. Instead, use one of several available free fonts — for example, Courier Screenplay, Courier Prime, or Courier10 BT. The Fade In website has Courier Screenplay and Courier Prime for you to download if you need them.

You can change your font, if necessary, by clicking **Document > Change Document Font**. (You can also change the font in the next step, **Set Up the Elements**, by selecting your desired font for the Normal element. Other elements derive their font from Normal unless you set the individual elements to another font.)

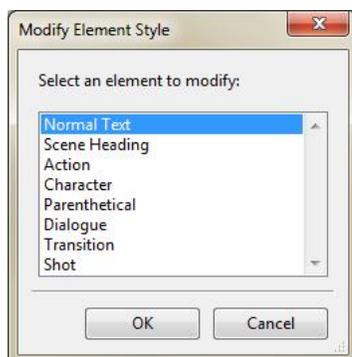
Step 5: Set Up the Elements

This is where you set up the margins for your various paragraph types and select some other options. The default settings of Fade In for paragraph indents are excellent. However, when you changed the left page margin from 1.25" to 1.5", you in effect changed the left margins of the paragraph styles. This matters in some instances. So let's go through the setup for each paragraph type and make some changes.

Click **Format > Element Styles > Modify Element Style**.



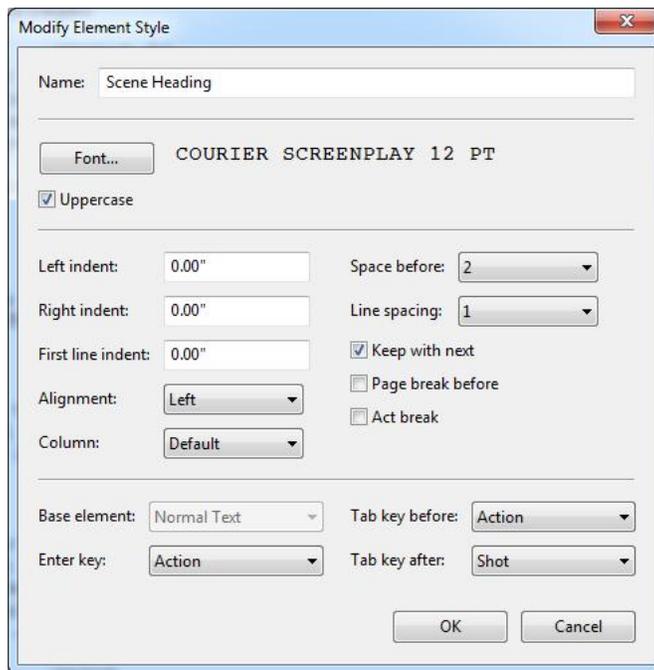
A dialog opens, showing the eight screenplay elements.



You are going to modify each element as necessary.

Select an element and then click OK. An options dialog appears. You can use this dialog to modify the font, the indents, the spacing, and the behavior of Fade In when you hit Enter or

Tab to create the next paragraph.



I will help you to step through each of the elements. But, first, a few words about the options themselves. I will address the Scene Heading as an example, but the principles apply to all the elements.

Indents

Each element has left and right indents, even if the indent is 0.0". The indents are relative to the page margins. Remember that the page margin on the left is now 1.5". No adjustment to the Scene Heading is needed, because its settings are 0.0", left and right, relative to the page margins. But for an element like Dialogue, which has a left margin of 1.0",

Spacing

Space before refers to the number of blank lines above a paragraph. You do not need to change this unless you are one of those people who insist on using only one space before a Scene Heading because (the reasoning goes) it lets you squeeze more text into a hundred pages.

Line spacing refers to single spacing (1), one and a half spacing (1.5), and double spacing (2). Normally you do not need to change this unless you are creating a document (or template) with special needs.

Uppercase

This should be checked for Scene Heading if you want to follow standard screenplay format. For some other formats (like a stageplay), you might want to use a mixture of upper and lower case.

Keep with next

Some elements need to stay with the next paragraph, or you will end up with a mess. For example, you might find your Character name at the very bottom of a page, and the start of the Dialogue on the next. That kind of thing is terrible. The Scene Heading is one of the elements that you do not want to be separated from the next paragraph; it should always be on the same page as the start of the next paragraph.

Page break before

Leave this unchecked. With some formats you start a new scene on a new page, but not with screenplays. By the way, you can always insert a page break manually if you need one (as in a stageplay).

Enter key, Tab key before, Tab key after

Later I will tell you the settings to use for each of these for each element. However, first I need to explain this powerful but not entirely obvious feature of Fade In.

The purpose of the option with the Enter and Tab keys is to let you determine what paragraph type will automatically follow when you use Enter and Tab.

Enter key | After you type your Scene Heading and hit the Enter key, the next element will be whatever element you have selected as your option. The default selection is Action, and in fact that is the best choice for the Enter key, because hitting Enter feels natural when you have finished a paragraph, and an Action paragraph usually follows a Scene Heading.

