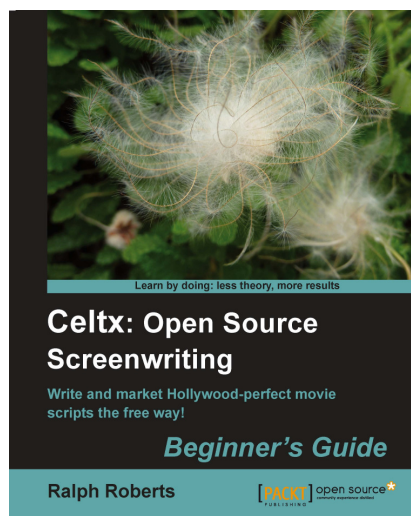


Celtx: Open Source Screenwriting Beginner's Guide

Ralph Roberts



Chapter No. 8

"Documentaries and Other Audio-Visual Projects"

In this package, you will find:

A Biography of the author of the book

A preview chapter from the book, Chapter NO.8 "Documentaries and Other Audio-Visual Projects"

A synopsis of the book's content

Information on where to buy this book

About the Author

Ralph Roberts is a decorated Vietnam veteran and worked with NASA during the Apollo moon program. He built his first personal computer in 1976 and has been writing about them and on them since his first published article "Down with Typewriters" in 1978. He has written over 100 books along with thousands of articles and short stories. His best sellers include the first U.S. book on computer viruses (which resulted in several appearances on national TV) and Classic Cooking with Coca-Cola®, a cookbook that has been in continuous print for the past 16 years and sold half a million copies. He is also a video producer with over 100 DVD titles now for sale nationally on places such as Amazon.com, and has also produced hundreds of hours of video for local TV in the Western North Carolina area, and has sold scripts to Hollywood producers.

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Celtx: Open Source Screenwriting Beginner's Guide

This book is about dreams: yours, mine, all sorts of creative people's dreams. Today's inexpensive yet powerful software, computers, cameras, and so forth create visual productions—whether they are movies, audio-visual, audio plays, stage presentations, and more—and now bring them within the reach of most of us.

Here's the secret for turning an amateurish mish mash into a sharp professional piece people will pay you money for—write it down. Script it. In that aspect, Celtx makes dreams come true.

Writing screenplays—especially the free part—is what first attracted me to Celtx a few years ago. However, Celtx is much more than just script writing software! Here are just a few of the many things you can create with Celtx automatically formatted to industry standards:

- Feature movie screenplays
- Television shows
- Stage plays
- Audio-visual productions
- Podcasts
- Comic books
- Documentaries
- Commercials

Some of these things will make you money, and some you will just do for fun. These and more we'll look at in the course of this book—how to do them, what to do with them (marketing tips), and all sorts of other good stuff. We'll have fun, all while becoming downright proficient with Celtx.

While this book emphasizes Celtx as script formatting software, the entire package adds production scheduling, story visualization tools, and more—all of which we'll see in action and use.

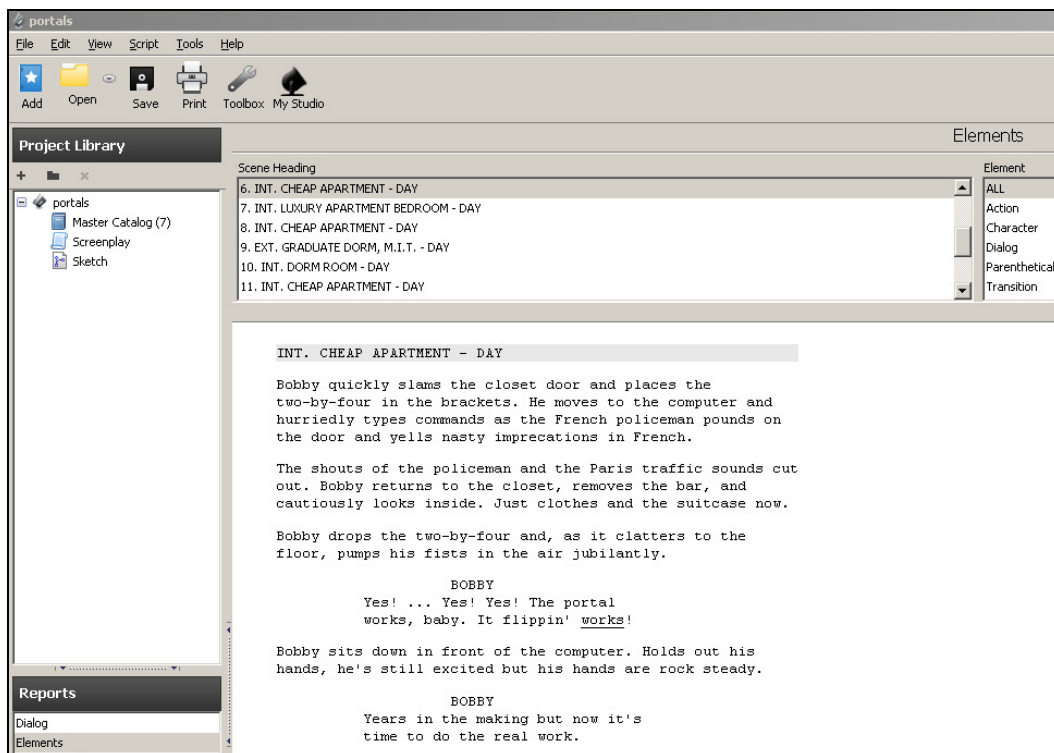
In the **Overview** section of the official Celtx website (<http://celtx.com/overview.html>), the Celtx developers describe this software package as "the world's first all-in-one media pre-production system." We are told that Celtx:

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- Can be used for the complete production process
- Lets you write scripts, storyboard scenes, and sketch setups
- Develop characters, breakdown and tag elements
- Schedule productions plus generate useful reports

Celtx is powerful software yet simple to use. It can be used in writing the various types of scripts already mentioned, including everything independent film makers and media creators of all types need. This includes writing, planning, scheduling, and generating reports during the various stages of all sorts of productions. The following screenshot is an example of a Celtx report screen:



An important concept of Celtx's power is that it's a client-server application. This means only part of Celtx is in that download installed on your computer. The rest is out there in the cloud (the latest buzz term for servers on the Internet). Cloud computing (using remote servers to do part of the work) allows Celtx to have much more sophisticated features, in formatting and collaboration especially, than is normally found in a relatively small free piece of software. It's rather awesome actually and we'll see how it works throughout this book.

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A major reason Celtx can be an open source program is that it is built on non-proprietary standards, such as HTML and XML (basic web mark-up languages) and uses other open source programs (specifically Mozilla's engine, the same used in the Firefox browser) for basic operations.

Celtx is really a web application. We have the advantage of big computers on the web doing stuff for us instead of having to depend on the much more limited resources of our local machine. This also means that improvements in script formats (as final formatting is done out on the web somewhere for you) are yours even if you haven't updated your local software. Yes, we'll discuss this more to better get our heads around it, but it's very much to your advantage.

In writing scripts, getting it in the industry standard format is critically important, especially if you're trying to sell scripts to producers or getting an agent interested in representing your work.

