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32 PAGES OF VINTAGE DRAMATICA!



NO. 1
JAN

SCREENPLAY SYSTEMS
Presents

200
250
CANADA

THE SECRET OF GREAT STORIES

FEATURING...



The Muse



The Writer



The Executive



Based On Materials Developed By Melanie Anne Phillips & Chris Huntley

The Secret of Great Stories: Volume 1, "How Does Story Work?"

Written by
Mark Haslett and Stephen Greenfield

Based on a theory and materials developed by
Melanie Anne Phillips and Chris Huntley

Illustrations by Mark Haslett

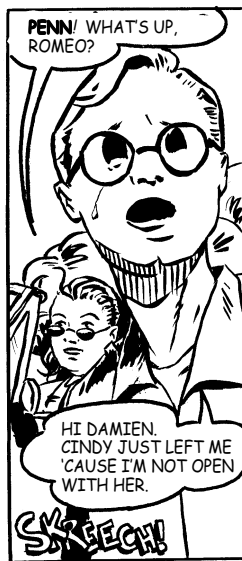
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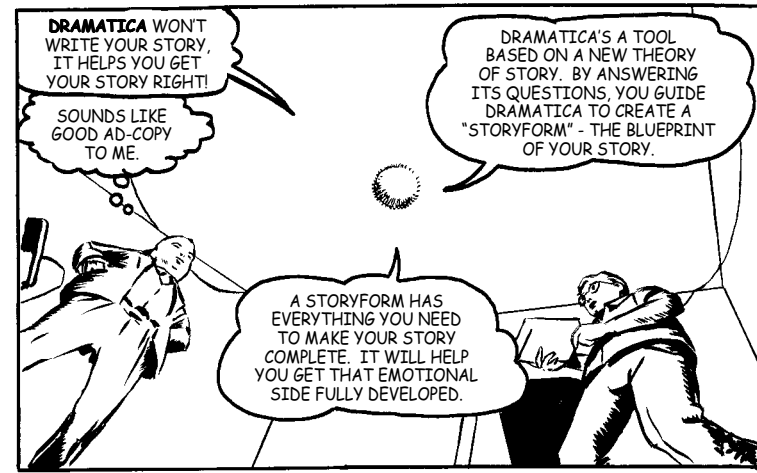
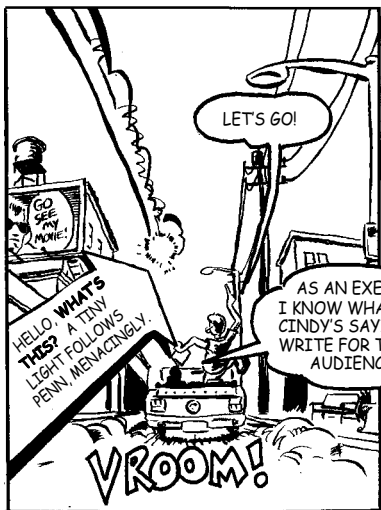
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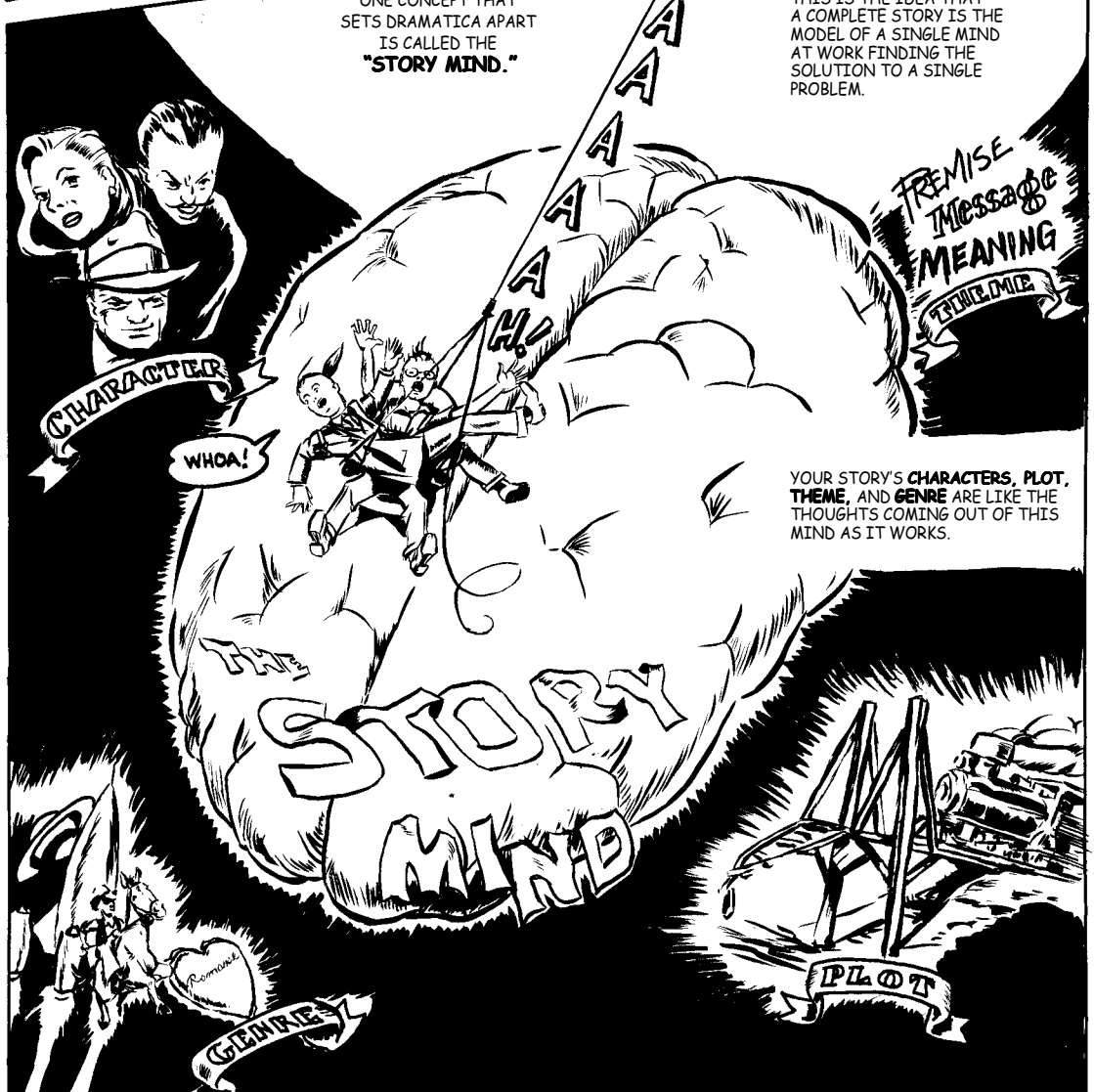
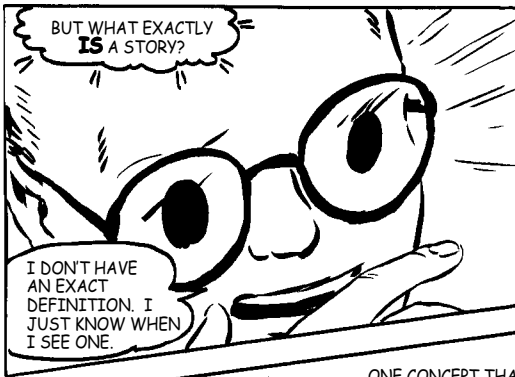
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WE ALL THINK WE KNOW HOW STORIES WORK. WE SEE THE DARNED THINGS EVERYWHERE: MOVIES, BOOKS, TV, COMICS. THOSE WHO ACTUALLY SIT AND WRITE, HOWEVER, KNOW THAT WHAT STORY **REALLY** IS... UH... GEE, WELL IT'S **COMPLICATED!** READ ON, AS SCREENWRITER PENN WRIGHT GETS (WITH THE HELP OF DRAMATICA) A FASCINATING ANSWER TO THAT EVER-LOVIN' QUESTION:







"THESE FOUR PERSPECTIVES CREATE THE THOUGHTS OF THE STORY MIND AS IT WORKS OUT ITS PROBLEM."

"THE OVERALL STORY VIEW SEES THE ENTIRE STORY FROM A DISTANCE..."

"AS IF THE STORY WAS A BATTLE WHICH THE OVERALL STORY VIEW WATCHES FROM A HILL. IT SEES EVERYTHING THAT HAPPENS, BUT IS NOT REALLY INVOLVED."

"THE MAIN CHARACTER VIEW IS THE FIRST PERSON, 'I' PERSPECTIVE OF ONE SPECIAL SOLDIER IN THAT BATTLE."

"THROUGH HIM WE EXPERIENCE HOW IT FEELS TO GO THROUGH THE STORY, AS IF WE WERE THE MAIN CHARACTER."

MAIN CHARACTER

"THERE'S ONE OTHER SPECIAL CHARACTER IN EVERY STORY, FORCING THE MAIN CHARACTER TO FACE HIS PERSONAL PROBLEMS. THIS IS THE **IMPACT CHARACTER**."

ISN'T THAT JUST A FANCY NAME FOR THE ANTAGONIST?

"THE IMPACT CHARACTER HAS THE STRONGEST PERSONAL IMPACT ON THE MAIN CHARACTER - MAKING HIM QUESTION HIS DEEPEST BELIEFS."

IMPACT CHARACTER

NO! THOSE ARE TWO DIFFERENT KINDS OF CHARACTER SEEN FROM TWO DIFFERENT POINTS OF VIEW. THE ANTAGONIST AND PROTAGONIST ARE OVERALL STORY CHARACTERS, SEEN BY THEIR FUNCTION IN THE OVERALL STORY.

THE MAIN CHARACTER AND IMPACT CHARACTER ARE CHARACTERS WHOM WE DEAL WITH EMOTIONALLY.

THE IMPACT CHARACTER'S IMPACT ON THE MAIN CHARACTER CREATES AN ARGUMENT BETWEEN THEM, WHICH IS THE STORY MIND'S FOURTH POINT OF VIEW:
THE MAIN VS. IMPACT STORY.

"THIS RELATIONSHIP BETWEEN THE MAIN AND IMPACT CHARACTER IS THE EMOTIONAL HEART OF YOUR STORY. THESE TWO ARGUE ABOUT SOME PERSONAL ISSUE UNTIL ONE OF THEM CHANGES AT THE END."

YOU PANTY-WAIST!