Tab key before | The important word here is **before**. The keystroke refers to hitting the Tab key *before* you have typed any text for the current element. In effect, it is a way of changing your mind about the kind of style that you want for that paragraph. But you can only use it *before* you have typed any text for that paragraph. In other words, you cannot type something, then go back to the start of the text and hit Tab to make a change. Probably the best option for *Tab key before* in a Scene Heading is Action. That way, if you have created a Scene Heading (but it has no text yet) and you decide to continue the previous scene, you can hit Tab to make the paragraph change to Action.

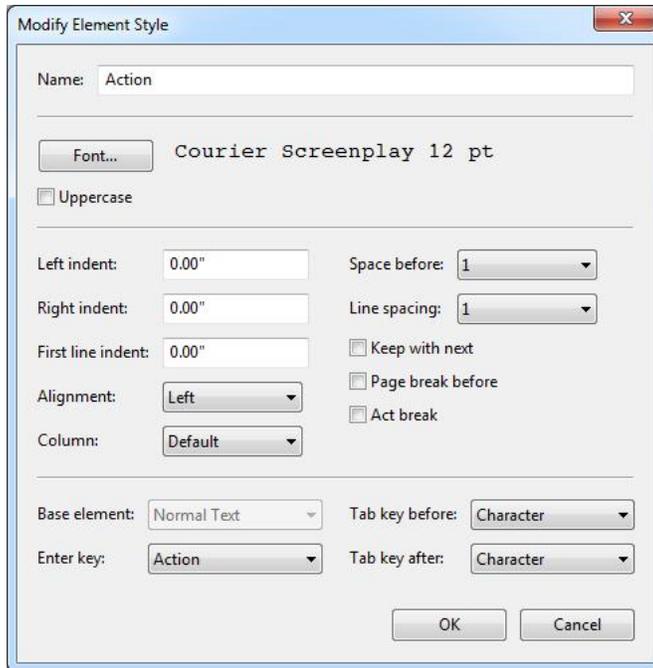
Tab key after | When you finish typing a paragraph, you can hit Enter or Tab. If you have just finished a Scene Heading, Enter creates an Action paragraph below it. However, you are wasting the *Tab key after* option if you set it to Action, because Enter already performs that task. It is reasonable to assign a different element to it. For example, after a Scene Heading you might want to jump directly to a Shot. My recommendation is to set *Tab key after* to Shot. You can always change it something else later if that choice does not work for you.

Setup for Each ElementNORMAL

No adjustment necessary.

SCENE HEADING

Already discussed above.

ACTION

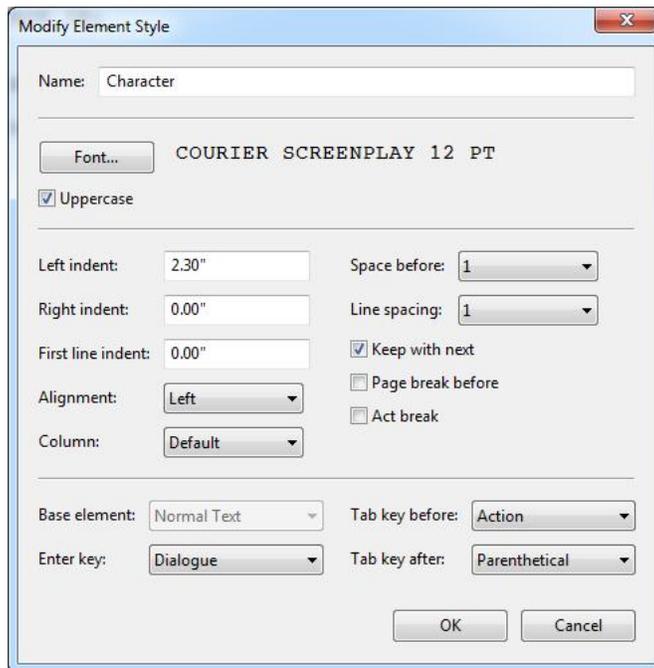
Enter key | Select Action, but the next time you come back to this dialog the *Enter key* choice will be blank. Do not worry; it is still Action.

Tab key before | Select Character. This means that if you have pressed Enter and find yourself at the start of an Action paragraph, you can change to Character just by pressing Tab.

Tab key after | Select Character. If you finish an Action paragraph and know that you want to have a Character next, you only have to press Tab.

Indents | No changes.

CHARACTER



Uppercase | It needs to be checked for standard screenplay format.