Celtx generates your finished scripts as a PDF file (automatically sending your script out on the web, converting it to PDF in the proper format for whichever type of project you are writing, and back to your computer very quickly indeed). We then have a nice finished product like the one shown in the following screenshot, which is a snippet from one of my own scripts:

```
INT. DORM ROOM - DAY

Max looks around at the messy dorm room as Bobby and Fred
beam proudly.

                MAX
    Does this new trade involve
    cleaning?

                FRED
    No, no. It's-

                BOBBY
    He's kidding again. He's fast on
    the uptake.
```

Scene heading, action, character names, dialog—Celtx puts it all in exactly the right format for you!

The name Celtx, by the way is an acronym for Crew, Equipment, Location, Talent, and XML.

Celtx is supported by the Celtx community of volunteer developers and a Canadian company, Greyfirst Corp. in St. John's, Newfoundland.

The Celtx website says that more than 500,000 media creators in 160 countries use Celtx in 33 different languages. Independent filmmakers and studio professionals, and students in over 1,800 universities and film schools have adopted Celtx for teaching and class work submission.

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What This Book Covers

Chapter 1, Obtaining and Installing Celtx. By the end of this chapter, we will have a fully running version of Celtx, ready for action and know which of the six major project types to use depending on what we want to accomplish! Celtx, by the way, has you covered for PC, Mac, all kinds of Linux, and even eeePC Netbooks, as shown in the following screenshot:

Celtx 2.7				
Language	Windows	OS X (10.4+)	Linux	eeePC
English	Download	Download	Download	Download
Bahasa Indonesian	Download	Download	Download	
Brasil (pt)	Baixar	Baixar	Baixar	
Bulgarian	Download	Download	Download	
Catalan	Baixar	Baixar	Baixar	

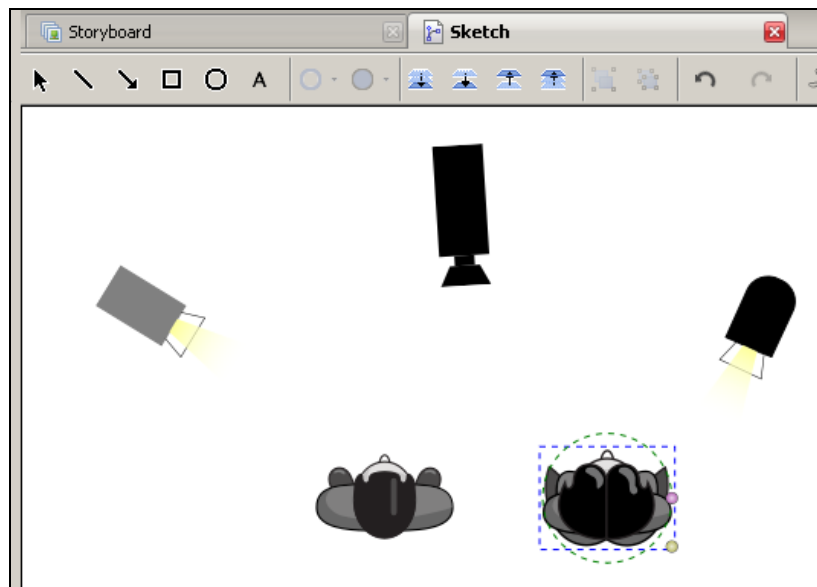
Chapter 2, All Those Wonderful Writing Features. We learn all the features that aid in writing, such as the various editing formats, using the electronic index cards, templates, the typeset feature, and more ways Celtx helps free you up to create, by taking a lot of the drudgery out. The index cards, for example (see the following screenshot), are great for plot notes, keeping track of characters, and so on:

<p>1. Robert "Bobby" Teague</p> <p>Late 20s, handsome but nerdy-looking with horn rim glasses. Grew up in Asheville, North Carolina but has spent the last six years at the Massachusetts Institute of Technology (MIT) in Cambridge near Boston. He's just graduated with a doctorate in engineering - very bright if not practical.</p> <p>Plot A *</p>	<p>2. Frederick "Fred" Mozingo</p> <p>Grew up in Cincinnati, Ohio. Fred has been Bobby's roommate at MIT - almost as bright as Bobby, more practical.</p> <p>Plot A *</p>	<p>3. Max Sheldon</p> <p>Former professional wrestler and diesel truck mechanic. His garage went broke and his only assets are the dilapidated building that housed it and an equally dilapidated apartment building. He and his deceased wife raised Bobby after his parents died.</p> <p>Plot A *</p>
<p>4. Elaine Freeman</p> <p>Bobby's high school sweetheart, now an FBI agent and the Special Agent-in-Charge of the Asheville office.</p> <p>Plot A *</p>	<p>5. Wilson Thickett</p> <p>Secretary of Commerce. Newly appointed Cabinet officer - formerly CEO of Massive Airways and, in his younger days, a CIA operative.</p> <p>Plot A *</p>	<p>6. James Blake</p> <p>Secret agent. Has worked for CIA and other clandestine spook agencies, knows Thickett from Thickett's CIA days. Blake specializes in "wet work" and in getting the job done at all costs.</p> <p>Plot A *</p>

Chapter 3, Visualizing Productions Ahead of Time. Using the built-in storyboarding techniques, attaching media files (pictures to describe costumes for example, or an audio file showing how a bit of dialog should really sound), and all the other pre-production visualization techniques in Celtx. Storyboarding lets us actually draw a representation of what the setup for a scene looks like (like the following scene setup)—a great aid in planning production:

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Chapter 4, Tools for Getting Organized. By the end of this chapter, we will be able to schedule production activities and generate reports based on your scripts using the scheduling features in Celtx. We'll also have the ability to move documents between projects, and understand how to create or add custom tools.

Chapter 5, Tooling Up for Scriptwriting. We explore and learn about the basic menus, as shown in the following screenshot, and tools provided by Celtx to make our writing experience much easier:



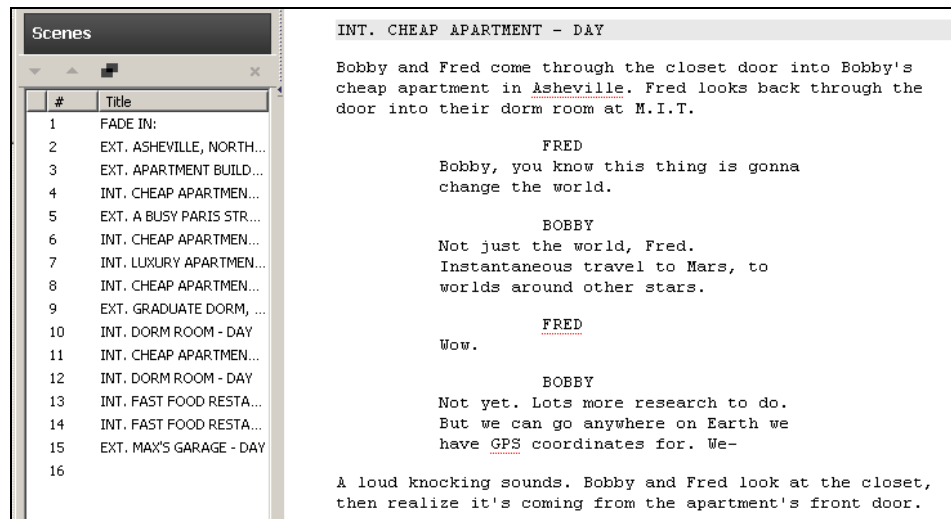
Chapter 6, Advanced Celtx. We will look at adding and working with multiple projects in a single container, importing scripts in detail, and taking a comprehensive look at exporting scripts.