THESE FOUR PERSPECTIVES STRETCH FROM THE BEGINNING OF THE STORY TO THE END.
THEY ARE ITS FOUR STRUCTURAL **THROUGHLINES**.

OVERALL STORY

MAIN CHARACTER

IMPACT CHARACTER

MAIN VS. IMPACT STORY

BEGINNING

THE
END

CAN I SEE AN
EXAMPLE?

SURE.

REMEMBER HARPER LEE'S
TO KILL A MOCKINGBIRD?
THE **MAIN CHARACTER** IS A
GIRL NAMED **SCOUT**.

WE SEE EVERYTHING THROUGH HER EYES,
BUT THE PROTAGONIST OF THE
OVERALL STORY IS HER FATHER, ATTICUS.

"THE OVERALL STORY THROUGHLINE FOLLOWS
THE TRIAL OF A WRONGLY ACCUSED MAN. THE
ANTAGONIST IS HIS ACCUSER, BOB EWELL."

"TO SCOUT, THOUGH, LOCAL BOOGEY-MAN,
BOO RADLEY IS HER **IMPACT CHARACTER**."

IN THE **MAIN VS. IMPACT STORY**,
BOO EVENTUALLY FORCES SCOUT TO
CHANGE HER PREJUDICE ABOUT HIM.

YEAH, I SEE THOSE
THROUGHLINES. I'M
WRITING A SCRIPT THAT
I CALL "EVERY MAN FOR
HIMSELF."

I'VE NEVER HEARD OF
THE IMPACT CHARACTER
BEFORE, AND I DON'T
HAVE ONE.

Mockingbird

By
Harper Lee

A MISSING IMPACT
CHARACTER CAN HAMSTRING
A STORY'S EMOTIONAL
INVOLVEMENT.

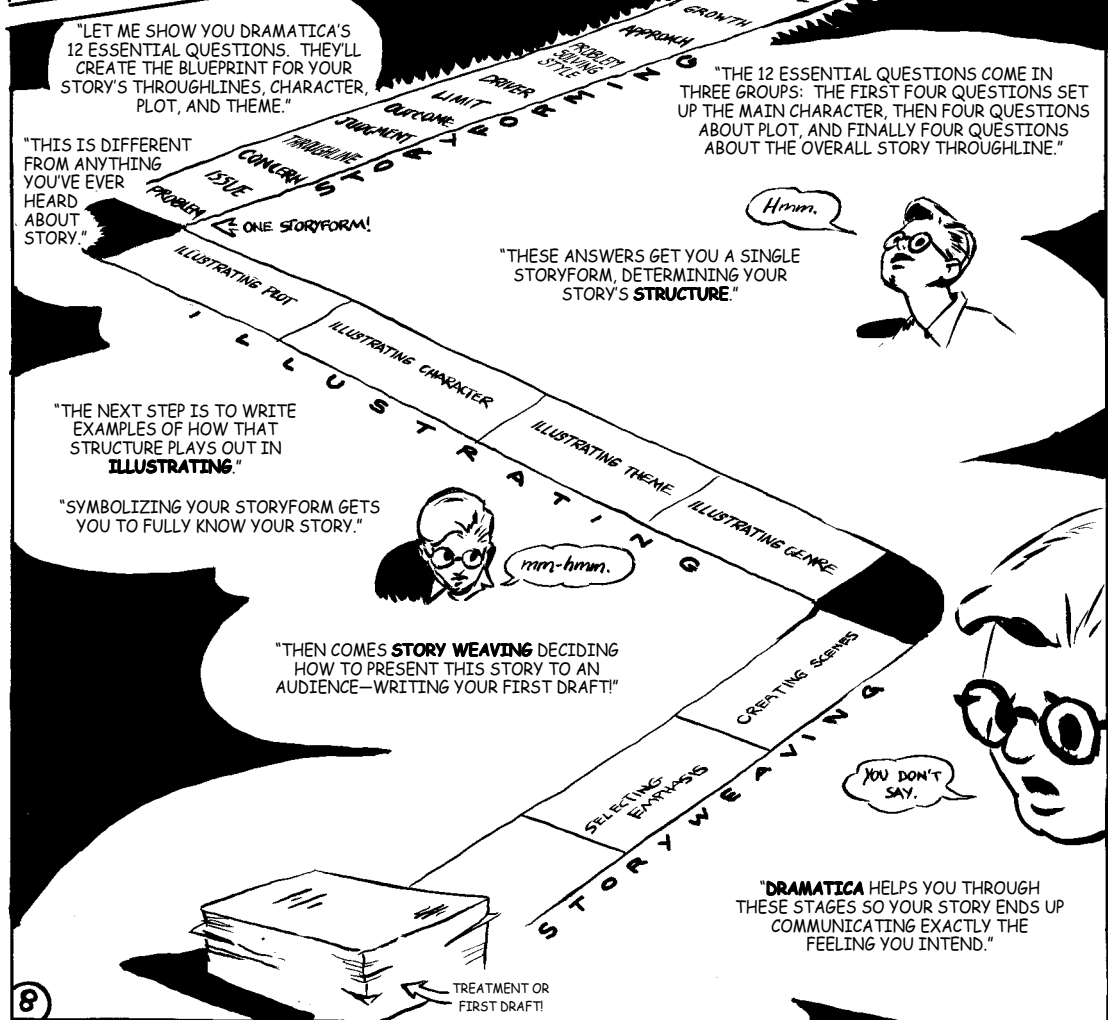
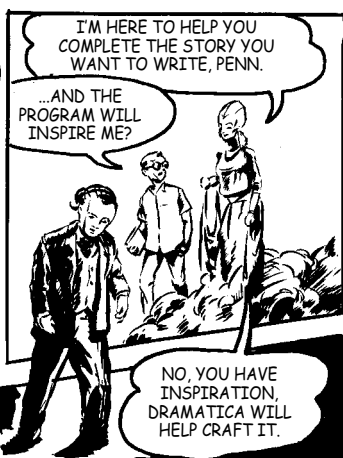
MY MAIN CHARACTER IS
IRVING RICHTER, EX-NAVY
SEAL WHO IS NOW WRITING
A "LOVE" COLUMN USING A
WOMAN'S NAME. WHEN HIS
WRITING PERSONA IS HIRED
AS SPOKESWOMAN FOR A
CRUISE-LINE, HE'S FORCED TO
DRESS AS A WOMAN TO
PROTECT HIS IDENTITY.