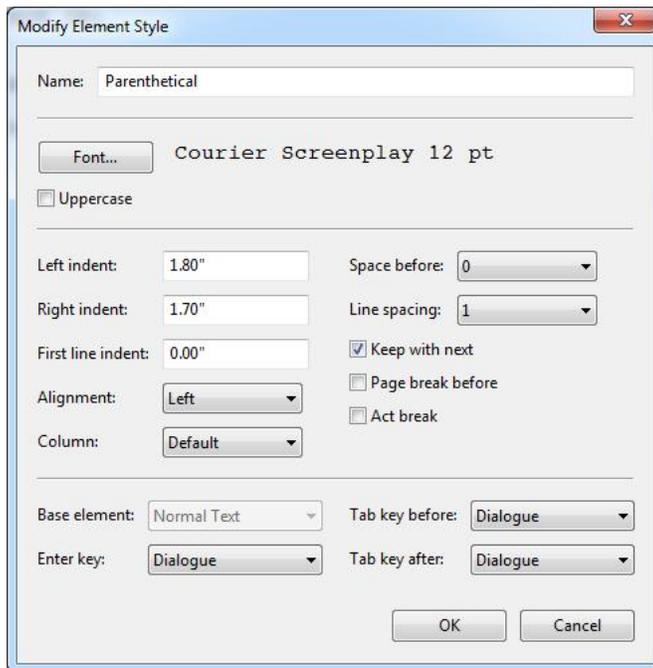
Keep with next | It has to be checked, or you will have a mess.

Indents | Left indent at 2.3". This means that Character begins at 3.8" from the left paper edge. I have found that this setting, which is within the parameters of some other templates, works very well.

Enter key | Select Dialogue, which is the most logical thing to follow Character (but a Parenthetical can also follow Character).

Tab key before | Select Action. This means that you can cancel the Character and convert it into Action if you change your mind about having someone speak at this point.

Tab key after | Select Parenthetical. If you have typed the Character name and you know that you want a Parenthetical before you launch into Dialogue, you only have to press Tab. Honestly, though, pressing Enter is so natural after every element that you will probably not remember to use the Tab to create the Parenthetical. But, fortunately, you can create a Parenthetical with a keystroke even if you forget to use the Tab after Character. (See under Dialogue, below.)

PARENTHETICAL

Uppercase | Unchecked.

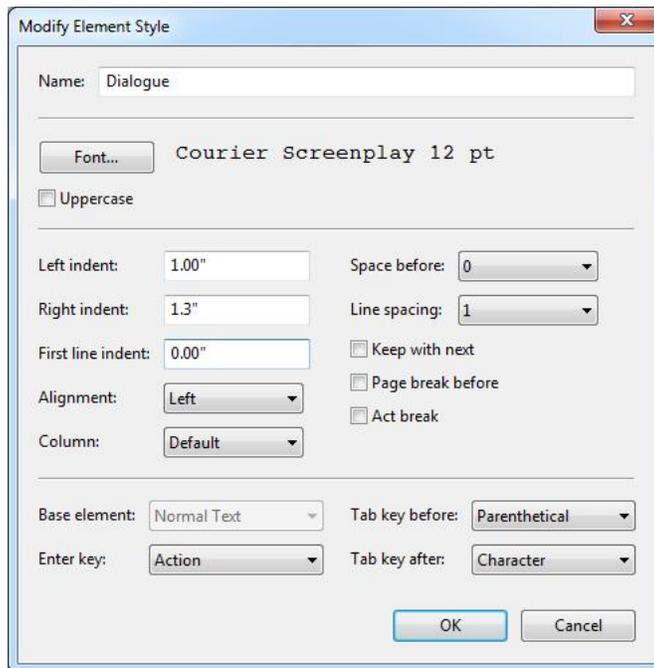
Keep with next | It is better to have it checked, or you may end up with a Character and a Parenthetical at the bottom of a page, and all the Dialogue on the next.

Indents | Left indent at 1.8\". Right indent at 1.7\". With these settings, your Parenthetical can be 25 characters (2.5\") and is well-balanced between Character and Dialogue.

Enter key | Select Dialogue.

Tab key before | Select Dialogue.

Tab key after | Select Dialogue.

DIALOGUE

Uppercase | Unchecked.

Keep with next | Unchecked.

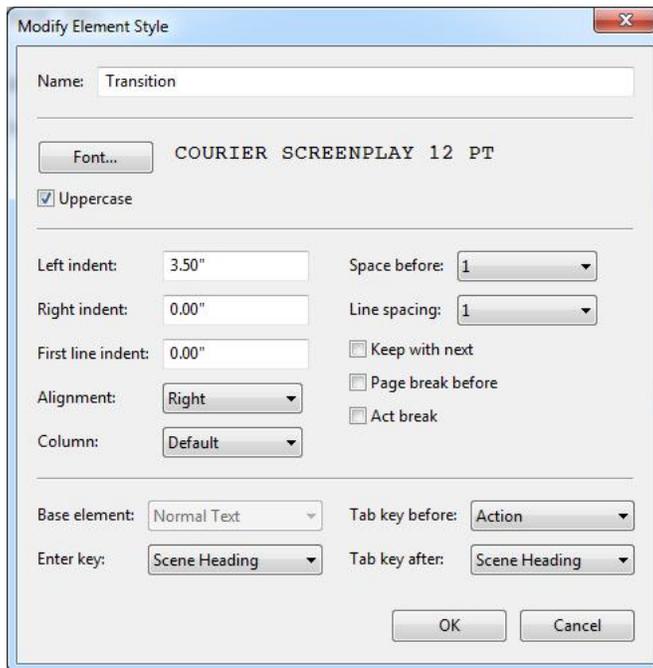
Indents | Left indent at 1.0". Right indent at 1.3". With these settings, your Dialogue should have a maximum of 37 characters (3.7").