Chapter 7, Writing Movies with Celtx. This chapter shows us how to use the features of Celtx for outlining and writing an entertainment industry standard feature movie script, short film, or animation—all properly formatted and ready to market. We will actually start a script and learn practical, real-world examples.

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To emphasize, this chapter shows not just how to format a script but how to write a screenplay (for feature or short). The very best way of all to learn about both Celtx and writing scripts is by following real world examples. I've got several scripts in progress and completed, which we'll share as examples, as shown in the following illustration:



Chapter 8, Documentaries and Other Audio Visual Projects. Writing documentaries and other nonfiction scripts is a bit different than movies. Celtx's integral Audio-Visual editor is perfect for docs, commercials, public service spots, video tutorials, slide shows, light shows, or just about any other combination of visual and other content (not just sound).

Chapter 9, Raising the Curtain on Plays. Plays are pretty much like movies except for the car chase scenes (just kiddin'). There are differences but Celtx assists us in mastering and writing for the stage.

Chapter 10, Audio Plays, Podcasts, and Other Great Sounds. Celtx's Audio Play editor makes writing radio or other audio plays a breeze. It's perfect also for radio commercials or spots, and absolutely more than perfect for podcasts. Podcasts are easy to write, require minimal knowledge to produce, and are a snap to put on the Internet. Learn all that and more in this chapter.

Chapter 11, WAP! POW! BANG! Writing Comic Books with a Punch. How to use Celtx in writing comic books, graphic novels, comic strips, or any other mode of this widely popular method of storytelling. We comic fans know that writing for comic books is very close to writing for the movies. In fact, for a writer, marketing scripts for the comics is at least somewhat easier and has less competition than trying to sell a script.

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Chapter 12, Marketing Your Scripts. Okay, your script is finished and polished, looks and reads great. So? How do you sell your baby? This chapter gives you some of my hard-won secrets in marketing—how to inexpensively get the attention of agents, managers, producers, and others who will not only read your script but actually pay you money if they like it.

Appendix A, List of Recommended Books on Screenwriting and Productions and Online Resources. This appendix provides a comprehensive list of some recommended books and also useful online resources on screenwriting, which will help you to learn and grow as a screenwriter and/or movie professional.

Appendix B, Celtx's New Web Look and Smartphone Apps. Celtx offers a new add-on. It's an **app (application)** that allows you to write scripts on your Smartphone and synchronize it with Celtx on your desktop or laptop computer. This appendix also shows you the new look of Celtx's official website.

Appendix C, Future Development of Celtx. This appendix will give you information about the future developments in Celtx.

Appendix D, Pop Quiz Answers. The answers to the pop quiz are given in this appendix.

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8

Documentaries and Other Audio-Visual Projects

*Writing documentaries and other nonfiction scripts is a bit different than movies. Celtx's integral audio-visual editor is perfect for docs (documentaries), commercials, public service spots, video tutorials, slide shows, light shows, or just about any other combination of visual and other content that is not just sound alone (use **Audio Play** for productions having only sound and no picture, such as radio plays or podcasts).*

In this chapter, we will cover the following topics:

- ◆ **What an audio-visual production is:** A look at the many types of productions falling under the term "audio-visual" and how Celtx makes them easier to create and use.
- ◆ **Starting an audio-visual project:** Building a Celtx project container for our AV project.
- ◆ **Creating an AV project in Celtx: Scene Heading, Shot, Character, Dialog, and Parenthetical—**how to use with examples.

This chapter, using what we have learned previously, enables us to write solid, professional audio-visual projects.

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What is an audio-visual production?

The term audio-visual production basically covers anything in the known universe that combines varying components of movement, sound, and light.

Movies are nothing more than big expensive (really expensive) audio-visual shows. Television programs; the fireworks, performed music, and laser lights of a major rock concert; a business presentation; Uncle Spud showing slides of his vacation in Idaho—all are audio-visual productions.

A complex audio-visual production, such as the big rock concert, combines many types of contents and is called a multimedia show, which combine sounds and music, projections of video and photos (often several at once), lights, spoken words, text on screens, and more.

Audio visual shows, those of an educational nature as well as for entertainment value, might be produced with equipment such as the following:

- ◆ Dioramas
- ◆ Magic lanterns
- ◆ Planetarium
- ◆ Film projectors
- ◆ Slide projectors
- ◆ Opaque projectors
- ◆ Overhead projectors
- ◆ Tape recorders
- ◆ Television
- ◆ Video
- ◆ Camcorders
- ◆ Video projectors
- ◆ Interactive whiteboards
- ◆ Digital video clips

Also productions such as TV commercials, instructional videos, those moving displays you see in airports, even the new digital billboards along our highways—all are audio-visual productions (even the ones without sound).

My favorite type of production, documentaries (I've done literally hundreds of them), are audio-visual shows.

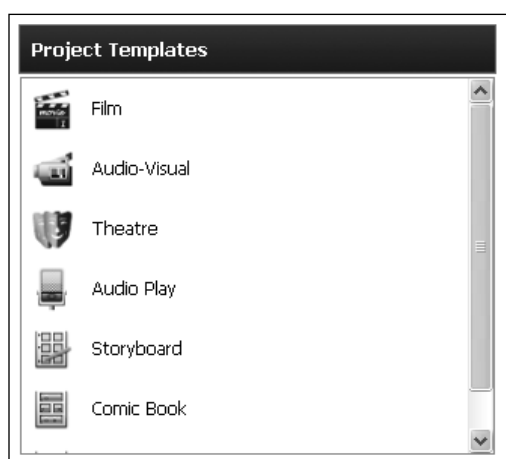
A documentary is a nonfiction movie and includes newsreels, travel, politics, docudramas, nature films and animal films, music videos, and much more.

In short, as we can see from the preceding discussion, you can throw just about everything into a production including your kitchen sink. Turn the faucet on and off while blasting inspiring music and hitting it with colored spotlights, and plumbers will flock to buy tickets to the show!

Now, while just about every conceivable project falls into the audio-visual category, Celtx (as shown in the next screenshot) offers us specific categories that narrow the field down a little.

The following screenshot from Celtx's splash page shows those categories. **Film** handles movies and television shows, **Theatre** (love that Canadian spelling, eh?) is for stage plays, **Audio Play** is designed for radio programs and podcasts, **Storyboard** is for visual planning, and **Comic Book** is for writing anything from comic strips to epic graphic novels.

