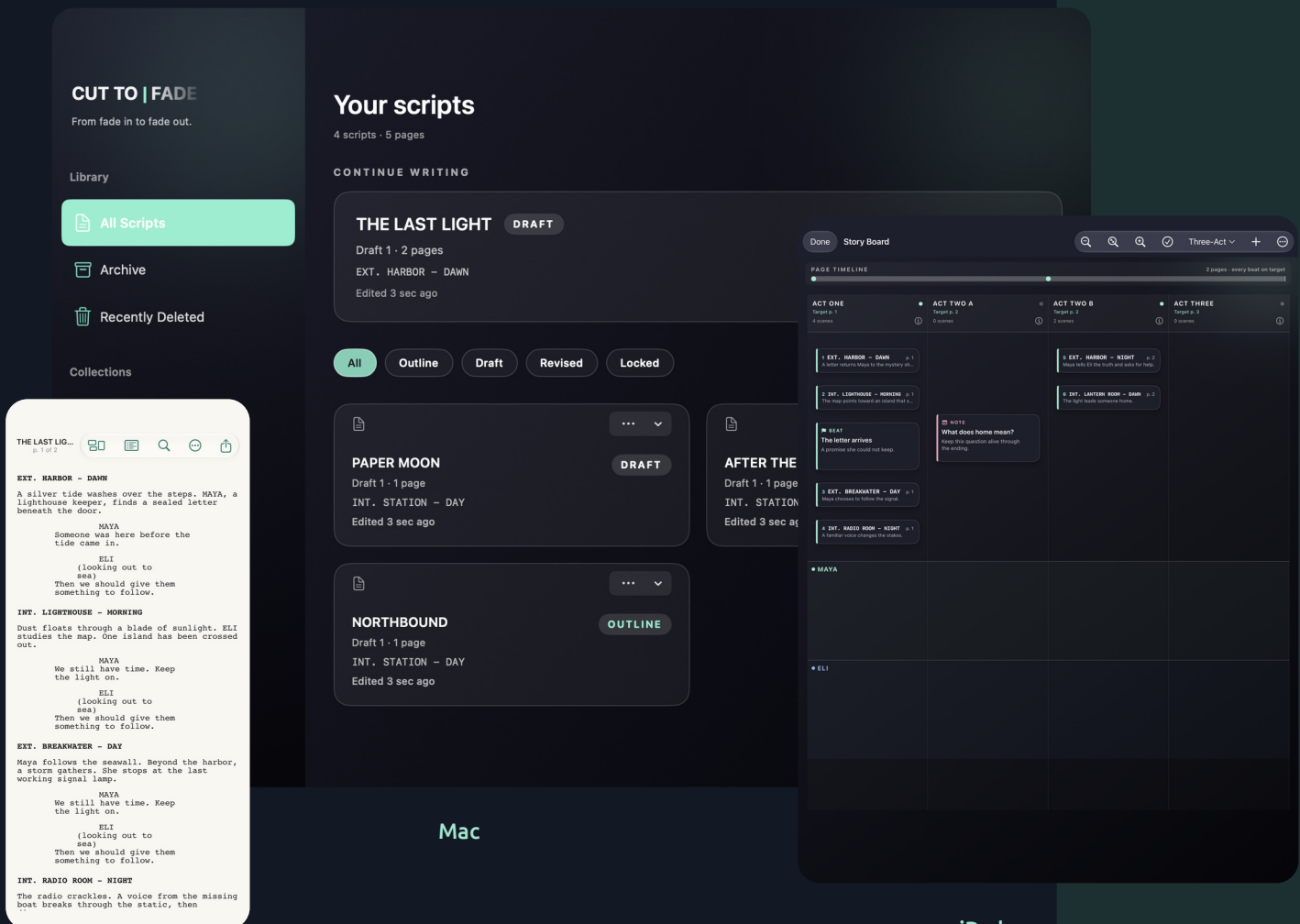


CUT TO | FADE

THE USER GUIDE

From first line to final frame.

Write. Shape. Revise. Share. Shoot.



A practical, illustrated companion

VERSION 1.1 / OCTOBER 2026

Your guide to the app

Start with a first script, or jump straight to the task in front of you.

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HOW TO USE THIS GUIDE

Tap a contents entry or use the PDF bookmarks. “More” means the three-dot menu. Screens use fictional sample data; some tool panels are expanded for clarity.

Your first script

Five minutes to a clean page and a writing rhythm.

1 Create a home for the story

In the library, choose **+** and start a blank script. On Mac, use **File > New** or **Cmd + N**. Import an existing script instead if you already have a draft.

2 Add the title page

Open the script, then choose **Title Page** from More or the Mac Script menu. Enter a title, author, contact details and draft date. Choose the script's paper size and format here too.

3 Write your opening

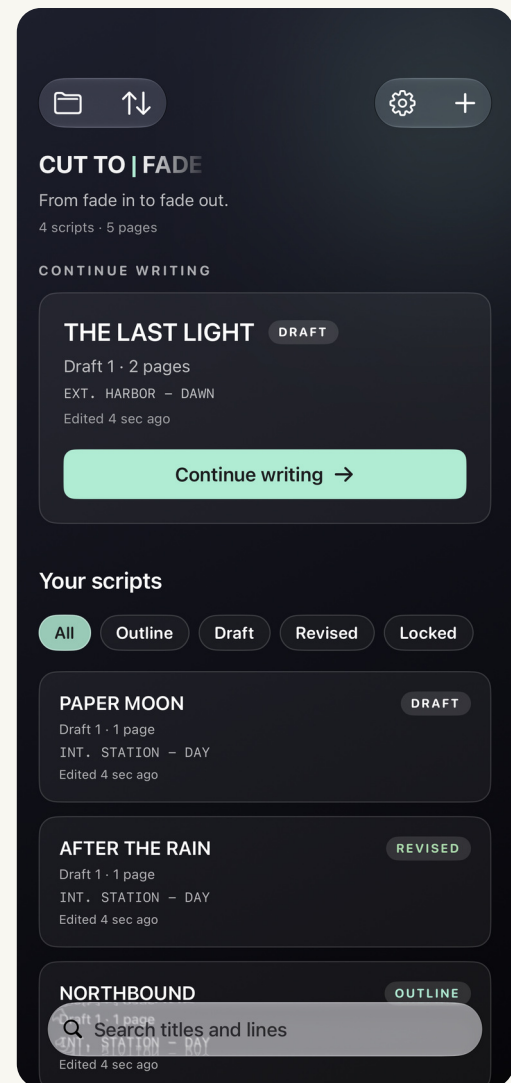
Choose **Scene** and type **EXT. HARBOR – DAWN**. Start a new line and choose **Action**. Describe what we see and hear.

4 Give someone a voice

Choose **Character**, type **MAYA**, then press Return for Dialogue. Write the speech. Return again moves on to Action.

5 Read it back

Open **Reading Mode** to see the printed pages. Use Share to export a PDF when you want someone else to read it.



iPhone / Your writing starts in the library.

YOU CAN SIMPLY KEEP WRITING

The editor saves after a pause. If the app reports a save problem, keep it open and follow the recovery guidance on page 27.

A pocket-sized writing desk

On iPhone, the essential controls stay close while the page gets the room.

THE LAST LIG...
p. 1 of 2



EXT. HARBOR – DAWN

A silver tide washes over the steps. MAYA, a lighthouse keeper, finds a sealed letter beneath the door.

MAYA
Someone was here before the
tide came in.

ELI
(looking out to
sea)
Then we should give them
something to follow.

INT. LIGHTHOUSE – MORNING

Dust floats through a blade of sunlight. ELI studies the map. One island has been crossed out.

MAYA
We still have time. Keep
the light on.

ELI
(looking out to
sea)
Then we should give them
something to follow.

EXT. BREAKWATER – DAY

Maya follows the seawall. Beyond the harbor, a storm gathers. She stops at the last working signal lamp.

MAYA
We still have time. Keep
the light on.

ELI
(looking out to
sea)
Then we should give them
something to follow.

INT. RADIO ROOM – NIGHT

The radio crackles. A voice from the missing boat breaks through the static, then

Find your tools

The top bar gives quick access to the **Story Board**, **Scenes**, **Find**, **More** and **Share**. Some controls move into menus when space is tight.

Tap the page to write

The six formatting choices appear above the software keyboard. Choose the type for the line you are writing. Character extensions and other suggestions appear when useful.

Use the small-screen board

The iPhone board is arranged as a readable list by beat and lane. Reorder cards there without having to navigate a large canvas.

Keep the extras one tap away

Use More for tools such as Title Page, Writing Goals, page appearance, comments, revisions and the shot list. Return to the library with Back.

Make text comfortable

Adjust **Text Size** in Settings. It changes your writing view on this device, while the exported screenplay stays at standard 12-point Courier.