NOTE: These settings ought to allow 37 characters on a Dialogue line. This is based on the principle that your Courier 12-point font gives you 10 characters per inch along the line. I have known some other programs, with certain varieties of Courier, to render fewer than 10 characters per inch. The result of this would be that you might only get 36 characters to the line instead of 37. If this happens (I doubt it will), change your right margin from 1.3" to 1.25".

Enter key | Select Action. This means that after you have typed some Dialogue, pressing Enter creates an Action element in the next paragraph.

Tab key before | Select Parenthetical. This setting allows you to change the current paragraph to a Parenthetical before you start typing.

Tab key after | Select Character. The Tab allows you to create a Character element in the next paragraph.

TRANSITION

Uppercase | Checked.

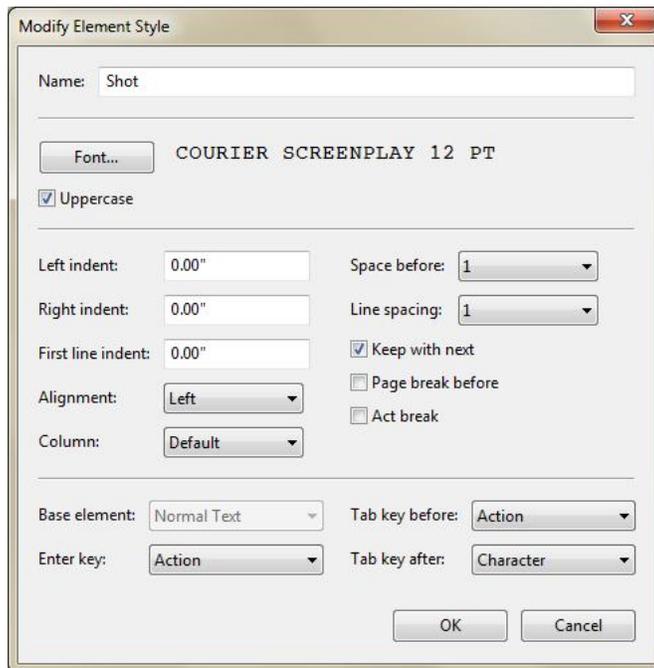
Keep with next | Unchecked.

Indents | Left: 3.5". Right: 0.0". Please note the *right alignment*.

Enter key | Scene Heading.

Tab key before | Select Action. This setting allows you to change the Transition to Action in case you decide to extend the scene before using a Transition.

Tab key after | Select Scene Heading.

SHOT

Uppercase | Checked.

Keep with next | Checked.

Indents | None.

Enter key | Action.

Tab key before | Action. This setting allows you to change the Shot to Action.

Tab key after | Character. This setting means that you can go directly to a Character after a Shot heading.

Other Elements

The eight elements discussed above are the standard screenplay elements. Some programs use only seven, because they combine Action and Shot. The Normal style (also called Unformatted) is a paragraph type with no indents or spacing specifications. Its purpose is to provide an unformatted element for use on the Title Page and as a style from which other elements can derive properties like their font.

It is rare to need a new paragraph style. By redefining the elements to give them different indents, or by changing the margins of a particular paragraph (by dragging the thingy on the ruler), you can handle just about any formatting need that might arise.

However, it is sometimes convenient to have an additional paragraph style or two. I am going to show you how to create four special elements, which I call (1) Lyrics, (2) Blank

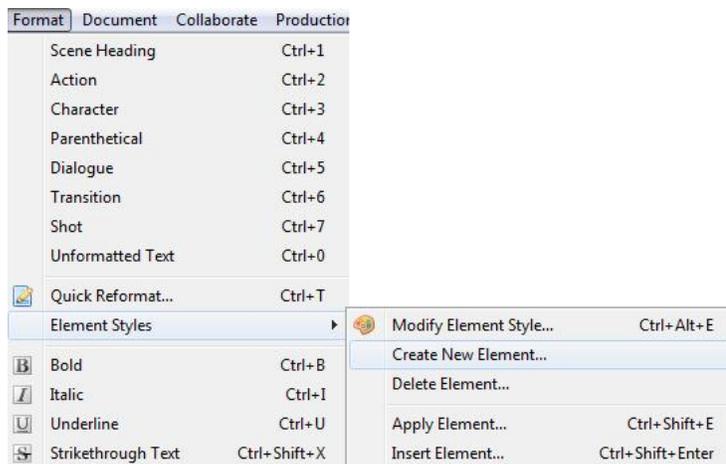
Verse, (3) Message, and (4) Section.