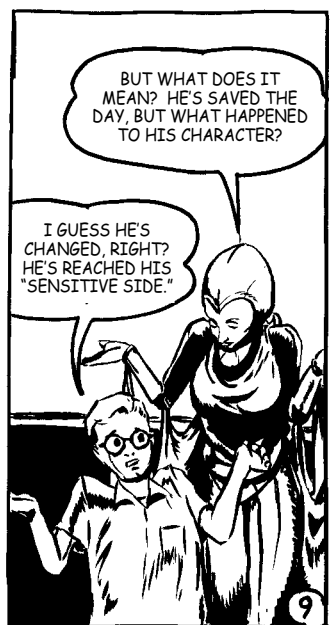
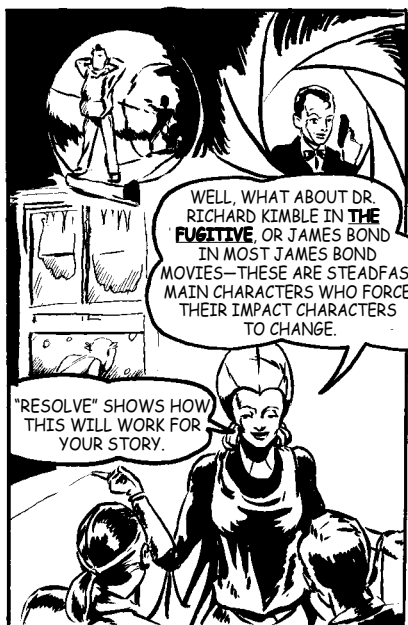
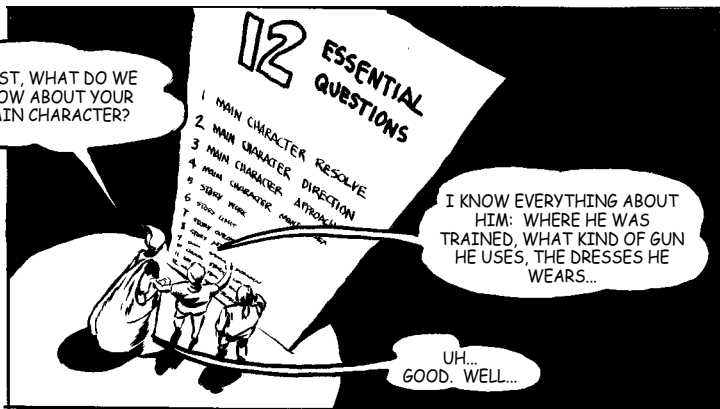
HE'S CAUGHT
THIS WAY WHEN
TERRORISTS ATTACK
THE CRUISE. TO SAVE
THE DAY, HE HAS TO FIGHT
AS A WOMAN. THE IMPACT
CHARACTER WOULD PUSH HIM TO
DO THIS-THAT SHOULD BE HIS
WIFE!