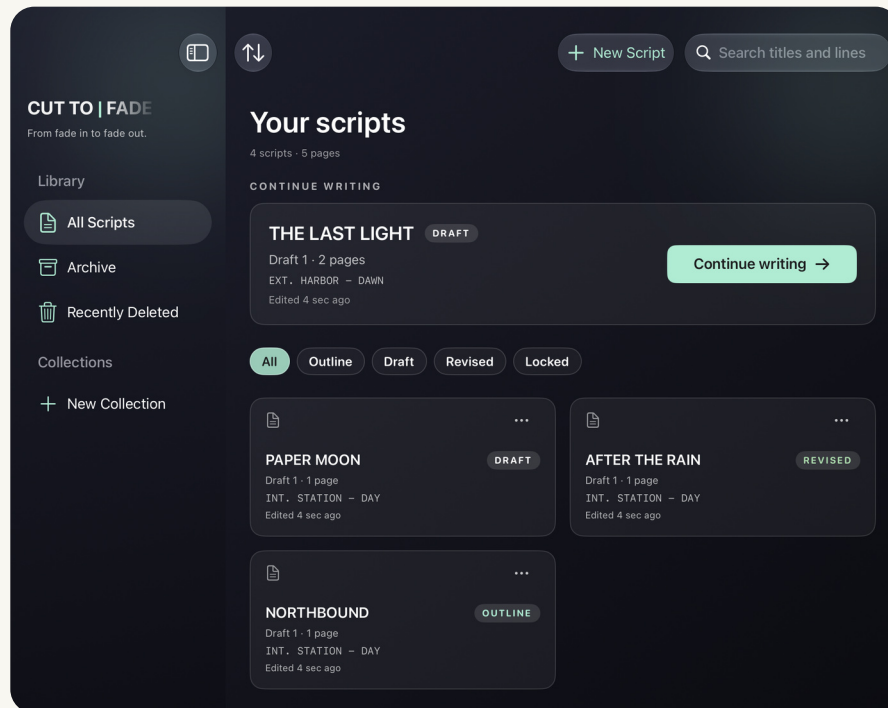
iPhone / Paper appearance, with the keyboard hidden.

TRY THIS

Open a script, tap a character cue and select (V.O.) from the suggestion row. The extension belongs to the character cue, not a separate dialogue line.

More room on iPad

A library, a writing page and a planning canvas that grow with your workspace.



iPad / Library detail: sidebar, Continue writing and script cards.

Choose how you work

Use the sidebar to move between All Scripts, Archive, Recently Deleted and collections. The library's **Continue writing** card returns you to your recent work.

Write with touch or keys

Tap the page for the software keyboard and formatting bar, or attach a hardware keyboard. Hold **Command** to discover available shortcuts.

Plan on the canvas

Open Board for the spacious scene-and-beat canvas. Pinch to zoom and use Fit to see the structure. Scenes opens the outline alongside your writing workflow.

Read with a pencil

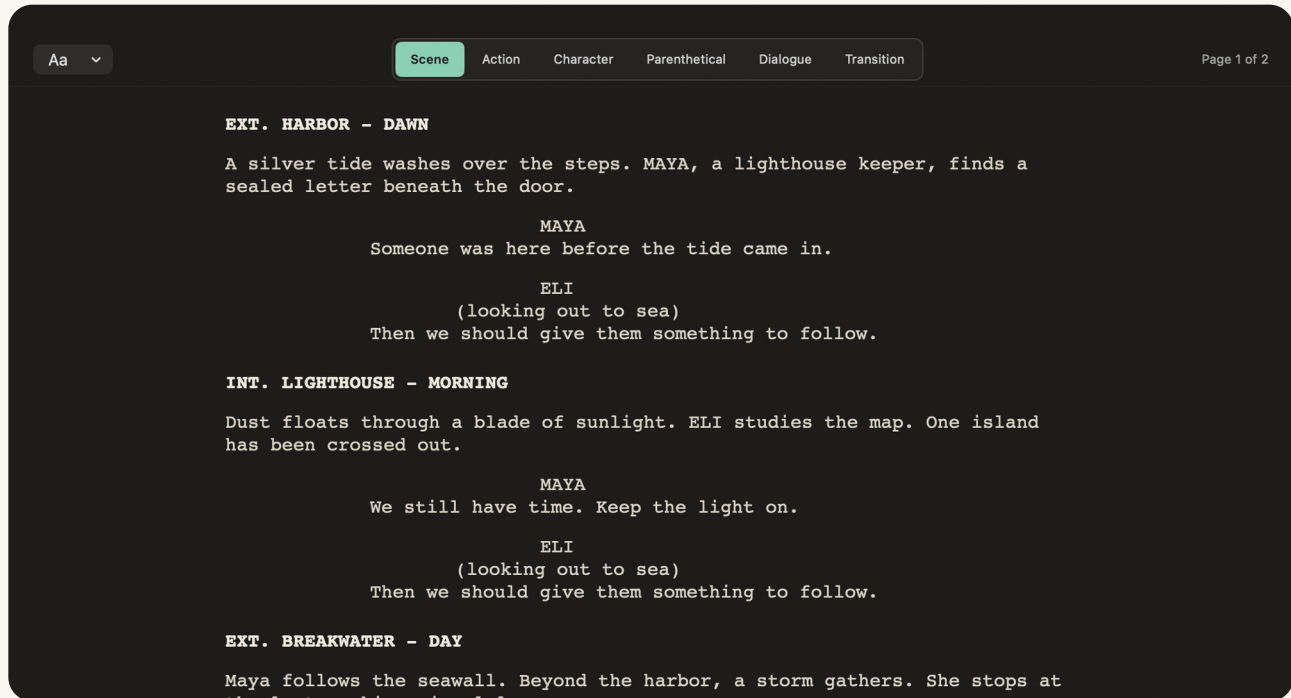
In Reading Mode, use Apple Pencil to mark up the printed pages. Share an annotated PDF when those notes are part of your feedback.

A FLEXIBLE LAYOUT

Controls adapt to the space available. In a narrower window, look in More for tools that do not fit in the top bar.

The Mac writing workspace

Familiar menus, a full formatting strip and fast keyboard control.



Mac / Editor detail: Night appearance and the formatting strip.

Use the menu bar

File handles creating, importing, exporting and printing. **Script** holds formatting and script views. **Tools** opens navigation, review and production tools.

Format without leaving the keys

Use **Cmd + 1 through 6** for line types. The top strip shows the active type. Contextual suggestions appear only when useful.

Adjust the writing view

Use **View** for Night/Paper and text size. The **Aa** control also adjusts writing text. These display choices do not enlarge the PDF type.

Send a clean hand-off

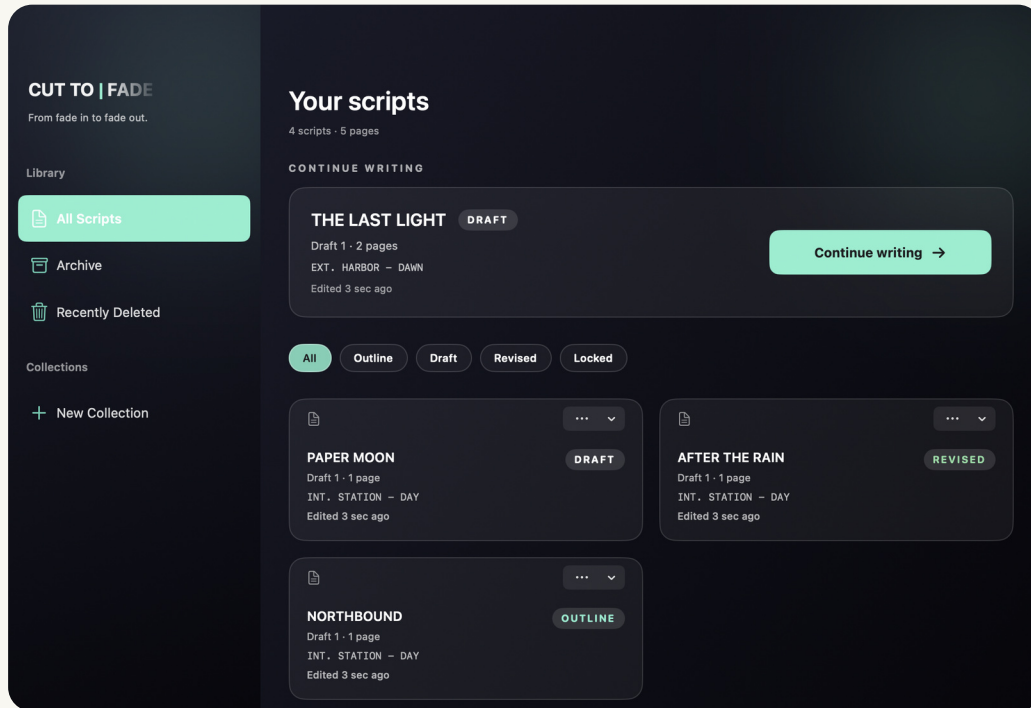
Use **Cmd + E** for PDF export or **Cmd + P** to print. Mac exports use the save panel. See page 30 for a compact shortcut reference.