Four Special Elements

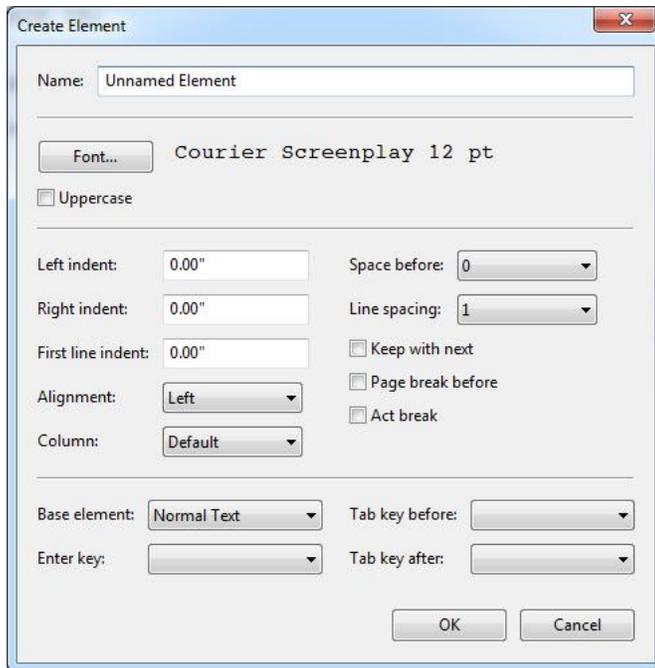
1. **Lyrics.** You use Lyrics for anything that is sung, or optionally for recited lyrics within Dialogue. Lyrics are in italics. The right margin is extended to the right to keep lines from wrapping unless they become really long, in which case they wrap to create an **outdented** paragraph.
2. **Blank Verse.** Although it is rare, some people write blank verse for stageplays, and also some screenplays contain blank verse, usually something that is being quoted from Shakespeare. The need for a Blank Verse style comes from two reasons. It is convenient to be able to add lines to a speech in Blank Verse by pressing Enter. And the lines, being longer than those in a normal Dialogue column, need a setting for the right margin that allows most lines to finish without a line wrap.
3. **Message.** This style is useful for descriptions of things like road signs, and for showing text messages that appear on screen.
4. **Section.** A Section is a simple style for designations of ACT I, SCENE 4, TEASER, TAG, or any similar section of a script. It is also appropriate for endings, if you choose to note them, like END OF ACT and THE END. Sections are centered and are often underlined.

Create the New Element

Click **Format > Element Styles > Create New Element**.



You then see a dialog window called **Create Element**.



Name your new element and give it the properties that it needs. I provide these properties in the discussion of each of the new elements, below. I have a graphic for each element with the properties filled in.

LYRICS

Some screenplays incorporate lyrics within their dialogue. John August has suggested that a good way to handle lyrics is to use italics and not to include the forward slash that some people use. He also said that running past the normal length of a dialogue line is not something that he worries about.

NOTE: Stageplays traditionally represent lyrics in ALL CAPS. Speaking for myself, I do not like the ALL CAPS method. In any case, my remarks here refer to the use of lyrics in screenplays.

In the following example I have extended the length of a normal Dialogue line by 0.5". I have set the paragraph style to have an outdent, so that when a lyric runs past the end of the line, it wraps to the next line with an indent.

Hannah takes the stage.

HANNAH

Hello, everyone. Here is an old patriotic favorite that everyone is familiar with.

(sings)

Mine eyes have seen the glory of the coming of the Lord;

He is trampling out the vintage where the grapes of wrath are stored;

He hath loosed the fateful lightning of His

*terrible swift sword,
His truth is marching on.*

The people in the audience applaud with enthusiasm.

By the way, when Hannah sings, you might want to use a separate Character/Dialogue unit instead of mixing the song lyrics into the Dialogue portion. In that case, the text would look like this and would be much neater, especially when the song is more than a few lines:

Hannah takes the stage.

HANNAH

Hello, everyone. Here is an old patriotic favorite that everyone is familiar with.