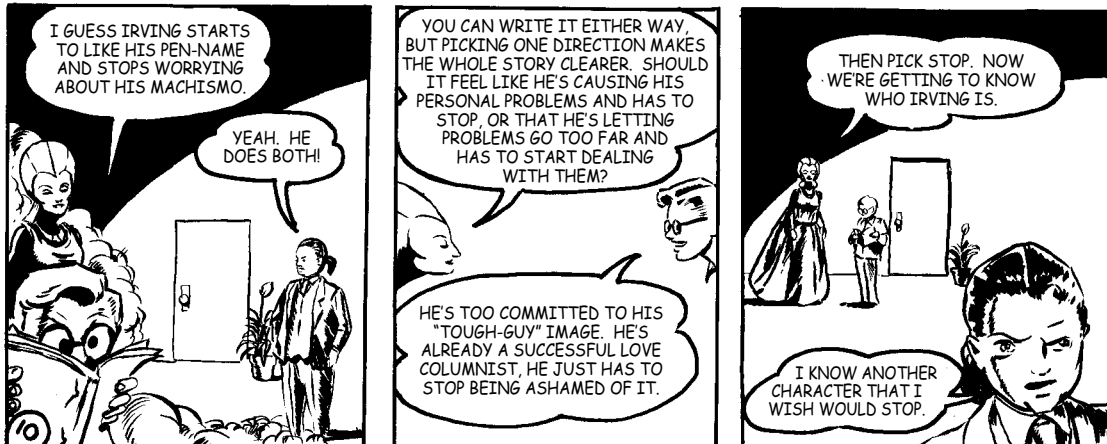
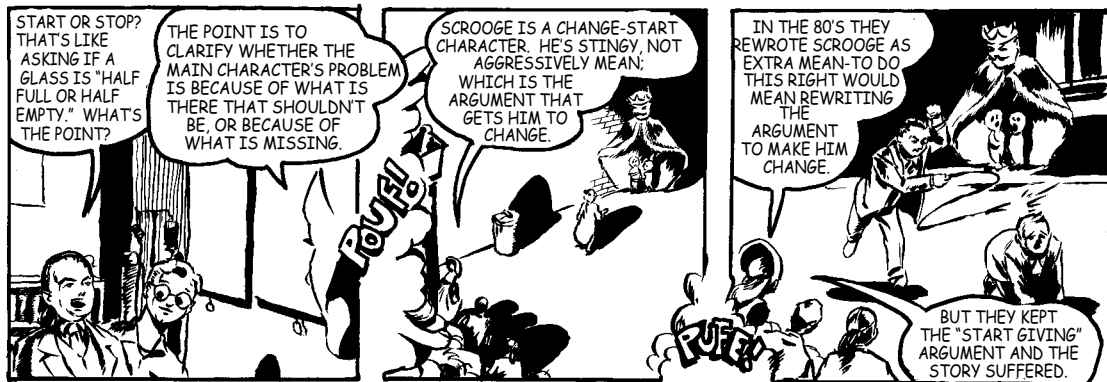
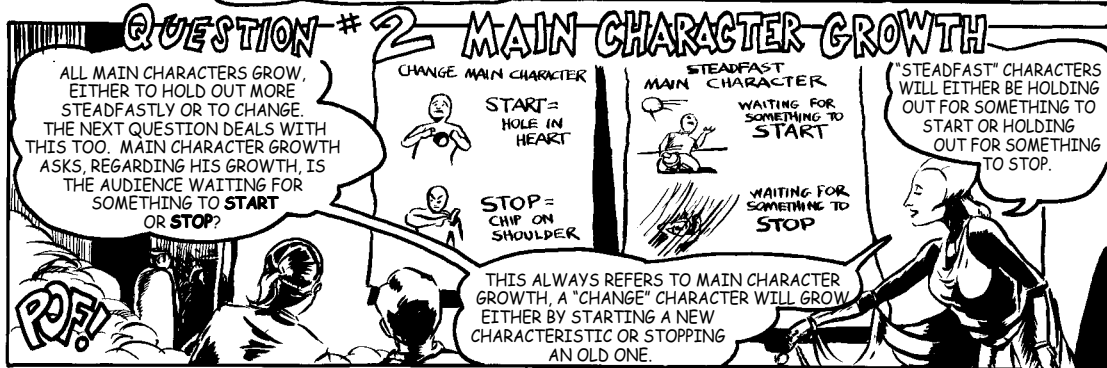
CAN SHE IMPACT HIM
EMOTIONALLY ACT BY
ACT THROUGH THE
STORY?

YEAH! SHE COULD PUSH
HIM TO TAKE THE CRUISE-
JOB AND THEN GO
ALONG WITH HIM ON
THE TRIP.

DEVELOP HER, THEN
TIE HER TO THE BOMB.
WE CAN GET THIS
FROM **DIE HARD**! LET'S
GET OUT OF HERE.

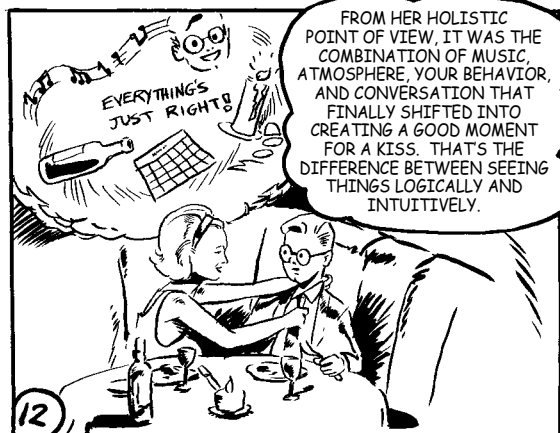
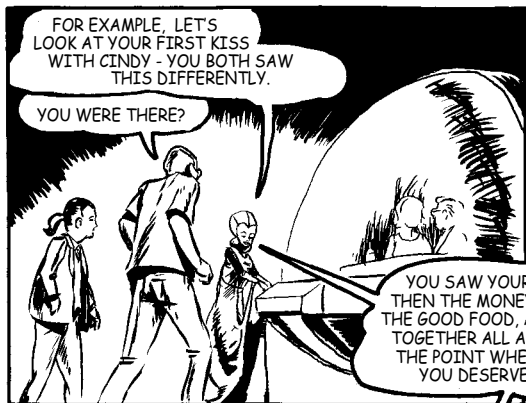
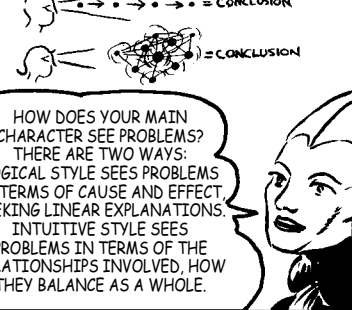
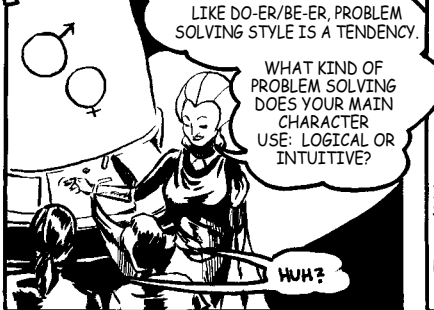