Text (not shown in the following screenshot) is the other project type that comes with Celtx and is great (as we found out in *Chapter 7, Writing Movies with Celtx*) for doing loglines, synopses, treatments, outlines, and anything else calling for a text editor rather than a script formatter.



Just about everything else can be written in an **Audio-Visual** project container! Let's think about that for a moment. This means that **Audio-Visual** is by far and away the most powerful project provided by Celtx.

In the script element drop-down box, there are only five script elements—**Scene Heading**, **Shot**, **Character**, **Dialog**, and **Parenthetical**—whereas **Film** has eight! Yet, thanks to Celtx magic, these five elements, as I will show you in this chapter, are a lot more flexible than in **Film** and the other projects. It's pretty amazing.

So, time to start an audio-visual project of our own.

Starting an AV project in Celtx

What better example to use than a short documentary on... wait for it... Celtx. This film I actually plan on producing and using to both promote Celtx (which certainly deserves letting people know about it) and also showing that this book is great for learning all this marvelous power of Celtx, so run out and buy one or more. They make fantastic holiday gifts, and so on.

The title: "Celtx Loves Indies."

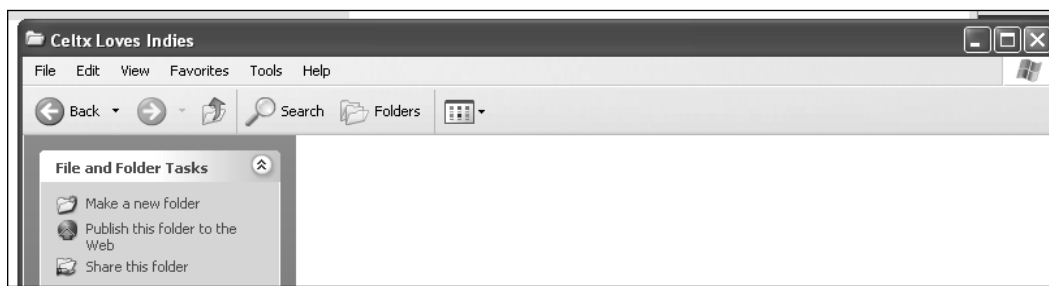
Indies is slang for independent producers. An independent producer is a company or quite often an individual who makes films outside Hollywood or Bollywood or any other studio system. Big studios have scores or even hundreds of people to do all those tasks needed in producing a film. Indies often have very few people, sometimes just one or two doing all the crewing and production work. Low budget (not spending too much money on making films) is our watchword. Celtx is perfect for indies—it is, as I point out in the documentary—like having a studio in a box!

So, my example project for this chapter is how I set up "Celtx Loves Indies" in Celtx.

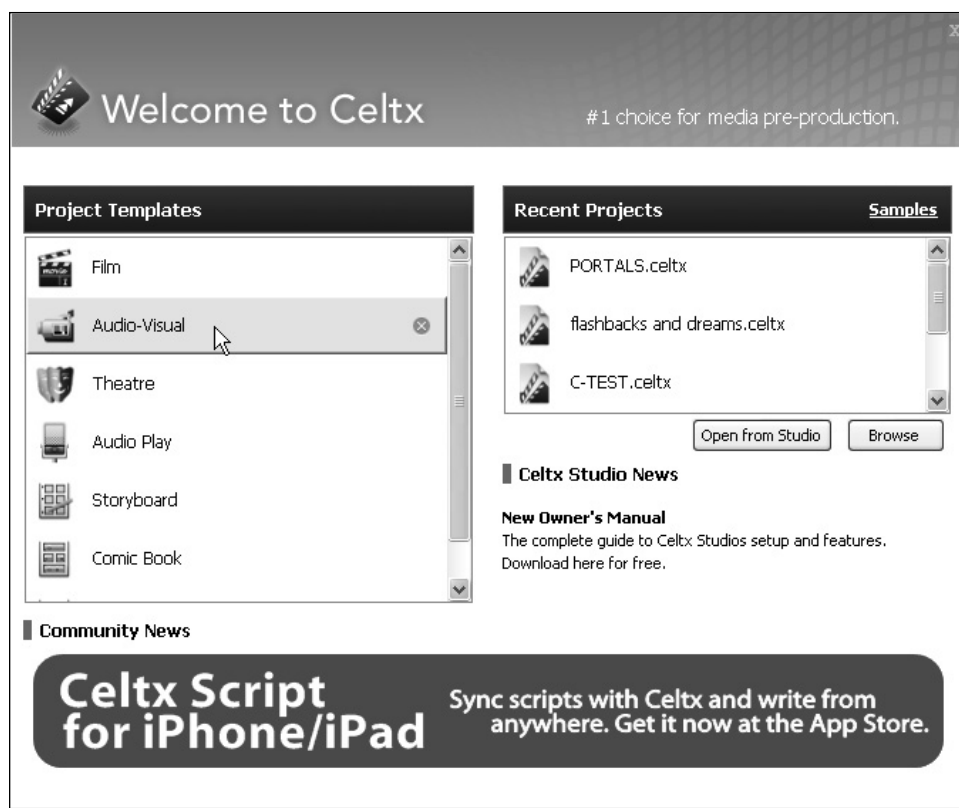
Time for action – beginning our new AV project

We start our project, as we did our spec script in the last chapter, by making a directory on our computer. Having a separate directory for our projects makes it a lot easier to organize and to find stuff when we need it.

Therefore, I first create the new empty directory on my hard drive named *Celtx Loves Indies*, as shown in the following screenshot:



Now, fire up Celtx. In a moment, we'll left click on **Audio-Visual** to open a project container that has an **Audio-Visual** script in it. However, first, since I have not mentioned it to date, look at the items outside the **Project Templates** and **Recent Project** boxes in the lower part of the splash page, as shown in the following screenshot:

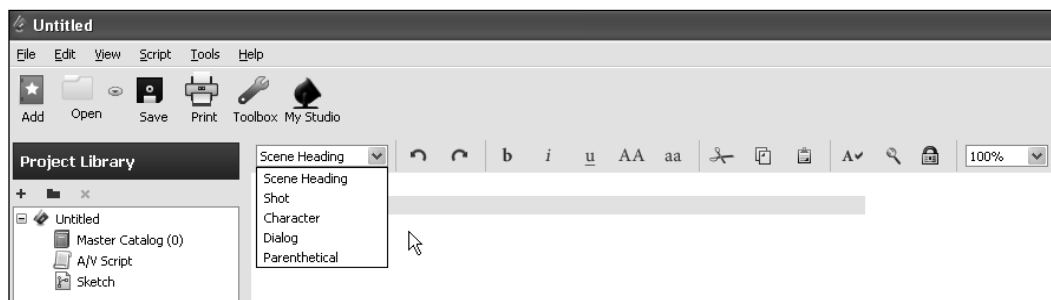


As Celtx is connected to the Internet (or should be, see *Chapter 1, Obtaining and Installing Celtx*, as to why and for instructions on how to set this up on your computer), we get some information each time Celtx starts up from the servers at: <http://celtx.com>.

This information from online includes links to news, help features, ads for Celtx add-ons, and announcements.