HANNAH

(singing)

*Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored;
He hath loosed the fateful lightning of His
terrible swift sword,
His truth is marching on.*

*I have seen Him in the watch-fires of a hundred
circling camps;
They have builded Him an altar in the evening
dews and damps;
I can read His righteous sentence by the dim and
flaring lamps,
His day is marching on.*

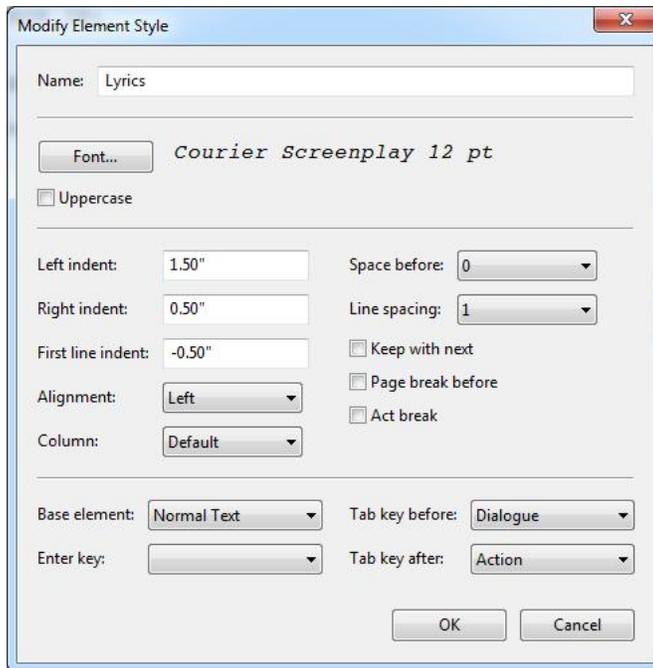
The people in the audience applaud with enthusiasm.

Doesn't that look really cool?

NOTE: I included the second verse for this example. Putting a blank line between the two verses required an easy workaround, because Fade In does not always let you hit Enter to add a blank line between lines (it does in some instances, but it's a complicated issue). The workaround was to press Enter and then hit the spacebar one time just to add something invisible on the line. Then I pressed Enter again to create the next line. I really do not like to have messy things like a space at the start of a line, so after I got my blank line between the two verses, I deleted the invisible space on the line.

Is it necessary to have a parenthetical that denotes (singing)? I think it definitely helps.

Here is a screenshot of the settings for the Lyrics element.



Uppercase | Unchecked.

Keep with next | Unchecked.

Indents | Left: 1.5". Right: 0.5". First-line indent: -0.5. Note that the first-line indent is a negative. Could I have set the right margin at zero? Sure, but *Battle Hymn of the Republic* has some long lines, and all of those long lines stretching out to the page margin do not look good; so I indented from the right by 0.5". The lines were so long that they were going to wrap in any case.

Enter key | Set it for Lyrics. It will appear blank when you come back to it, but pressing Enter will still create a Lyric paragraph.

NOTE: An advantage of having a Lyrics element is that you can set the Enter key to create a new paragraph that is also a Lyrics element. Then, when you are through writing all the lyrics, you can use *Tab key after* to create an Action element. And if Action is not what you want, you can change Action to Character by pressing Tab.

Tab key before | Dialogue.

Tab key after | Action.

And that is all that you have to do to create a new element, which will be part of your new template. You can use the template over and over, and all of your elements, with their modifications, will be present.

BLANK VERSE

And now let's create a style for Blank Verse.

What? *What?* Blank verse — are you kidding me?

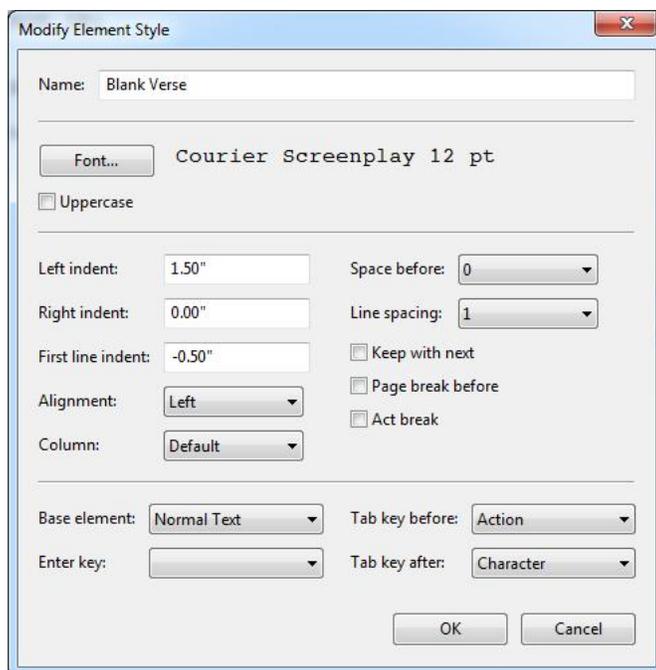
Yes, blank verse. It is the kind of style that works perfectly if:

- You are writing a script — most likely, a stageplay — that uses at least occasional blank verse.
- You are writing a screenplay, something like *Shakespeare in Love*, which uses some blank verse passages from Shakespeare's plays.