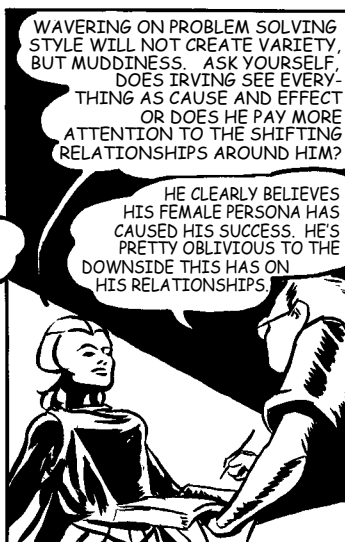
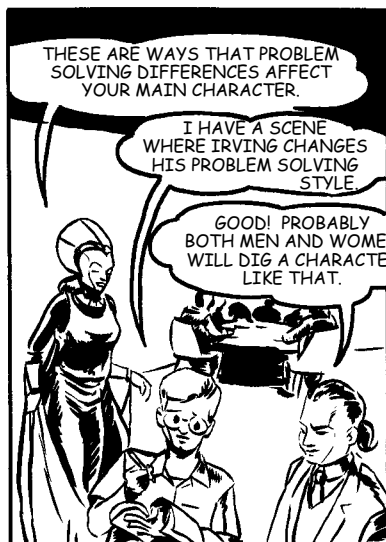
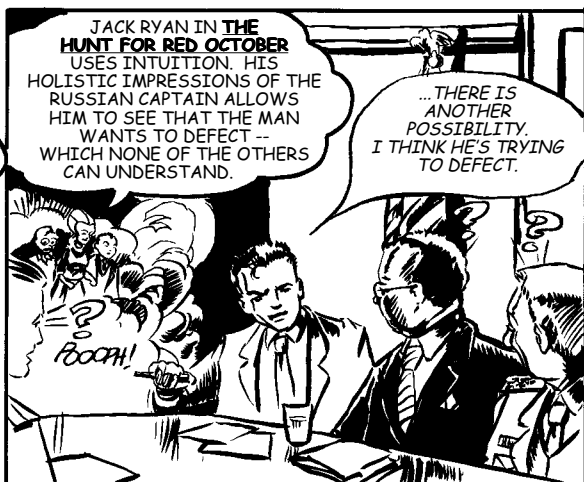






QUESTION #4 MAIN CHARACTER PROBLEM SOLVING STYLE





"THAT COMPLETES THE MAIN CHARACTER DYNAMICS, HOW HE THINKS, ACTS, AND GROWS THROUGH YOUR STORY. LATER, DRAMATICA WILL TELL A LOT MORE ABOUT YOUR MAIN CHARACTER -- BASED ON THE REST OF THESE QUESTIONS."

...NOW, LET'S SHIFT GEARS: THE NEXT FOUR QUESTIONS ARE ABOUT PLOT. FOR EXAMPLE -- STORY DRIVER ASKS WHAT DRIVES YOUR STORY, ACTIONS OR DECISIONS?

PENN'S STORY'S GOT ACTIONS AND DECISIONS! THAT'S WHAT MAKES IT SO GOOD.

ALL STORIES HAVE BOTH, BUT ONE ALWAYS FORCES THE OTHER. STORY DRIVER ASKS WHICH COMES FIRST IN YOUR STORY.

QUESTION #5 STORY DRIVER

FOOTBALL GAMES PROVIDE A GOOD EXAMPLE FOR THIS. WHEN YOU'RE ON OFFENSE, IS FOOTBALL DRIVEN BY ACTIONS OR DECISIONS?

NEITHER! FOOTBALL'S DRIVEN BY SALARIES!

NO, THE OFFENSE MAKES ITS PLANS IN THE HUDDLE. SO...FOR THEM IT'S DRIVEN BY DECISIONS!

RIGHT! THEIR ACTIONS ALL FOLLOW CAREFUL DELIBERATIONS.

WHAT ABOUT THE DEFENSE?

THE DEFENSE IS DRIVEN BY PURE TEST-OSTERONE!

ON DEFENSE, THE PLAYERS FOLLOW THAT BALL WHERE EVER IT GOES. TO THEM, THE GAME IS DRIVEN BY ACTIONS.

RIGHT AGAIN. EVERY STORY IS DRIVEN IN ONE OF THESE TWO WAYS. CHOOSING SETS UP THE STORY'S INCITING INCIDENT...

Shh. STORY DRIVER ALSO AFFECTS THE MAIN CHARACTER. HAMLET'S STORY IS DRIVEN BY ACTIONS-- BEGINNING WITH THE APPEARANCE OF A GHOST... CONCLUDING INCIDENT, AND EVERY ACT BREAK.