THE SAME STORY, DIFFERENT CONTROLS

Scripts and their creative work travel through iCloud. Device-specific display choices and writing goals can stay different on each device.

Keep every draft in reach

Organize the work without turning your library into a filing project.



Mac / Library detail: one card represents a script family.

Find the right script

Search **titles and lines**; a matching line can take you straight into the script. Use the sort control, pin important work and narrow the grid with status chips.

Group your work

Create a collection for a series, client or project, then move scripts into it. Collections are one level deep. Archive a script when it is no longer active.

Understand the card

Drafts of the same script belong to one family. Use the card's menu to open its drafts, duplicate as the next draft, move, archive or delete.

Choose a useful status

Outline, **Draft** and **Revised** describe progress. **Locked** makes the script read-only and freezes scene numbers. Unlock to revise it; see page 16.

A USEFUL HABIT

Use collections for projects, script status for overall progress, and scene status for the work still needed inside a draft.

The six line types

Choose what a line is. Cut to Fade handles how that line sits on the page.

1 Scene

A heading tells us where and when.

EXT. HARBOR – DAWN

Use INT. for an interior and EXT. for an exterior. Each scene heading creates an entry in Scenes.

2 Action

Describe visible action and audible events.

Maya unfolds the letter.

Action sits across the main writing width.

3 Character

Name the speaker.

MAYA

The app capitalizes and positions the cue.

Extensions such as (V.O.) stay on this line.

4 Parenthetical

A brief delivery or action note within a speech.

(quietly)

Choose Parenthetical to insert or wrap the brackets.

5 Dialogue

The words a character says.

Someone was here.

Dialogue has narrower margins, beneath its character cue.

6 Transition

An editorial transition.

CUT TO:

Most transitions align right. FADE IN: uses the left margin.

A SCENE IN MINIATURE

1 EXT. HARBOR – DAWN

2 Maya unfolds the letter.

3 MAYA

4 (quietly)

5 Someone was here.

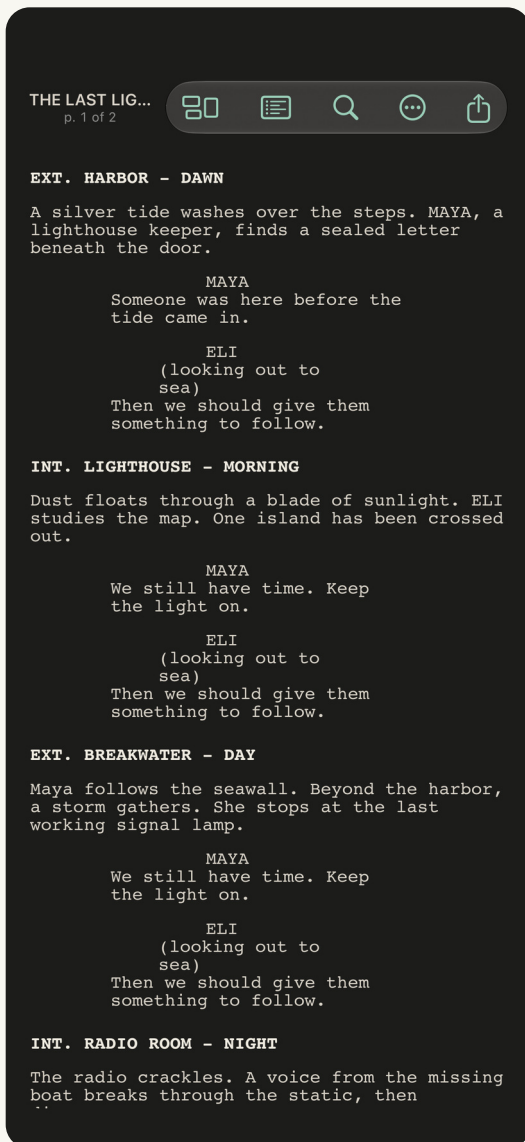
6 CUT TO:

THE RHYTHM

Character + Return becomes Dialogue. Dialogue + Return becomes Action. Tab cycles line types; Cmd + 1 through 6 selects a type directly.

Let the editor help

Suggestions speed up repetition. Your line-type choice stays in control.



iPhone / Night appearance keeps the page warm and low-glare.

Build headings in stages

With heading detection enabled, INT. or EXT. becomes a Scene line. Suggestions help with locations and times of day. Choosing a time or transition moves on to the next line.

Reuse character names

Name suggestions draw on the script. On a hardware keyboard, Tab completes a unique partial name; otherwise it cycles line types. Check the result before continuing.

Add the right extension

Use (V.O.), (O.S.), (O.C.) or (CONT'D) when appropriate. A returning speaker may receive CONT'D after intervening action in the same scene.

Handle brackets naturally

Parenthetical inserts an empty pair or wraps existing text. Return inside it moves into Dialogue. Typing the closing bracket can step past the existing one.

Correct a pasted line

Pasted text is classified into line types. If a line lands in the wrong type, put the cursor in it and select the correct format. Undo can reverse a formatting change.

YOUR PREFERENCES

Settings controls sentence capitals, autocorrect and live heading detection. Names and headings are not autocorrected; headings still receive spelling checks.

Emphasis and special layouts

Small formatting choices, clean printed results.

Bold, italic and underline

Use the Style controls on touch devices, or **Cmd + B / I / U** on a keyboard. You can also type Fountain-style markers:

```
*italic*  
**bold**  
***bold italic***  
_underline_
```

Markers may remain dimly visible while editing. They become the intended styling in the PDF. Escape a literal marker with a backslash.

Keep action readable

A screenplay is usually clearer with selective emphasis. The app preserves your typed double hyphens rather than automatically turning them into smart dashes.

Write simultaneous dialogue

Write two adjacent speeches. Place the cursor in the second and choose **Dual Dialogue**, or press **Shift + Cmd + D**. The second cue carries a caret marker (^).

The editor keeps ordinary paragraphs; the PDF places the speeches side by side. Use the command again to turn the pairing off.

Mark an act break

Make an Action line containing only an act marker, such as **COLD OPEN, ACT ONE, END OF ACT ONE** or **TAG**.

It prints centered and underlined. Opening markers start a new page; END OF markers finish one.

DUAL DIALOGUE / PRINTED SIDE BY SIDE

MAYA

Wait. I know that voice.

ELI

We need to go. Now.

PREVIEW BEFORE SHARING

Use Reading Mode to check emphasis, paired dialogue and act boundaries. What fits on your device's screen is not the same as a printed page.

Set the page. Find your place.

Paper settings describe the document. Navigation gets you through it.

Choose paper and format

Open **Title Page** or **Share > PDF Options**. Select **US Letter** or **A4**, then **Screenplay** or **Multi-Camera**. New scripts start with the default paper selected in Settings.

Screenplay or Multi-Camera?

Screenplay is the standard layout for features and single-camera television.

Multi-Camera starts each scene on a new page, labels it **SCENE A**, uses double-spaced dialogue, capitalized stage directions, and underlined headings, transitions and **ENTERS/EXITS**.

Trust the document page count

The editor's page markers, Reading Mode, PDF and breakdown follow the selected paper and format. Changing display text size changes only how you write on screen.

Jump to a page or scene

Choose **Go To Page or Scene** in More or Tools. Enter **12** or **p12** for a page, or **scene 12A** for a scene. The shortcut is **Ctrl + Cmd + G**.

Search precisely

Use Find or **Cmd + F** for ordinary text search. **Find in Script** (**Shift + Cmd + F**) can narrow results by line type or character.

Navigate by story

Open **Scenes**, then tap or click a heading to jump. The character and location index offers another route: from a person or place directly to the relevant writing.

AFTER A FORMAT CHANGE

Review the new page count and printed layout before sending a revised document. Changing paper or format can change where content falls.

Turn scenes into an outline

See what each scene does, not just where it takes place.

Cancel

Save

Scene Details

EXT. HARBOR - DAWN

ELI · MAYA

Planning notes stay out of screenplay exports.

Synopsis

A letter returns Maya to the mystery she left behind.

Scene status

Status

Drafted ↕

Storylines

The mystery

Add a storyline

Use existing storyline

Add

Revision notes

Let the letter raise a question before revealing its sender.

iPhone / Scene Details brings purpose and progress together.