So go through the process, described earlier, of creating a new element.

Below is a screenshot of the Blank Verse setup.

You should note that the font is the regular face, not the italics that we used for Lyrics.



Font | Be sure to use the normal font face for Blank Verse, not italics.

Uppercase | Unchecked.

Keep with next | Unchecked.

Indents | Left: 1.5". Right: 0.0". First-line indent: -0.5". Any lines that need to wrap will wrap with a 0.5" outdent, just as the Lyric lines did.

NOTE: The Blank Verse style lets the lines extend on out to the right page margin. However, do not worry about a lot of dense dialogue because of long lines. A blank verse line is usually shorter than the long lyric lines that we saw in *Battle Hymn of the Republic*.

Enter key | Blank Verse. This will appear blank when you come back to it, but it will still

work. Just press Enter, and your next paragraph will be a new Blank Verse line.

Tab key before | Action.

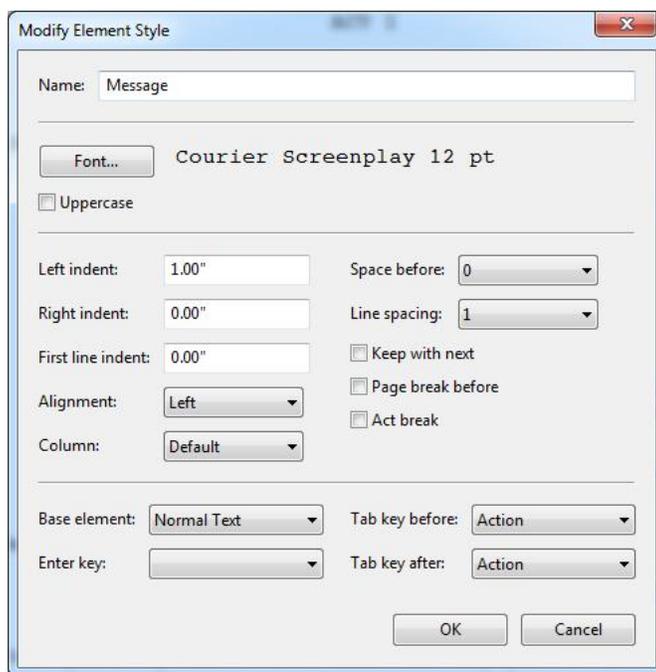
Tab key after | Character.

And that should set up Blank Verse in your template.

MESSAGE

Now let's create an element called Message. You may have read a script in which several items are described, such as road signs, placards, or telegrams. You can use Action paragraphs for these, but items look much better when they are indented and listed. Also, you can use the Message element for text messages on telephones.

Here is a screenshot of the Message style setup.



The Message element is similar to Dialogue, except that Message can extend out to the right page margin. You could just use Dialogue and pull the right margin to the right with the thingy on the ruler. However, Fade In would include this text as Dialogue in the reports feature. You do not want to mess up your report by counting something as Dialogue when it is not real Dialogue.

An example of how Message can be helpful:

The bus driver peers through the windshield as the wipers try to keep up with the pelting rain in the dark night. He sees three road signs:

```
→ BAILEY 14
← LAKEWOOD 24
↑ CENTERVILLE 40
```

The single spacing works well when the list does not contain much text. Of course, you do not have to use the arrows — but I wanted to be fancy and show off a bit.

TRIVIA: You cannot directly enter the arrows in Fade In, not even with Unicode code numbers. However, you can paste them into the text. You can enter them into Word with the decimal codes 8592 (←), 8593 (↑), 8594 (→). You do this on the numeric keypad, with NumLock turned on. Press left ALT (hold it down) and enter the code number. Release the ALT key. You have to use a numeric keypad (not the numbers on the typewriter keyboard), or you can use various other means of entering a Unicode character. The important thing is that you can paste the character into your Fade In screenplay. You can do this even though Courier Screenplay and Courier Prime do not include the arrows in the font. What happens is that another font is automatically used when you paste. In my Windows 7 system, the font MS Gothic (msgothic.ttc) is used.

The Message element is great for showing text messages on a Smart Phone. You can add a blank line between the participants if you want to avoid dense text.

John picks up his Smart Phone and engages in an exchange.