The big news here is that Celtx has added an app (application) to synchronize projects with iPhones and iPads. That's not in my outline of this book, but I'll make a place to cover it later on. However, check these messages out each time you open Celtx.

Next, we open an **Audio-Visual** project in Celtx.

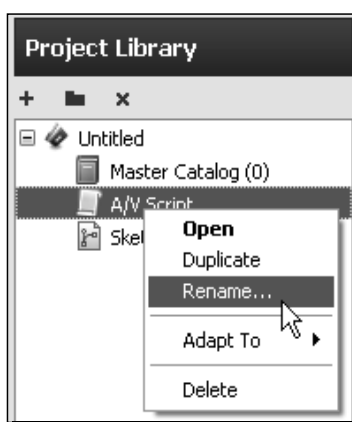


This gives us a chance to check out those five script elements we met earlier by left clicking on the downward arrow next to **Scene Heading**. In the next section, we'll examine each and use them.

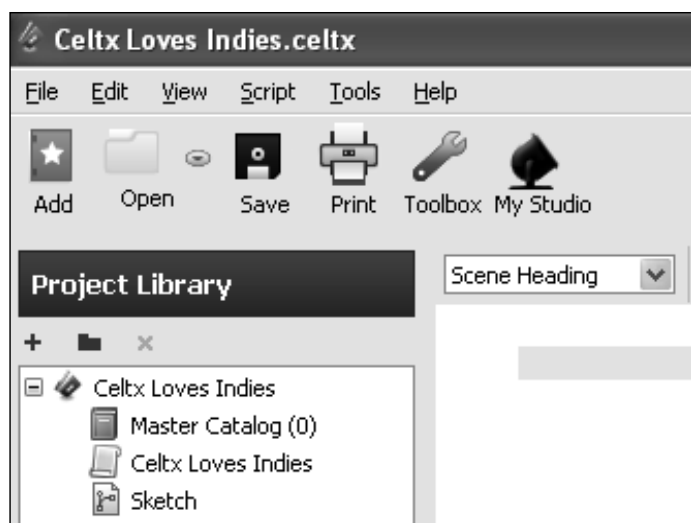
Time for action – setting up the container

Continuing with our initial setup of the container for this project, rename the A/V Script in the **Project Library**. I renamed mine, naturally, Celtx Loves Indies. Also, remember we can have hundreds of files, directories, subdirectories, and so on in the **Project Library**—our research and more. This is why a Celtx project is really a container as emphasized in previous chapters.

Just right click on **A/V Script**, choose **Rename...** and type in the new title, as shown in the following screenshot:



Left click on **File** at the top left of the Celtx screen, then on **Save Project As...** (or use the *Ctrl+Shift+S* key shortcut) to save the project into your new directory, all properly titled and ready for action, as shown in the following screenshot:

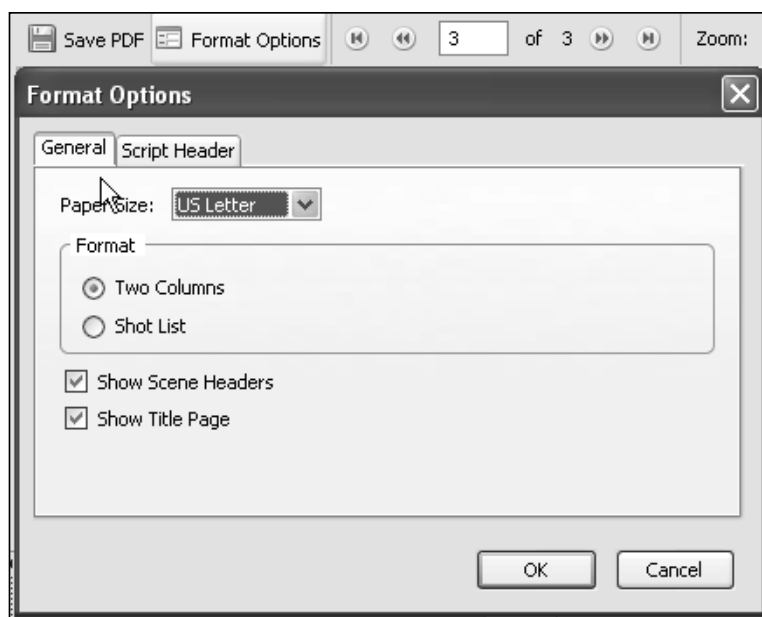


Title page

I like to add a title page to all my scripts. To have a title page included in the print out of an **Audio-Visual** project, left click on the **TypeSet/PDF** button at the bottom of the main script window, as shown in the following screenshot:



When the Typeset/PDF screen opens in the main script window of Celtx, left click on the **Format Options** button at the top. The **Format Options** dialog box opens, as shown in the following screenshot:



Under the **General** tab of the **Format Options** dialog box (in the preceding screenshot), we need to make sure several options are checked off.

Paper Size is the print output page size of the PDF file (not necessarily that of your printer).

For example, you might live in Europe and print on A4 paper using the **Print** button at the top of the Celtx screen. However, the script is being submitted to a producer in America, who would be printing on the U.S. Letter. Using the **Paper Size** option, we can generate PDFs having different paper sizes than might be our local standard.

Next, down in the box, click in the circle to the left of **Two Columns**.

Industry standard audio-visual scripts use a two-column format. The left column contains camera shots and the other directions. The right column has characters and dialog (who speaks and what they say). This is shown in the following screenshot:

1	
VIDEO	AUDIO
TITLES: Titles roll as an exciting montage consisting of quick-cut bits of scenes from indie movies play.	
INTRODUCTION: MEDIUM: shot of me with green screen behind. Use video wall effect with outtakes from several of my documentaries playing.	<u>RALPH</u> Hi, I'm Ralph Roberts – author of the CELTX BEGINNER'S GUIDE and producer of hundreds of documentary films. As an independent producer or indie, I know our two most favorite words in all the universe are <i>low budget</i> .

As we're right at it, let me mention the **Shot List** choice. Once our audio-visual script is finished, we can check here to generate and print a list of shots. This would be useful for the camera operator in setting up scenes, and looks like the following:

SHOT	TYPE OF SHOT	DESCRIPTION
1.1		Titles roll as an exciting montage consisting of quick-cut bits of scenes from indie movies play.
2.1	MEDIUM	shot of me with green screen behind. Use video wall effect with outtakes from several of my documentaries playing.
2.2	MEDIUM	graphic with the words LOW BUDGET in all caps on green screen.
2.3		Make me smaller, show excerpt from Rapid Ralph Runs the Roads #40 on green screen (Willow Creek).
2.4	MEDIUM	Stock photo of big Hollywood studio on green screen.
2.5		Make me smaller. Splash page of Celtx on green screen.

For now, we want the two-columns format selected. To finish out this tab, check **Show Scene Headers** (we want to see the titles of the scenes in our sample script) and **Title Page** because as stated earlier, we want to include a title page.