Start from Scenes

Open Scenes, then open a scene's details. Add a concise **synopsis**: what changes in this scene? A sentence is often enough.

Track progress inside the draft

Set a scene to **Outline**, **Drafted**, **Needs revision** or **Ready**. This is separate from the script's overall library status.

Follow storylines

Assign storylines to track a mystery, relationship or character arc. Add revision notes describing the next useful change. Tags and colors provide another way to flag work.

Read the pace

Scene rows show length in eighths of a page and a pacing bar. Compare short and long scenes in context; length is a clue, not a quality score.

Reorder deliberately

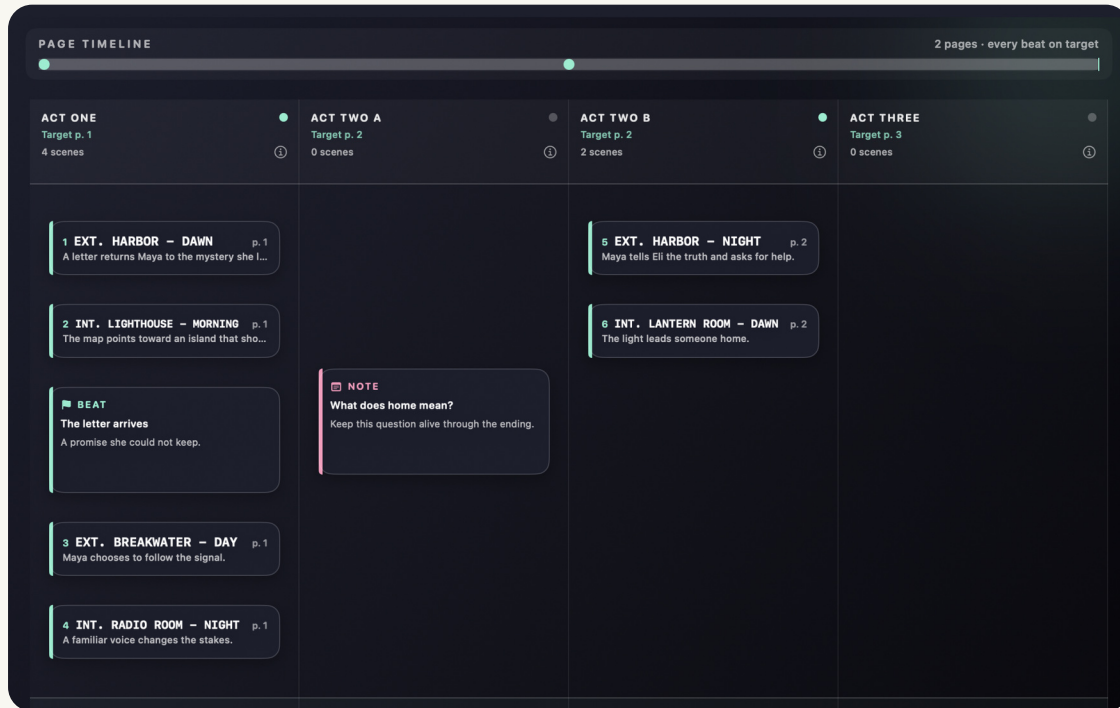
In the full, unfiltered list, drag scenes to reorder the actual script when unlocked. Use scene actions to rename or delete. Add a new scene with +.

TRY THIS

Give each scene a one-sentence purpose. Filter for Needs revision or a storyline, then work through that focused list.

Build the story on a board

Move between the big picture and the pages that make it real.



Mac / Board detail: scenes, a beat, a note and a character lane.

Begin with the draft

Open **Board**. Existing scenes can be laid out from the script. On Mac and iPad, pan, zoom and Fit the canvas; iPhone presents cards in a list by beat and lane.

Know your cards

Scene cards link to the script. Beat cards mark story turns. Notes hold questions and ideas. Character cards help you think about people and their journeys.

Move with intention

Reordering scene cards changes the script's scene order when editing is allowed. Group consecutive scenes into a sequence to move them as a block; ungroup from its menu.

Turn a plan into pages

Use **Scene in Script** on a planning card when you are ready to create a heading in the draft. A beat or note alone does not add screenplay text.

RECOVER YOUR BEARINGS

Fit the board to see the whole structure. On Mac use Cmd + 0; Cmd + plus/minus zooms. Escape closes the board.

Give the board more depth

Use structure, relationships and visual references to test your story.

Choose a framework • Pro

Alongside Three Act, Pro offers 15 Beat, Story Circle, Hero's Journey, Eight Sequences, TV Hour, TV Half Hour and Custom. Custom lets you rename, add and remove beats and set page targets.

Let columns settle cleanly

Changing framework snaps cards to columns. Scenes and sequences use page position; other cards keep their approximate structural position. Move cards again to suit the story.

Arrange by Page rebuilds the layout from the current draft.

Track the structure • Pro

Use the page timeline to compare where scenes actually land with target beats. Work against the script's current length or a target length. Treat drift as a prompt to review the story.

Follow character arcs • Pro

Create character lanes and place relevant cards along them. Add reference images or card photos where a visual is more useful than a note. Adjust the framing to emphasize the useful part.

Connect cause and effect

Use **Link To** to connect cards with relationships such as sets up, causes, mirrors or thread. Add a label; show or hide links, or remove them through the link controls.

At wider zoom levels, sequence summaries help you navigate a dense board.

Share the plan • Pro

Export a **Beat Sheet PDF** when you want to discuss structure. It is a planning document, separate from the screenplay PDF. Link information is included in the board export.

IMAGES: HIDE OR REMOVE?

Reference Images in Settings hides them on this device. Remove All Reference Images deletes them from boards and shot lists across your devices.

Keep versions you can return to

A new draft and a snapshot solve different problems.

Make a new draft

From the library card's menu, choose **Duplicate as Next Draft**. Continue in the new version while the earlier one remains in the same script family.

Use this for a new rewrite pass or a version you will send to someone else.

Compare drafts

Open **Compare Drafts** and choose the earlier draft. Added text appears green and underlined; removed text is red and struck through. Word-level differences show inside edited passages.

Use changes-only and scene navigation to focus the review. Comparison is read-only and ignores styling-only differences.

Save a milestone snapshot

Open **Snapshots** and save a named snapshot before a risky rewrite. Snapshots are checkpoints within one draft, rather than a separate draft to work in.

Compare, restore or export

Compare a snapshot with the current text, restore it or export it as Fountain. Restoring first takes a safety snapshot of the current text.

Changed scripts also receive a daily automatic snapshot; up to ten automatic snapshots are kept.

Choose a clear name

Try "Before changing the ending" or "Notes addressed - first pass." Names based on purpose are easier to recognize later than a row of similar dates.

ONE SCRIPT FAMILY



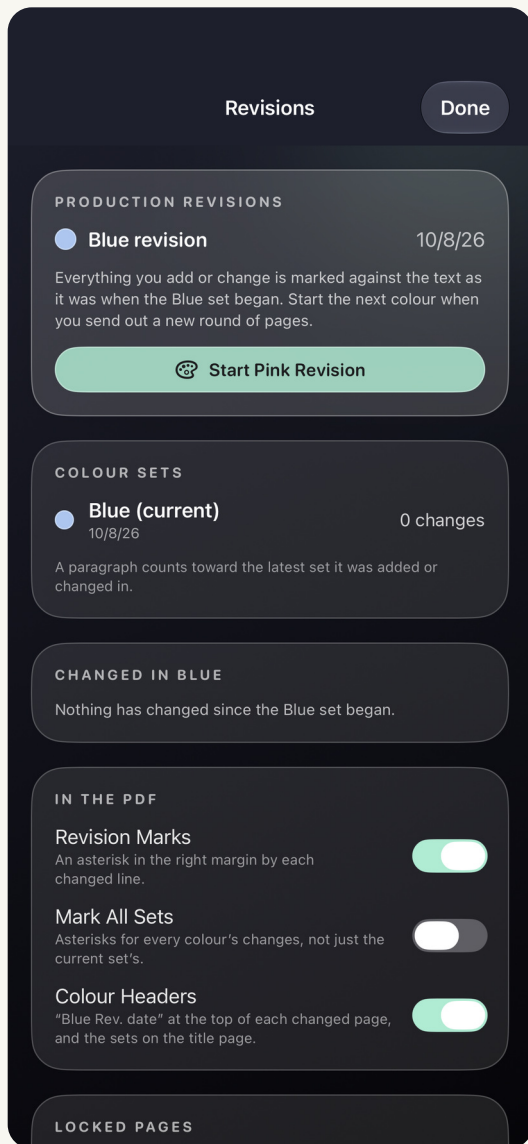
Named snapshots preserve checkpoints within each draft.

A DEPENDABLE REVISION HABIT

Duplicate for a major new draft. Save a snapshot before a large change within it. Keep an exported copy of important hand-off versions as well.

