Schedule Builder — Quickstart

Slate & Ledger • script → breakdown → stripboard → Day Out of Days • 2026-2027 edition

Open it

Double-click **Schedule Builder.html** — it opens in your web browser and runs entirely on your computer. Nothing you type or upload is ever sent anywhere. Use a desktop or laptop; the stripboard is a drag interface.

1 Load a script

- Drop a **Final Draft (.fdx)** or **Fountain (.fountain / .txt)** file on the page, or click **Load the sample script** to try it first.
- The tool reads scene headings, page lengths where the file has them, and who has dialogue in each scene. A PDF script is not supported — export FDX or Fountain from your writing software.
- Your work **autosaves in this browser**. Click **Save project (.json)** to keep a copy you can reload on another machine with **Load project**.

2 Review the breakdown

- **Speaking cast comes from the dialogue cues.** A character who only appears in action won't be picked up, and a cue not in CAPITALS can be missed — scan the Cast column and fix any scene that looks light. Everything else (INT/EXT, day/night, elements) is a first pass.
- **Every column is editable.** Fix a wrong INT/EXT or day/night (those drive the strip colors and the scheduling), correct the cast list, tick or clear an element. The Day Out of Days is built entirely from the Cast column — if a character is missing there, they're missing from the DOOD.
- A graphic or insert typed as its own Scene Heading by mistake? Click **merge** ↑ on that row to fold it into the scene above — no script edit or renumbering needed.
- A montage or day-in-the-life sequence under one heading? Click **split**, enter how many scenes it should be, and it becomes 2, 2A, 2B… Each new row starts as a copy to edit. **Pages** is editable too (e.g. *1 3/8*).
- **Key resource(s)**: type a name (e.g. *SQUAD CAR*) on each scene that needs a specific expensive item. This is optional; only use it for things that cost real money per day.

3 Build the schedule

- **Drag** scene cards between day columns, or **click** a card then **click** a day. **Right-click** a card to pin it to open or close the shoot. **Esc** cancels.
- **Auto-arrange** works from your page target (**Pace & rules**), keeps day and night apart, respects your hard constraints (cast availability, location windows, pins), prefers staying at a location the day already has scenes at, and — its weakest, mildest default — leans toward keeping each actor's shoot days closer together too. It flags every compromise on the strip. It's a starting point to drag from, not an optimizer.
- **Resource priorities** (optional): rank up to five items in priority order to push harder for a specific person or item than that default. Type a Key resource name, or set an actor's **Priority** in the Cast table. Auto-arrange then tries to pack that item's scenes into as few days as possible. A hard cast-availability rule still wins over any priority.
- **Shoot calendar:** set a start date + working days per week and every shoot day gets a real date (weekends skipped), carried through to the stripboard, DOOD, one-line and schedule.csv. Force a Saturday on / a weekday off for pickups and holidays; a 6th day in a row is flagged as premium. Pick a shooting agreement for a reference card and over-hours warnings.
- Tell the tool what it can't know in **Cast — order & availability** / **Location windows** / **Scene pins**. For availability, pick a pattern per person — *Unavailable on* or *Only free on* — and enter real dates (*Oct 5*, *Oct 5-8*) once a start date is set, or bare shoot-day numbers. A warning then goes from “someone's idle” to “Day 4 has SAM, but SAM is out Oct 8.”
- **Cast order:** the Cast section lists everyone in order of first appearance. **Drag a row by its handle** to put your leads first — the row order becomes the cast numbers (1, 2, 3…) on the Day Out of Days.
- A **day-number gap** is a real hiatus, not a bug — a hard constraint left that day with nothing that could legally go there. Two one-click fixes on the empty column: **Remove this hiatus** (shifts every later day back one — schedule, availability, pins and call sheet fields all move together) or **Move scenes from…** (pull a different day's scenes into it instead). A run of 6+ consecutive worked days (any weekday) gets a premium-pay warning with its own **insert a rest day** button — that one only forces a calendar day off, never touches the schedule.

4 Export

Stripboard (PDF), **Day Out of Days (PDF)**, and **One-Line (PDF)** download straight to your computer in one click. Plus **schedule.csv** / **dood.csv** — the files the Budget Builder and Paperwork Tracker import — and a plain **.xlsx**. If any scenes aren't on a day yet, the tool asks before exporting. The **Call sheet** accordion (masthead, an optional logo, a department-grouped crew directory, cast contact info, and per-day crew call / weather / hospital / base camp) prints one real-looking, professional call sheet per shoot day, straight off the board — it only knows what you type into it, so verify every field before handing it out.

Already have a schedule instead of a script? Use **Import schedule (.csv/.xlsx)** in step 1: one row per scene (Scene, INT/EXT, Set, Day/Night, Cast, Synopsis, Pages, Shoot Day; close header names are matched too). It rebuilds real scenes and day assignments, so the Day Out of Days and every export work as if the schedule had been built here. **Breakdown.csv** exports the exact shape it reads. Under each call sheet, **Meal & Wrap Note** makes a separate one-page note for the 1st AD (suggested lunch, wrap, second meal, turnaround, and a per-person wrap-before-overtime list sorted by who's due out first, combined or split by cast/crew, with a 30-minute or 1-hour meal) from that day's crew call and your agreement; it is never part of the call sheet, and an optional button can fill the call sheet's LUNCH time. Suggestions only — check them against your agreement.

Crew Department/Role suggest as you type but take anything typed; check a crew member's **Hide** box to keep them in the project without printing them on today's call sheet (for swapping people day to day without retyping). Phone numbers and times reformat automatically once you tab away, whatever style you typed them in. The call sheet prints portrait Letter, sorts crew into the standard department/role order however you entered them, adds the 1st AD from Step 1, lets you edit each scene's Props, Set & Description, and flags times missing AM/PM in red before you print.

Planning aid only — not a licensed 1st AD's judgment or production-management software. Speaking cast is read from the script; every other flag is a keyword first pass for you to review. Auto-arrange is a single heuristic pass, not an optimizer. Review every scene and every day before you shoot it. One-time purchase — no subscription, no account, no server. Provided “as is”, 2026-2027 edition.