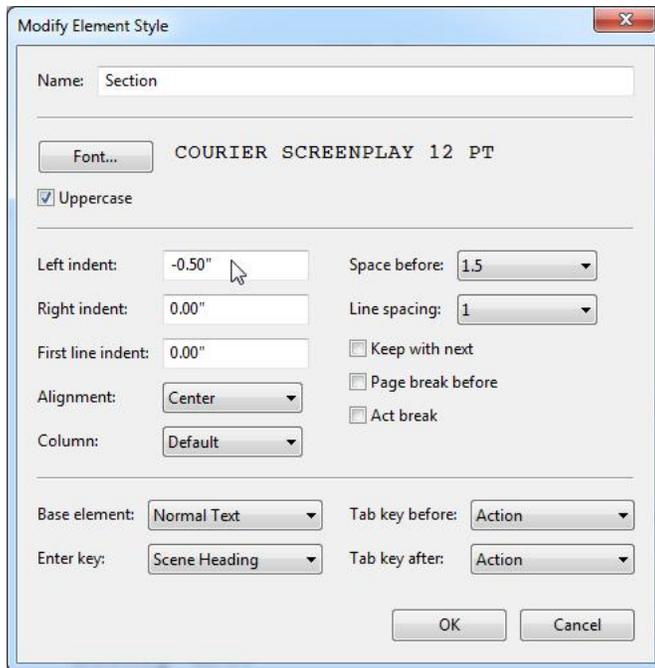
JOHN: Abby, why haven't I heard from you?

ABBY: Dear John ... This is goodbye. As in, you can kiss off!

JOHN: But why? I thought things were great between us.

SECTION

The creation of Section has one difference from the other new elements that we have created. It is important to make the centered Section text (e.g., ACT NUMBER) look balanced on the page. We do not want it to be too far left or right. Because we shifted the left page margin to the right in the page setup, we need to make an adjustment back to the left. A negative indent of 0.5" for the element in effect changes the left page margin (for this element only) from 1.5" to 1.0". Here is a screenshot of the setup dialog, appropriately filled in.



Note that the Left indent has been set to $-0.50''$.

Examples of Lyrics and Blank Verse

The lines below are not part of a unit. I have patched them together for illustration purposes. The Action and the Blank Verse are mine; the song is from Shakespeare's *The Tempest*.

The SEA CAPTAIN takes the wheel to help.

SEA CAPTAIN

With muscle and faith, good Steersman, like so!
 The coast and safe harbor beckon us there.
 Be careful to clear the reef! Bear to starboard –
 Wind and sea have driven us too far north.

Several SAILORS scurry by. VIOLA and SEBASTIAN make their way on deck, holding on to the railing and to each other.

ARIEL

(song)

*Full fathom five thy father lies.
 Of his bones are coral made.
 Those are pearls that were his eyes.
 Nothing of him that doth fade
 But doth suffer a sea change
 Into something rich and strange.
 Sea nymphs hourly ring his knell.*

A bell sounds offstage: *Ding dong*.

The new **Bells-and-Whistles** template is now available for use. You access it by clicking **File > Templates > New from Template**. A dialog pops up with all of your templates in a list. Only the template names appear — the double extension **.fadein.template** does not display.



Final Comments on «Fade In»

Manual Installation of Templates

It is easy to install templates manually. Just create a regular Fade In file with the elements that you want and give it a name — for example, **MyScreenplay.fadein**. Then rename it with the double extension of a template: **MyScreenplay.fadein.template**. The file can reside in any folder (it will be copied to the templates folder automatically when you install it).

To conduct the manual installation, click **File > Templates > Manage Templates**. The **Manage Templates** dialog pops up. Your template — the one that you are installing manually — is not in the list, because you have not installed it yet.



Click **Install** and then navigate to the template that you want to install. When you find it, select it and click **Open**. Fade In installs the template by copying it to the templates folder. You do not have to keep the work copy that you have just used. You can delete it or store it somewhere on your computer.

Comments on the «Final Draft» Template

Even though the discussion above deals with Fade In, you should read it, especially the explanations of the elements that I created — Blank Verse, Lyrics, Message, and Section.

For the Final Draft template, I combined the Message element into Blank Verse. They are similar, and the reason for separating them in Fade In relates mainly to the powerful ability of Fade In to use Enter and «Tab after» to create the most likely following paragraph type for each when it is time to change to a new element. But because of the limitations of Final Draft in the use of Enter and Tab, it is pointless to create two elements.

IMPORTANT: To add another line of Blank Verse, Lyrics, and Section in Final Draft, use Shift+Enter. Pressing Enter alone creates a different element for the next paragraph.

Modifying or Creating a «Final Draft» Template

You can export any file as a template. It is easy. Save the file that you want to use as a template. Then do a **Save As** under a *different name* (the name that you want to use for your template). Be sure to clear out all the text from the file that you are turning into a template (unless you want that text in every file that is based on your template).

Use **File > Export** and save the file with the .fdxt extension. You can then just dump a copy of the template into your Final Draft templates folder. You will have to find the appropriate folder. On my Windows 7 machine, for Final Draft 10, the location for screenplay templates is here:

C:\Program Files (x86)\Final Draft 10\Templates\Scripts

When you open Final Draft again, the template file will be in the list of templates.

Version 2017.08.07 00:48. Author: Roland Stroud. I have been over this document repeatedly. But it may still have typos or other mistakes. If you discover any mistakes, please let me know at rolandraystroud@gmail.com.