Production revisions and locks

Protect references after pages have gone out to other people.



iPhone / Revision colors, PDF marks and page-lock controls.

Locked script: a read-only version

The **Locked** library status prevents editing and freezes scene numbers. Unlock it to revise. New inserted scenes can use labels such as 12A without renumbering later scenes.

Scene numbers: stable references

Re-lock to make new numbers part of the production sequence. **Renumber Scenes** starts again from 1, so use it carefully once a crew has existing references.

Page lock: stable page labels

In Revisions, **Lock Pages** preserves page labels while allowing edits. Additions flow onto A-pages, such as 12A. A page whose content is entirely cut prints as OMITTED.

Revision colors: show the changes

Start a color set such as Blue, then write. The PDF can show asterisks on changed lines and color/date headers on changed pages. Start the next set when appropriate.

Check the output

Review revision-mark and header options, then inspect the PDF. Scene locks, page locks and revision colors are distinct tools; use only those your production needs.

BEFORE DISTRIBUTING

Agree on scene numbers, page labels and revision color with your collaborators. Avoid renumbering or unlocking pages casually after distribution.

Catch inconsistencies early

A focused check helps you notice things; you make the editorial decision.

Run Consistency Checks

Open **Consistency Checks** from More. Review suggested name variants, duplicate scene numbers, empty scenes, orphaned lines and suspicious headings.

Review before correcting

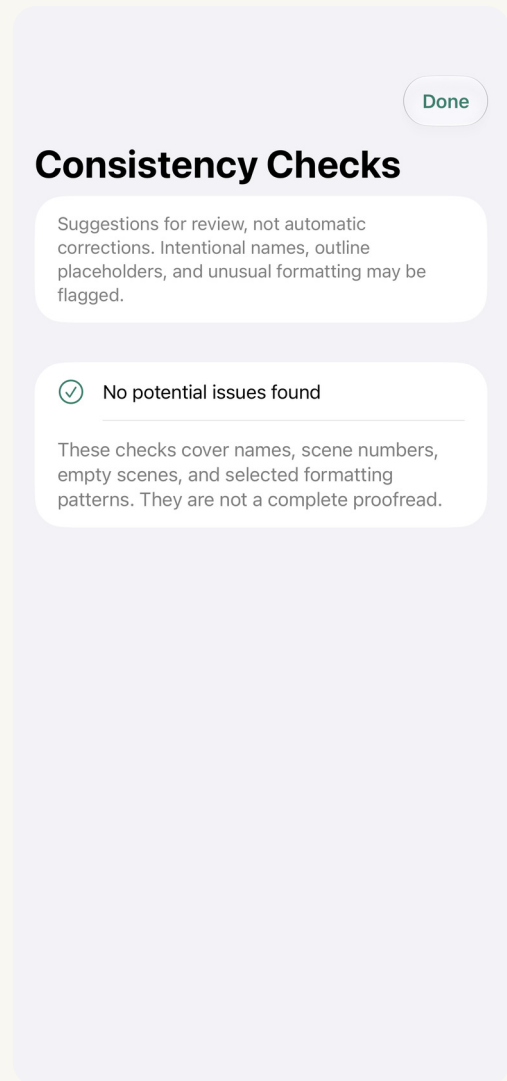
Jump to a flagged passage and decide whether it is intentional. Hide a suggestion that does not apply. The checker does not silently rewrite your script or replace proofreading.

Rename consistently

Use **Rename Character** or **Rename Location**. Preview the replacement count and choose whether to include mentions in prose. Review any warning about merging names.

Repair imported formatting

If several lines have the wrong type, use **Fix Line Types** and review its proposal. Reclassifying a heading can affect its scene number and board card, so save a snapshot first.



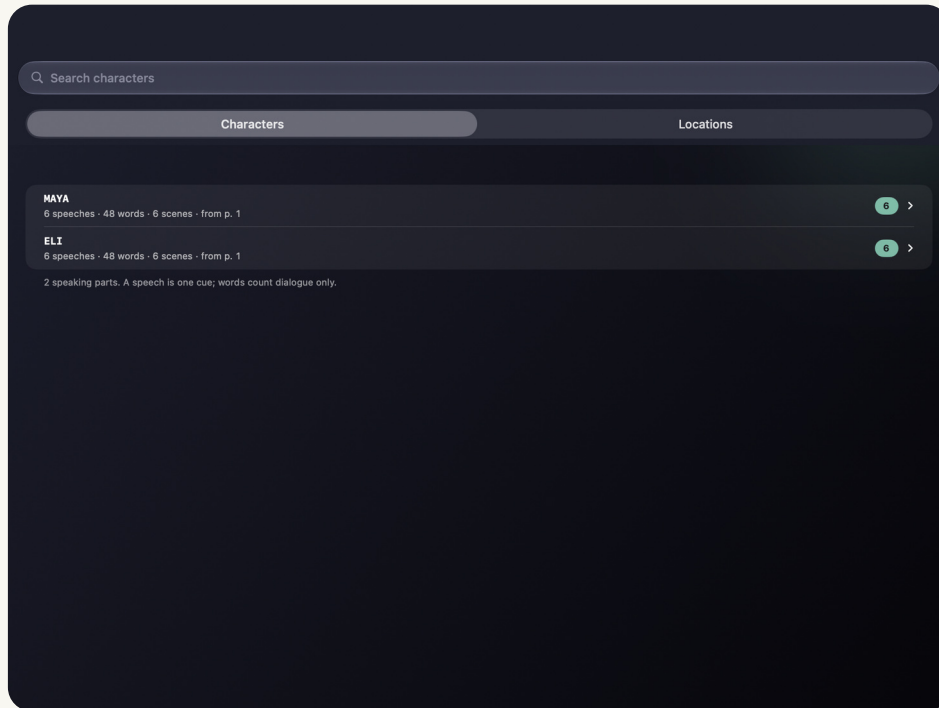
iPhone / A clean check for the fictional sample script.

A SENSIBLE FINISHING PASS

Run checks after an import or large rewrite. Then read the exported pages for meaning, spelling and formatting that automated checks cannot judge.

Know who, where and how much

Use the index and reports to understand the draft and prepare a hand-off.



Mac / The character index summarizes speeches, words, scenes and first appearance.

Characters and locations

Open **Characters & Locations**. The character index shows dialogue activity and appearances. Select a character to read their dialogue in order and share sides as text.

Location overview

Switch to Locations for scene counts, interior/exterior information and page references. Use it to see where the script spends its time.

Statistics

Open Statistics for totals such as pages, scenes and words, interior/exterior and day/night balance, and dialogue distribution. Use these as context for creative decisions.

Breakdown reports

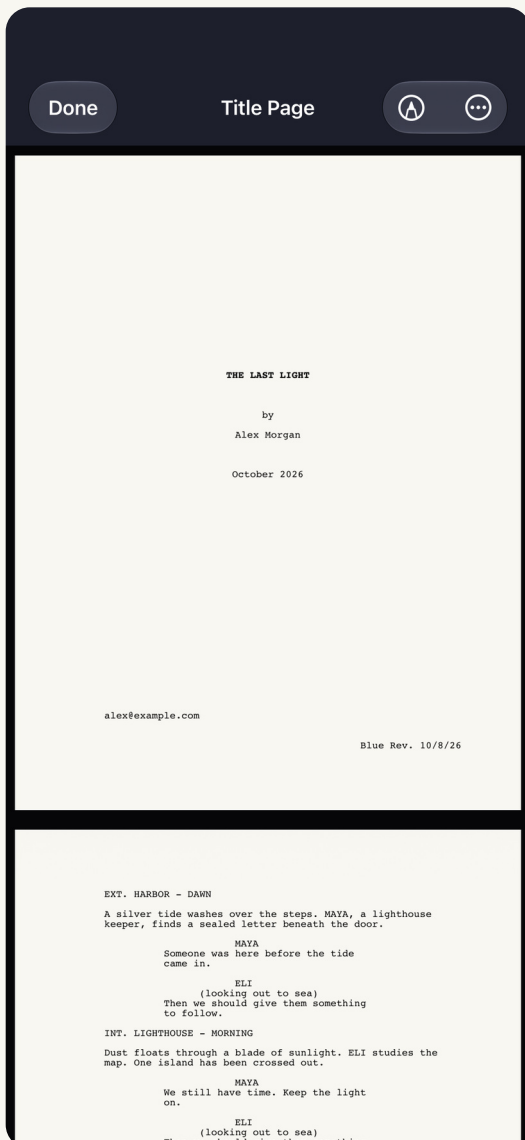
From the index, export a scene breakdown as PDF or CSV: numbers, headings, time, pages, lengths in eighths and cast. A cast-list CSV is also available.