Shh. STORY DRIVER ALSO AFFECTS THE MAIN CHARACTER. HAMLET'S STORY IS DRIVEN BY ACTIONS-- BEGINNING WITH THE APPEARANCE OF A GHOST...

...BUT HAMLET TRIES TO SOLVE THINGS THROUGH DELIBERATIONS

THAT'S BECAUSE HE IS A BE-ER!

RIGHT! A MAIN CHARACTER'S APPROACH MIXES WITH "STORY DRIVER" AND HE MAY OR MAY NOT FIND THAT MIX COMFORTABLE.

JOHN MCCLANE IN DIE HARD IS A DO-ER, SUITED TO HIS ACTION DRIVEN STORY.

THAT'S WHAT WE WANT, PENN, PICK "ACTION."

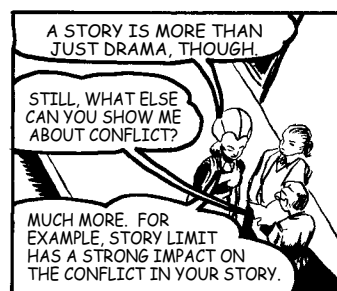
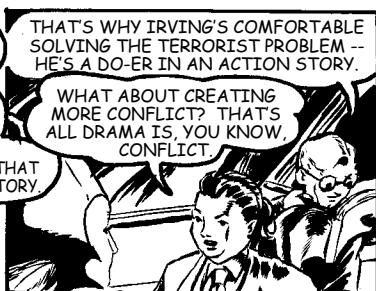
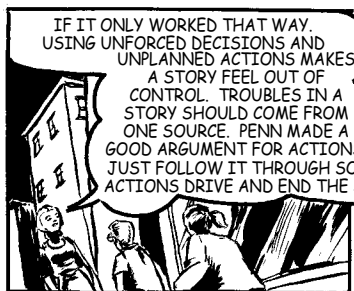
JUST PICKING DOESN'T SAY HOW MUCH ACTION OR DELIBERATION THERE'LL BE, JUST WHICH FORCES THE OTHER.

THE FUGITIVE HAS LOTS OF ACTION, BUT IT'S A DECISION DRIVEN STORY...

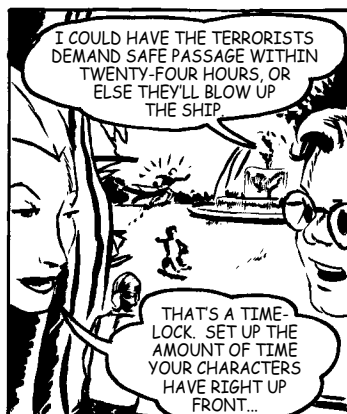
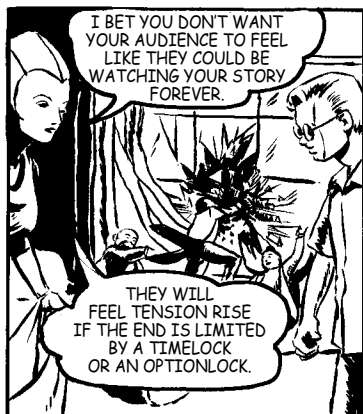
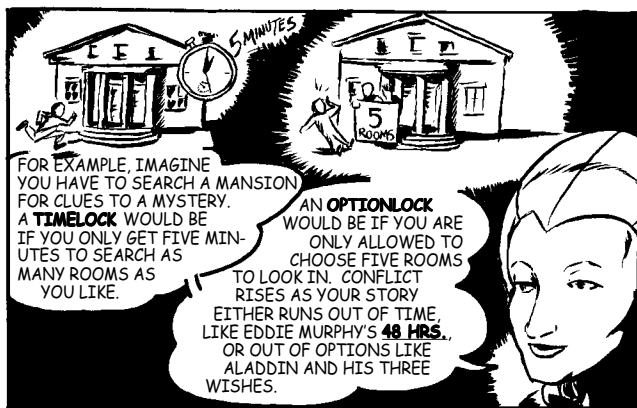
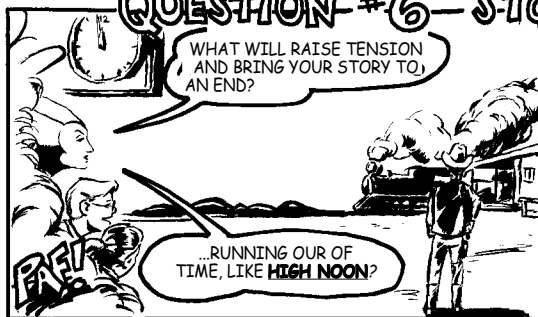
"WHILE BEING THERE IS QUITE SUBBUED, YET IT IS A STORY DRIVEN BY ACTIONS."