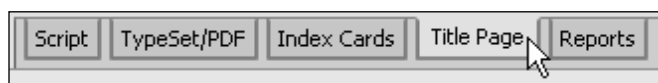
We won't use the **Script Header** tab in this project, but if you ever want to, it replaces the title page with a data page listing the fields that can be filled out in this tab, as shown in the following screenshot:



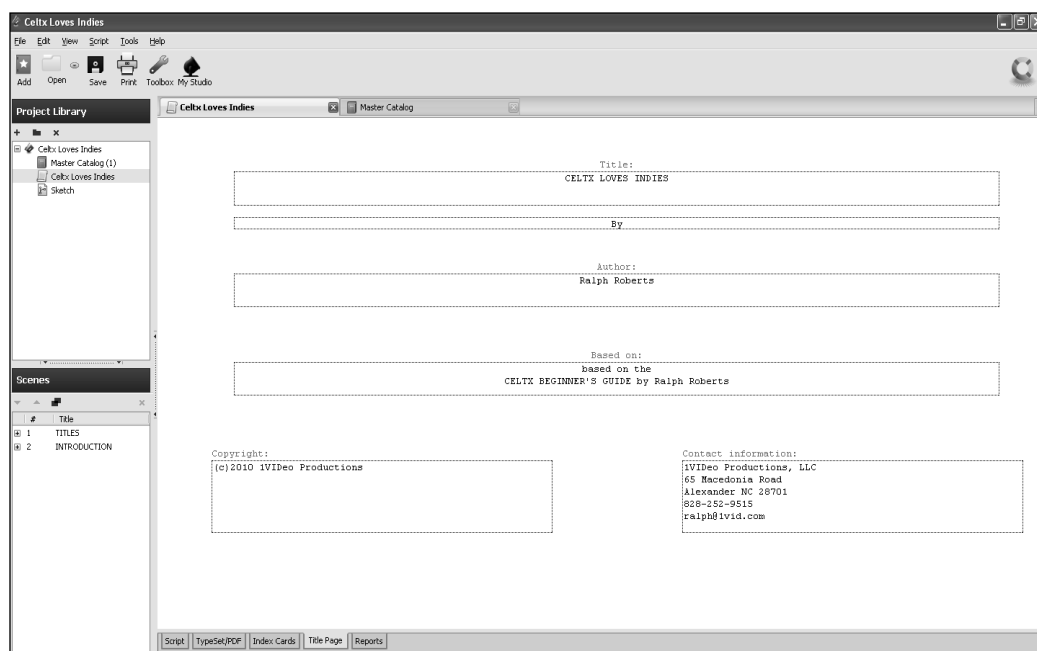
You would find a script header more useful for internal use in a large company where several people work on the project and the data is more important than appearances. This dialog box does not allow you to select both if you wanted a title page and the script heading data. However, that's easy to get around; just duplicate the finished script by right clicking on its name in the **Projects Library** and selecting **Duplicate**. You'll have two scripts of the same name. In one, you can have a title page and in the other the PDF prints out with the script header data. You might want to change the name slightly, so it's obvious which has what.

Time for action – adding a title page

Okay, now that we've told Celtx we want a title page included, let's set one up. Left click on the **Title Page** button at the bottom of the main script window, as shown in the following screenshot:



The title page form, as we've seen most recently in *Chapter 7*, appears in the main script window of the Celtx screen, as shown in the following screenshot:



Fill it out by typing in the boxes. I've entered my title, my name as author, the work it's based on (this book), and my contact information.

Also add a copyright! Use a *c* in parentheses (c) to indicate the copyright symbol. While you could type the *Alt-0169* key combination for an actual "c in a circle" copyright symbol, the PDF conversion program out there on the Internet does not convert it correctly, so use the above workaround. It's just as legal.

What I said in *Chapter 7* about not putting a copyright only applies to spec scripts. Everything else, including audio-visual scripts, should have a copyright notice.

Now, the way copyrights work is simple, especially under U.S. law (Title 17, U.S. Code is the law covering copyrights). When you finish a work, it is automatically copyrighted. Filling out forms (see *Chapter 7* for how to do that online) and sending in money only registers the copyright, which already exists. It's another layer of legal protection. However, if you do want it, just do it online (currently costs \$25).

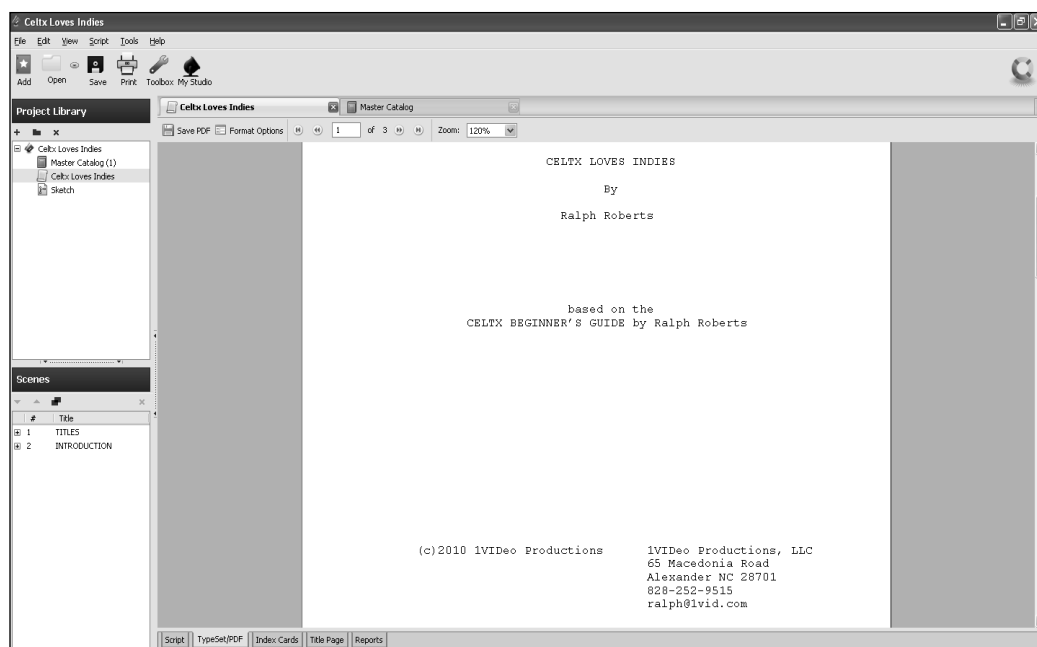
Do not go to an attorney to get a copyright done. As a publisher, I come across authors who have. They paid \$250 or so for the attorney (or more likely one of his or her paralegals) to do what they could have done themselves for a whole lot less.

Unless your job is for big bucks or with someone you have reason not to trust (and in that case, why are you working with them?), the copyright notice is all you really need. With the title page entries all filled out, we're ready to see what it looks like after the PDF is generated—both to check for errors and as encouragement for us to write the rest of the script. Hey, you got one page done already, eh?