READ “EIGHTHS”

A length of 1 4/8 pg means one and a half screenplay pages. It describes page space, not a guaranteed running time or shooting duration.

Read it. Hear it. Mark it up.

Change the way you experience the draft to catch different kinds of problems.



iPhone / Reading Mode shows the title page and printed script.

Read the printed layout

Open **Reading Mode** to see the script as pages rather than an editing surface. Review the title page, breaks, dialogue and production labels before exporting.

Write notes on the pages

On iPad, annotate with Apple Pencil. Finger or mouse input can also be enabled. These marks sit on the reading pages; they do not edit the screenplay text.

Share the right PDF

Use **Share Annotated PDF** when the notes should travel with the pages. A normal screenplay PDF serves a different purpose. After text changes, review any stale-markup warning and alignment.

Listen with Table Read

Open **Table Read**, assign character and narrator voices, then play. Pause, move between lines or scenes and adjust speed. Choose whether headings, action, parentheticals and transitions are read.

Use sound as a revision tool

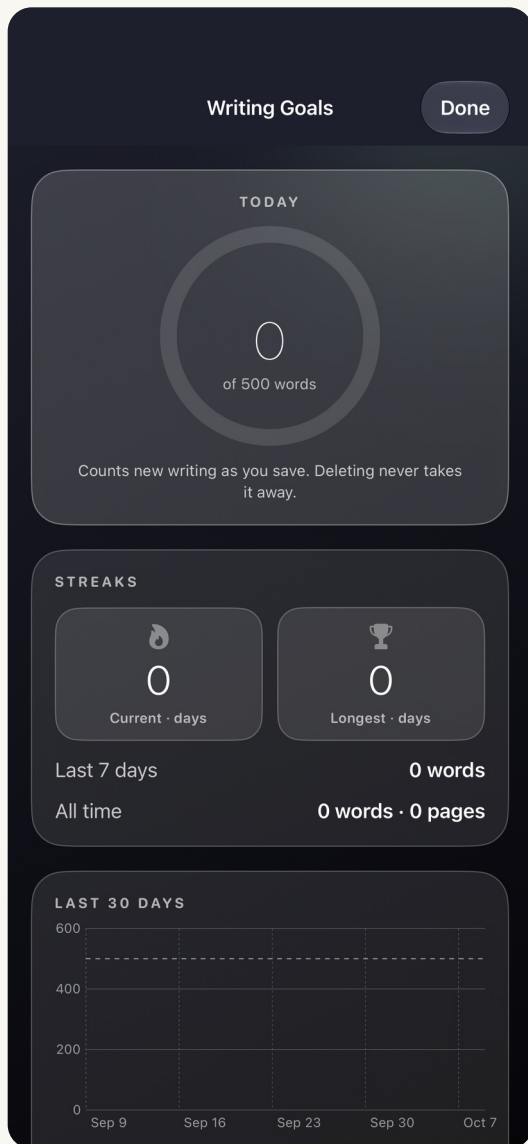
Listen for repetitive phrasing or unclear hand-offs between speakers. Voice choices last for the reading session. Playback does not alter the script.

A TWO-PASS REVIEW

First read for story. Then inspect the printed pages and listen to the dialogue. Each pass reveals something different.

Build a writing habit

Capture an idea when it arrives, then turn it into finished pages.



iPhone / Daily progress, streaks and recent writing activity.

Set a realistic target

Open **Writing Goals** and choose a daily word or page target. See today's progress, current and longest streaks, and the 30-day chart. On iPad and Mac, the editor ring opens this view.

Know what counts

Goals track new writing on this device. Imported text and pastes over 3,000 words do not count toward the target. Goals are not a shared cross-device total.

Speak a first pass

Choose **Dictate** and allow microphone and speech access. Try "Interior kitchen night," "Sarah says where were you," or "cut to." Review and edit the transcript and preview before inserting at the cursor.

Use Shortcuts and Siri

In Apple Shortcuts, look for Cut to Fade's **New Script**, **Open Script**, **Add Scene**, **Capture Idea** and **Page Count** actions. Select the intended script and draft.

Keep capture simple

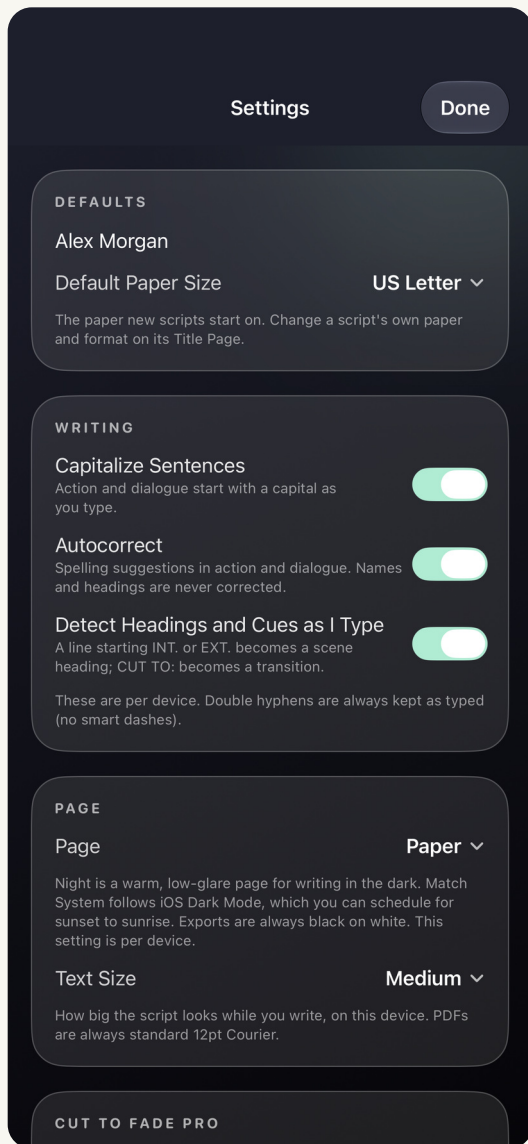
Add Scene and Capture Idea append material. Archived or deleted scripts are not offered; locked drafts cannot be written to. Speech recognition is on-device where supported.

MAKE THE GOAL USEFUL

Choose a target that encourages returning to the page. A small, repeatable session is easier to sustain than a target that becomes another task to avoid.

Make the page feel right

Set the defaults once. Adjust your writing view whenever you need to.



iPhone / Writing preferences and page appearance.

Start new work your way

Set a **default author** and **default paper size**. A script's own paper and format remain available on its Title Page.

Tune typing assistance

Choose sentence capitalization, autocorrect and live detection of headings and cues. These preferences apply on this device.

Choose the page appearance

Select **Paper**, **Night** or **Match System**. Match System follows the device's appearance. Exported PDFs remain black text on a white page.

Choose readable text

Adjust **Text Size** for the editor without changing the PDF's 12-point Courier. On Mac, use Aa or View. VoiceOver announces line-type changes and offers a Scene Headings rotor.

Manage the extras

Settings also contains Pro status or Restore Purchases, Reference Images, iCloud status, the app version and its Privacy Policy. Hide reference images locally or remove them across devices.

KEEP THIS DISTINCTION IN MIND

Text Size is a viewing preference. Paper Size and Screenplay/Multi-Camera are document choices that can change pagination.

Bring an existing script in

Start with an editable source file and review the result before continuing.

Open a supported file

Use **+ > Import** in the library, or **File > Import** on Mac. You can also open a compatible file from Files, Mail or AirDrop.

Supported writing imports include **.fountain**, **.txt** and **.fdx**. The imported script opens in the editor.

Fountain and plain text

Structured Fountain gives the importer more information than unformatted text. Review headings, cues, parentheticals, emphasis and paired dialogue after import.

Not every Fountain construct has an equivalent here. Manual page-break markers, lyrics and arbitrary centered text should be checked carefully.

Check character encoding

If an import warns about its text encoding, check names, punctuation and special characters. A malformed file may be rejected rather than creating a partial script.

Final Draft / FDX

FDX imports bring in supported body elements, title-page information, styles, dual dialogue and scene numbers. General and Shot paragraphs become Action; Shot elements can also seed the shot list.

Read the import notice

Final Draft has production metadata and layout features that do not map fully into Cut to Fade. Review notices about notes, revisions or layout rather than assuming an exact round trip.

Keep the original available

Use **Save Original FDX** in the notice, or **Export > Original Imported FDX** later. Original bytes are archived on the importing device, not synced as an original file through iCloud.

Store a separate copy if you need access elsewhere.

AFTER EVERY IMPORTANT IMPORT

Check the title page, several headings, dialogue, scene numbers and the exported PDF. Keep the source file until you have confirmed the result.

Choose the right export

Match the file to what the other person needs to do next.

PDF: read, print, distribute

Use Share or **File > Export PDF**. PDF uses screenplay layout, the chosen paper and format, and standard 12-point Courier. Check PDF Options for scene numbers and scene continuations.

Use Reading Mode first to inspect pagination. Use Print on Mac for a physical copy.

Fountain: portable writing text

Export Fountain for a readable plain-text script that another writing tool can interpret. It carries supported structure, emphasis, dual dialogue and scene numbers.

It is also a useful independent copy of the writing. It does not package every board, image or review feature.

FDX: a Final Draft hand-off

Use **Export Final Draft** for supported script content in FDX form. Check the result in the receiving application when production fidelity matters.

Review and planning files

Use **Annotated PDF** from Reading Mode for page notes. Use **Beat Sheet PDF** from the board for a structural discussion (Pro). Share a character's sides as text from the index.

Reports and production files

Export breakdown and cast information from Characters & Locations. Export shot lists as PDF or CSV, with a separate PDF option that includes frame images. Shooting-day PDFs support the daily plan.

Editable app packages

Use **Send to Co-Writer** for a .cuttofade writing copy, or **Send to Crew** for a .cuttofadeshots working copy with shots and frames.

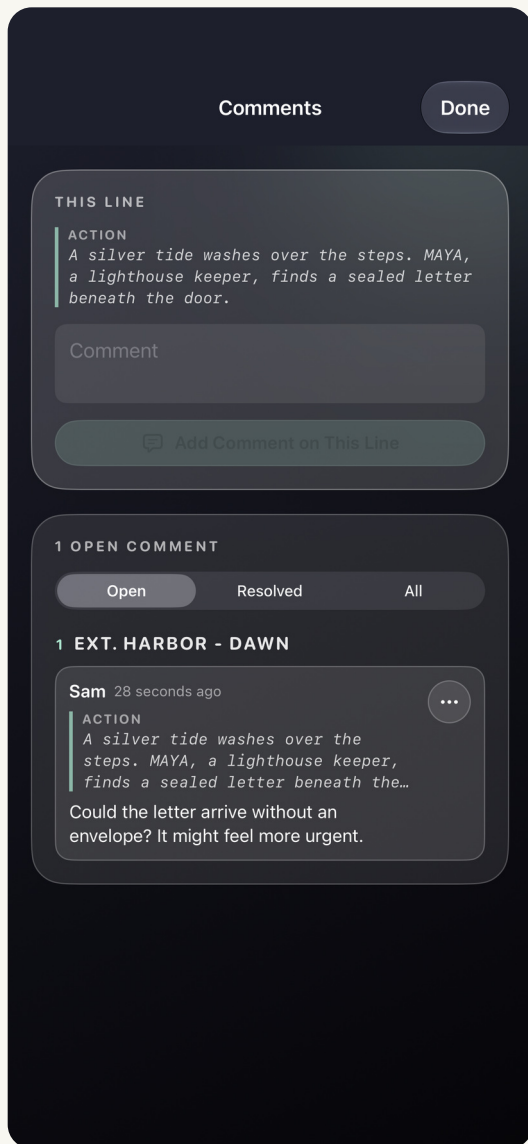
The recipient needs Cut to Fade for these packages. Use PDF or CSV when they only need to read or process a report.

FDX IS AN INTERCHANGE, NOT AN EXACT ARCHIVE

Cut to Fade does not reproduce every Final Draft note, revision-history item, locked-page detail or layout setting. Preserve the original FDX for those needs.

Make feedback actionable

Keep comments attached to the writing and exchanges easy to compare.



iPhone / An open note anchored to the action it discusses.

Comment where it matters

Place the cursor on a line and open **Comments**. Add the note, reply to a thread and jump back to its passage. Resolve a thread when the point is addressed; reopen it if needed.

Keep the discussion readable

Use Open, Resolved or All to focus the list. Comments can remain when a referenced line is cut, with that state identified. Locked scripts can still receive comments.

Send an editable copy

Choose **Send to Co-Writer**. The .cuttofade package carries writing, title-page information, board structure, tags and comments. Reference images are not included in this exchange.

Review the returned draft

Open the returned package in Cut to Fade. A recognized return becomes the next draft in the same family, with comments merged. Use Compare Drafts to inspect changes before continuing.

Agree on a hand-off

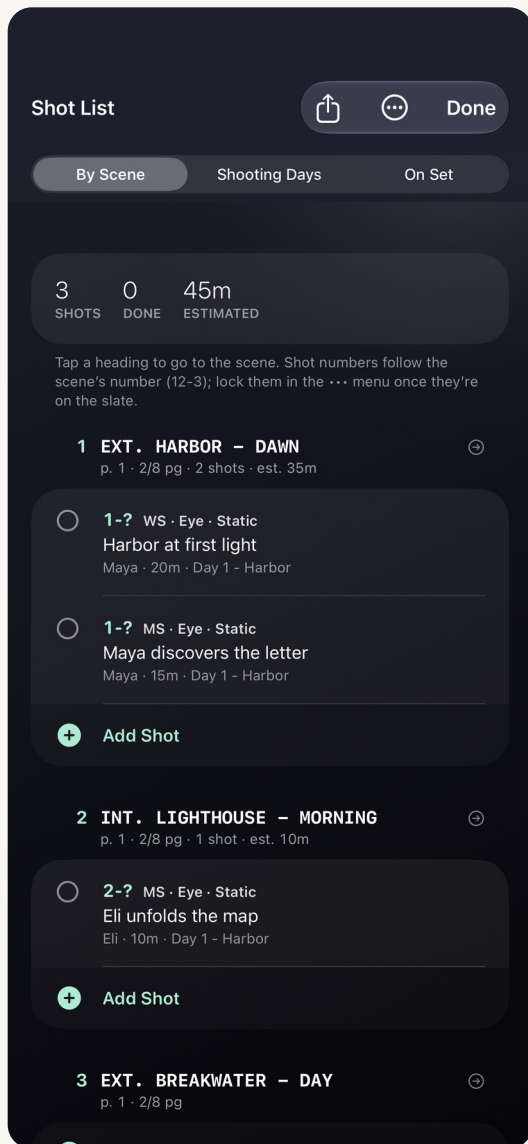
This is a file exchange, not simultaneous live editing. Decide who is writing the next pass and give the shared version a clear name or date.

KEEP SEPARATE COPIES OF RICHER REVIEW MATERIAL

A co-writer package is not a complete backup of every app feature. Share annotated PDFs separately and retain important snapshots and production exports.

Build the shot list

Turn scenes into a practical list of images to capture.



iPhone / Shots organized beneath their script scenes.

Start with a scene

Open **More > Shot List** (Mac: **Option + Cmd + L**). In By Scene, choose **Add Shot** beneath the scene. Tap a heading to return to its script text.

Describe the image

Record size, angle, movement, lens, support, cast, sound, VFX or stunts, estimated setup time and a frame image. Assign a camera, such as A, B or A+B, where useful.

Keep references stable

Numbers follow the scene: 12-1 is the first shot for scene 12. Use **Lock Shot Numbers** once those references are in use. Reorder, duplicate or edit shots through their controls.

Revise without losing the plan

Shots stay linked to scenes through rewrites. If a scene is cut, its shots remain under **Removed Scenes** until you delete them.

Use the right level of detail

Free includes three shots per script to try the workflow; Pro unlocks the full shot list. FDX Shot lines may create suggested shot entries: review their inferred camera directions.

PLAN THE IMAGE, NOT JUST THE EQUIPMENT

A clear description such as “Maya discovers the letter” tells the crew why the shot exists. Technical fields then explain how to capture it.

From shooting day to On Set

Schedule the work, track what is done, and respond to the day you actually have.

Create shooting days

Switch from **By Scene** to **Shooting Days**. Add a day, its location note and call/wrap times. Assign shots from **Not Yet Scheduled**, then arrange their order.

Plan by setup

Use **Order by Setup** when equipment or camera setup is the practical organizing principle. Review the estimated time and day totals rather than treating them as a fixed promise.

Keep the plan flexible

Unschedule a shot to return it to the unassigned list. Deleting a shooting day does not delete its shots. They return to Not Yet Scheduled.

Export the day

Share a Shooting Days PDF or an individual day's PDF for a compact plan. Use the shot-list PDF with frames when reference images will clarify the intended shot.

Work through On Set

Choose the day and open **On Set**. Check shots off as you finish them, record takes and circle the preferred ones. Camera grouping helps multi-camera work. The view keeps the screen awake.

Watch the projected wrap

With call and wrap times set, On Set projects the finish using the remaining estimates. If the plan changes, **Push Remaining** moves unfinished shots to another day; completed and cut shots stay put.

Send to the crew

Use **Send to Crew** for a .cuttofadeshots file containing the script, shots and frames. It opens as a working copy named with "Shot List" so the recipient can check shots off.