Click on the **TypeSet/PDF** button again (bottom of the main script window), as shown in the following screenshot:



Celtx sends our title page out on the Internet (as described in the last chapter and elsewhere in this book), formats it, and returns it to our computer, displaying it in the main script window, as shown in the following screenshot:

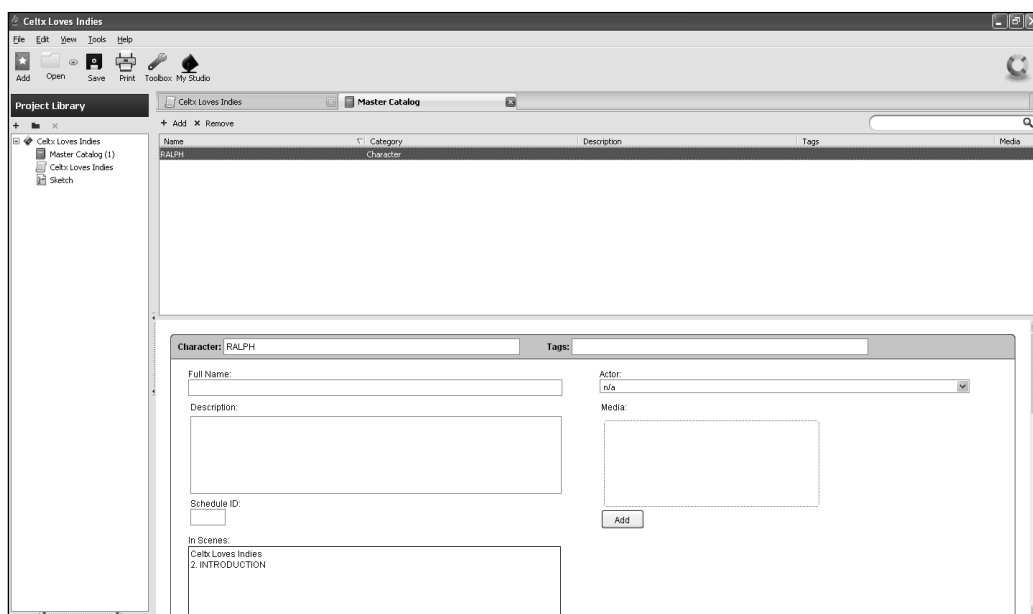


We could save the title page as a PDF file to our hard disk by clicking on the **Save PDF** button at the top of the main script window, but it's not worth it until we have some of the script written.

The data we filled out and changes in configuration made already are saved every time the Celtx project gets saved, so nothing is lost.

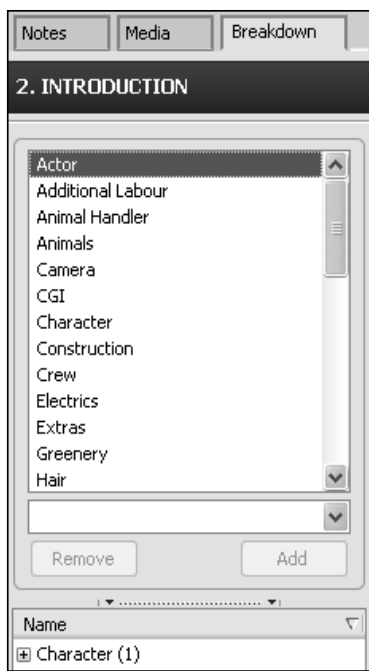
Celtx power

Now, just as a reminder of Celtx's power. Look at the **Project Library** box and double-click on **Master Catalog** (the main database of Celtx). I've already started my script, so it has one entry so far, myself as a character, narrating, as shown in the following screenshot:



This entry was made automatically by Celtx as the script was being written. As we saw in *Chapter 2, All those Wonderful Writing Features*, we can fill out the data fields in the various categories that Celtx tracks for us. Currently (in Version 2.7 of Celtx) there are 35 categories tracked. We find those on the right side of the main script window when a script is open for editing.

Again, as detailed in *Chapter 2*, we are not limited to only 35—we can create and add literally hundreds of categories, whatever needs tracking. The power of Celtx compared to the high dollar programs, that basically only write scripts, is immense. Not bad for free!



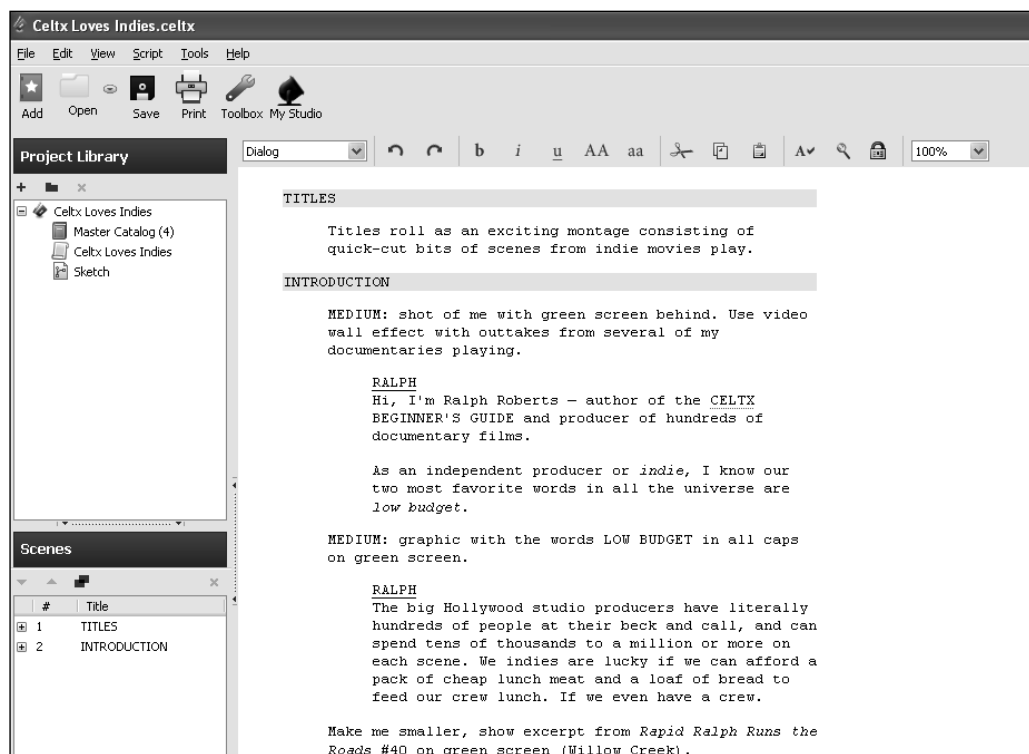
It's time now to actually write our audio-visual script. Go to the script by clicking on the **Script** button at the bottom of the main script window (see the following screenshot) or double click on the script's name in the **Project Library**.