It is a copy, not a live shared checklist. Agree how completed information will come back.

BY SCENE

Plan the shots



SHOOTING DAYS

Arrange the work



ON SET

Track the day

BEFORE THE CREW CALL

Check scene and shot numbers, frames, the day order and time estimates. Send a PDF as well if someone does not use Cut to Fade.

Saving, iCloud and recovery

Know what travels between devices, and what to do if saving needs attention.

Write offline

You can continue writing without a network connection. The app saves locally, then iCloud can carry changes to your other devices when available.

Use the same Apple Account

Sign in to iCloud on each device and allow iCloud access for Cut to Fade. Check **Settings > iCloud** in the app for its status. Keep compatible app versions on your devices.

Give a hand-off time to arrive

After a writing session, allow syncing to settle before editing the same draft elsewhere. iCloud is not a simultaneous co-writing system. Avoid racing edits on two devices.

Understand local preferences

Text size, page appearance, typing settings and writing-goal progress are device-specific. Original imported FDX archives also stay on the importing device.

If a save warning appears

Keep the app open and follow the message. Copy or export unsaved writing if available, check device storage, then retry. Do not assume the warning means the latest text reached iCloud.

If a recovered copy appears

Keep it until you have compared it with the current draft. Recovery and conflict copies protect work from interrupted saving or competing changes; compare before deleting either version.

If a newer format is reported

Update the app on that device. A read-only notice protects content written by a newer app version from being overwritten by an older one.

Keep independent milestones

Use named snapshots for local revision checkpoints and export important drafts to a separate location. Synced changes and deletions can reach all devices; syncing is not an independent archive.

IPHONE

Finish and save



ICLOUD

Allow time to sync



IPAD / MAC

Check, then continue

FOR A SMOOTH DEVICE SWITCH

Finish the paragraph, pause for saving and syncing, then open the script on the next device and confirm the last change before continuing.

Archive, delete or restore?

Choose the action that matches how finished you are with the work.

Archive: keep it, clear the desk

Archive removes a script from the active library while retaining it. Open **Archive** in the sidebar or library navigation to bring it back.

An archived script still counts toward the free script-family limit.

Delete: allow a recovery window

Deleting moves the selected script or draft into **Recently Deleted**. Read the confirmation carefully to see whether it applies to one draft or its whole family.

Deleted work is normally kept for 30 days before cleanup. Do not rely on Recently Deleted as a long-term archive.

Restore: return to the library

Open Recently Deleted and choose Restore for the intended item. If a family contains several drafts, check that the version you need has returned.

Delete permanently: finish removal

Permanent deletion removes the selected work rather than archiving it. Confirm only after checking you have any export you want to retain. It is not a substitute for tidying the active library.

Remember the other devices

Deletion is a synced library change. A second device signed into the same account should not be treated as an untouched backup.

Keep images in mind

Settings offers **Remove All Reference Images**. This removes reference images from boards and shot lists across devices while retaining their cards, notes and shots.

If you only want a quieter view, switch Reference Images off on this device instead.

ARCHIVE

Keep for later

RECENTLY DELETED

A recovery window

PERMANENT

Remove for good

THE SIMPLE RULE

Archive work you may revisit. Delete work you intend to remove. Export irreplaceable versions before permanent deletion.

Free and Pro, clearly explained

Start writing with the essentials. Unlock the larger planning and production workflow when you need it.

Included free

Write and format screenplays, manage drafts, use core review and export tools, and plan with the Three Act board. Try shot planning with **three shots per script**.

Two script families

Free supports up to **two script families**. Multiple drafts of one script count once. Archived scripts count; Recently Deleted does not.

Existing work arriving through iCloud or recovery is kept accessible rather than being discarded because of a limit.

Look for the upgrade prompt

If a creation or advanced-feature limit is reached, the app offers Pro. You can decide then whether the extra capacity fits your work.

Pro unlocks

Unlimited script families.

Advanced board frameworks, character lanes and arcs, reference images and card photos, the page timeline, and Beat Sheet PDF export.

The full Shot List workflow beyond the three-shot trial.

One purchase across devices

Pro is a one-time purchase for the same Apple Account on iPhone, iPad and Mac. The purchase screen shows the current price in your region.

Restore an existing purchase

If Pro is missing on another device, open **Settings > Restore Purchases** using the Apple Account that bought it. Allow the store to finish and read any error message before retrying.

NO PRICE PRINTED HERE

Store pricing and availability can change. Use the in-app purchase screen for the current offer and the features it unlocks.

Keep your hands on the keys

Mac shortcuts, also useful with an iPad hardware keyboard when the command is available.

WRITE & FORMAT

Scene	Cmd + 1
Action	Cmd + 2
Character	Cmd + 3
Parenthetical	Cmd + 4
Dialogue	Cmd + 5
Transition	Cmd + 6
Bold / italic / underline	Cmd + B / I / U
Dual dialogue	Shift + Cmd + D
Undo	Cmd + Z
Redo	Shift + Cmd + Z
Next type / completion	Tab
Find	Cmd + F

OPEN, MOVE & SHARE

New / import	Cmd + N / O
Export PDF	Cmd + E
Export Fountain	Shift + Cmd + E
Print	Cmd + P
Title Page	Shift + Cmd + T
Story Board	Shift + Cmd + B
Scenes	Shift + Cmd + L
Statistics	Option + Cmd + I
Go To	Ctrl + Cmd + G
Find in Script	Shift + Cmd + F
Reading Mode	Option + Cmd + R
Shot List	Option + Cmd + L

View: Ctrl + Cmd + N toggles Night/Paper. Cmd + plus/minus changes editor text size or board zoom. On the board, Cmd + 0 fits and Escape closes.

Settings: Cmd + comma. On iPad, hold Command to see the shortcuts available in the current view.

KEYS IN THIS GUIDE

Cmd = Command, Option = Alt, Ctrl = Control. A shortcut can depend on the focused view and connected keyboard.

When something feels wrong

A short checklist for the problems most likely to interrupt a writing session.

“The line looks wrong.”

Place the cursor in the line and choose its intended type. Check for a mistaken heading or cue after paste/import. For broader repairs, save a snapshot before using Fix Line Types.

“My PDF has different pages.”

Check US Letter versus A4, Screenplay versus Multi-Camera, act markers and page locks. Editor text size does not change PDF type size. Inspect the document in Reading Mode.

“I cannot edit this script.”

Check for Locked status. Unlock the script to revise it. If the message says a newer app version saved the content, update the app instead of trying to bypass the protection.

“A board tool is unavailable.”

Check whether the feature is Pro, whether the script is locked, and whether a filter or compact layout limits the operation. Look in the relevant More menu.

“A change is missing elsewhere.”

Check the same Apple Account, app iCloud status, network access and app versions. Let syncing finish. Compare any conflict or recovered copy before discarding it.

“An FDX looks different.”

Read the import notice and check supported content. Use the locally archived original FDX if you need the source’s unsupported production metadata or layout.

“My notes no longer line up.”

Text edits can move the printed content beneath Reading Mode annotations. Review the stale-markup notice and check placement before sharing the annotated PDF.

“The app says it could not save.”

Keep it open, preserve any unsaved text if possible, check available device storage and retry. If reporting the issue, include the message, app version, device and steps that led to it.

PROTECT THE WRITING FIRST

If a problem persists, keep the original file and any recovered or conflicted copy until you have confirmed where the newest complete text lives.

From first line to final frame

A few useful terms, and a simple way to keep the work moving.

Script family

One project's related drafts, grouped under a library card. It counts as one script toward the free limit.

Draft and snapshot

A draft is a version you can work in. A snapshot is a checkpoint inside a draft that you can compare, restore or export.

Scene, beat and sequence

A scene is a headed section of the screenplay. A beat is a story turn in your plan. A sequence groups consecutive scenes on the board.

Eighths, A-pages and revisions

Eighths measure scene length on the printed page. A-pages preserve page references after additions. A revision set marks changes since a chosen production baseline.

1 Capture the story

Create a script. Choose the right format. Write the opening without over-organizing it.

2 Make the shape visible

Add scene synopses. Track storylines and progress. Use the board to test the order and major turns.

3 Revise with a way back

Duplicate a draft for a major pass. Save snapshots for milestones. Check, compare, read and listen.

4 Hand off deliberately

Choose PDF, Fountain, FDX or an app package for the recipient's task. Review the exported result.

5 Prepare the work to shoot

Agree production references, build shots, schedule days and share a clear plan with the crew.

YOUR NEXT STEP

Open the draft. Choose one useful change. Write the next line.

ABOUT THIS EDITION

Prepared from the supplied version 1.1 project in October 2026. Native iPhone, iPad and Mac views use "The Last Light," a fictional demonstration script.