Writing an AV project in Celtx

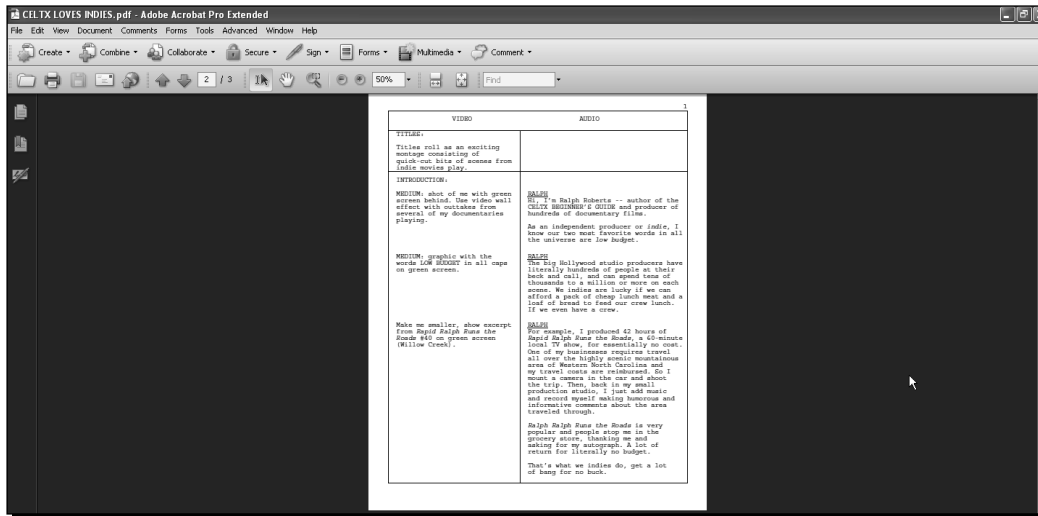
An audio-visual script is written using the five script elements in the **Audio-Visual** project script, which are **Scene Heading**, **Shot**, **Character**, **Dialog**, and **Parenthetical**.

A script in progress—my *Celtx Loves Indies*—is shown in the following screenshot:



A few pages ago, we discussed how wide a variety of audio-visual productions Celtx's audio-visual project script edit covers, and all done with those five script elements found in the drop-down menu at the top of Celtx's main script window. You can see it in the preceding screenshot; it is showing **Dialog** at the moment.

Once finished and sent out on the Internet for an almost instant conversion to PDF, a completed page looks like the following:



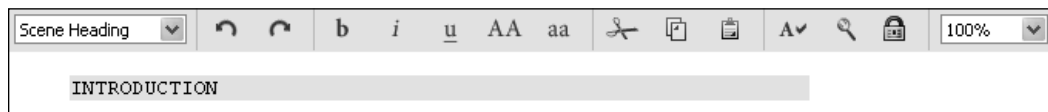
All nice and neat, and to get it that way, we must be careful to tag each item we write with the correct script element. I emphasized that in the previous chapter, I'm doing it again now, and I'll do it two or three more times before this book ends. It is critical.

Do that and it's amazing, the power we have in crafting all those zillions of types of audio-visual shows, presentations, and more.

So, let's go through and look at what each of the script elements does for us.

Scene heading

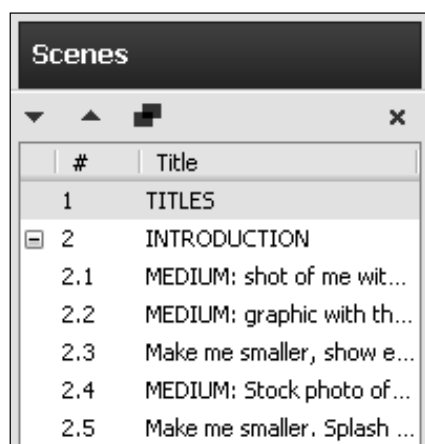
Scene headings work precisely like they did for us while writing the spec script in *Chapter 7*, only they look a bit different. The word `INTRODUCTION:` in the following screenshot is the name of this scene:



We type the scene heading in any mix of upper and lower case and, so long as we have **Scene Heading** selected in the script elements drop-down menu, Celtx puts it in ALL CAPS and adds a colon when it formats into a PDF. The preceding screenshot shows how it looks in our script. Here it is when formatted into a PDF:

INTRODUCTION:	
MEDIUM: shot of me with green screen behind. Use video wall effect with outtakes from several of my documentaries playing.	<p>RALPH</p> <p>Hi, I'm Ralph Roberts -- author of the CELTX BEGINNER'S GUIDE and producer of hundreds of documentary films.</p>

Scene headings automatically appear in the **Scenes** box to the left of the Celtx window under the **Project Library**. As in any type of Celtx script, we can use these scene headings in the box to move scenes around in the script, delete scenes, or as a navigation aid in moving to a selected scene in the script. Also, clicking on the small box with a plus sign (+) in it (if more than one shot is in the scene) gives us a list of shots, as shown in the following screenshot:



Shots

The **Shots** script element refers to camera shots. These can be industry standard shot names, or more informal instructions for the camera operator or video editor, or a combination like the following:

MEDIUM: graphic with the words LOW BUDGET in all caps on green screen.	<p>RALPH</p> <p>The big Hollywood studio producers have literally hundreds of people at their</p>
--	---

Selecting the **Shot** script element and typing the shot causes Celtx to format it in the left column when the PDF is created.

Character

The **Character** script element denotes someone who speaks. In the preceding example, that would be me. When we type a character name with the **Character** element selected, Celtx capitalizes and underlines it, and places it in the right column.

Oh yes, Celtx makes our typing faster by prompting us. Type a scene heading, hit the *Enter* key, and we are automatically in shot mode. Type the shot and hit *Enter*, we are in character, then in dialog, and back in character, and so forth. We covered key shortcuts earlier; they can really speed up your productivity.

Dialog

The **Dialog** element is for the spoken word. Celtx formats it, when PDFs are created, in the right column. Remember, in your script, just click on any groups of words and the script elements box shows you which element it is in. To change the type of script element, simply select that element in the drop-down menu. Dialog looks like the following screenshot in the finished PDF (right column):

Make me smaller. Splash page of Celtx on green screen.	<u>RALPH</u> Well, here's the dream of every indie producer in the world. All the resources of a Hollywood studio in a box! It's called Celtx -- spelled C-e-l-t-x but pronounced with a K.
--	--

Parenthetical

This is a kind of "catch all" for anything that does not easily fit in the other four script elements of Celtx's **Audio-Visual** project. Anything we type in Parenthetical is formatted in the right column with parentheses around it.

One example of using a parenthetical would be reminding myself to promote this book in the preceding script:

(hold up book)

Pop quiz – What Are Audio/Visual projects?

1. Which of the below is not an audio/visual project?
 - a. Documentary about India
 - b. Slide show of your Uncle Monty's vacation to Bermuda
 - c. TV commercial for Honest Bob's Used Cars
 - d. Podcast in which you tell us how successful Celtx has made you

2. Should you add copyright information on the title page of an A/V project?
 - a. Yes
 - b. No

Summary

In this chapter, we took a look at the many types of productions falling under the term "audio-visual" and how Celtx makes them easier to create and use. We learned how to build a Celtx project container for our AV project and to use the AV script elements of **Scene Heading**, **Shot**, **Character**, **Dialog**, and **Parenthetical**.

This chapter along with what we have learned previously enables us to write solid, professional audio-visual projects.

Now, exit stage right and we'll get ready to write a play using Celtx's **Theatre** project.

Where to buy this book

You can buy Celtx: Open Source Screenwriting Beginner's Guide from the Packt Publishing website: <https://www.packtpub.com/celtx-open-source-screenwriting-beginners-guide/book>

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