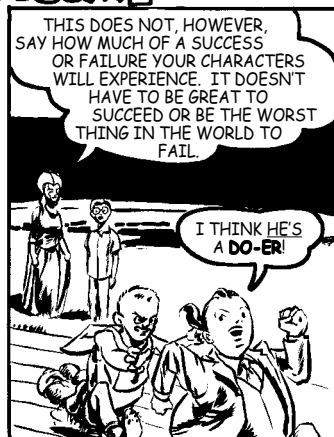
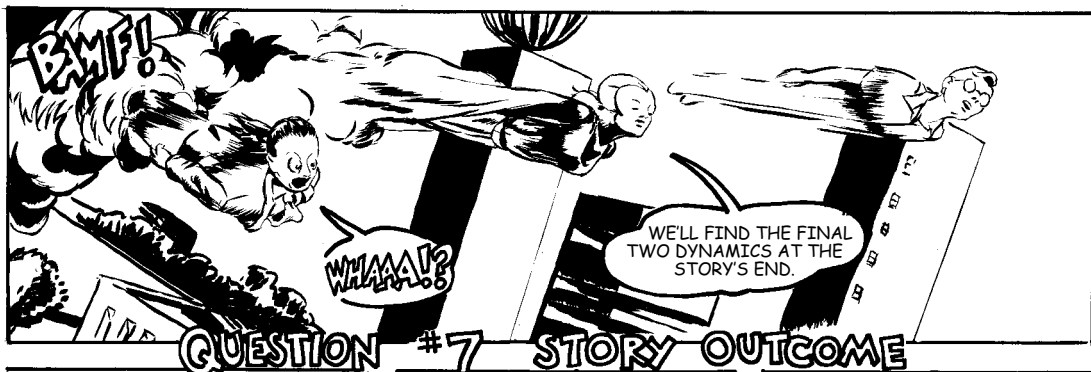
I THINK MY STORY'S DRIVEN BY ACTIONS TOO-- THE JOB ON THE CRUISE AND THE TERRORIST ATTACK COME OUT OF NOWHERE TO PUSH THE STORY ALONG.

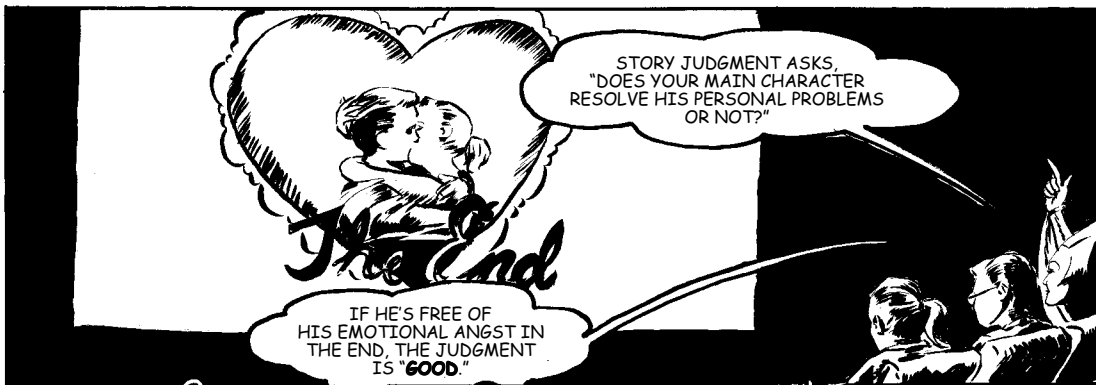
PUT SOME UNFORCED DECISIONS IN THERE TOO. TWICE THE OBSTACLES MAKES TWICE THE SUSPENSE



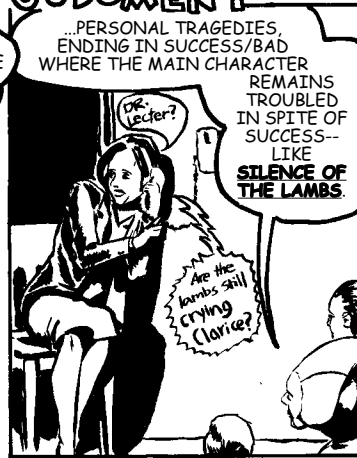
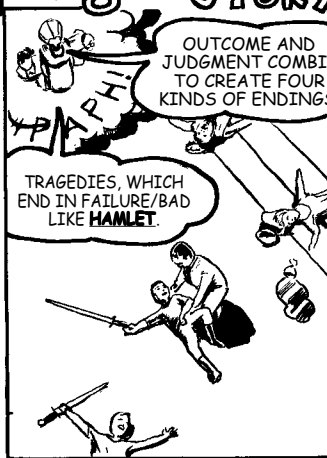
QUESTION #6 - STORY LIMIT

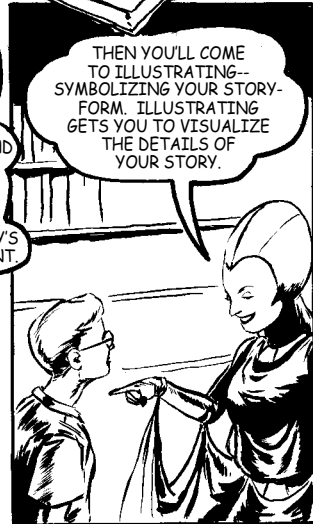
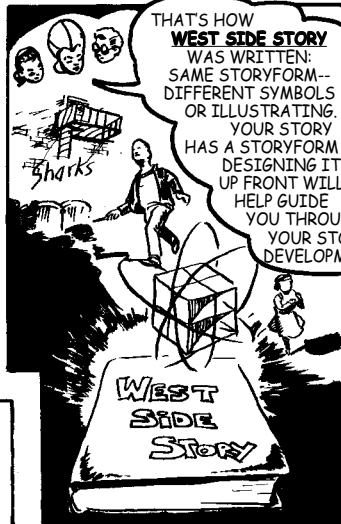
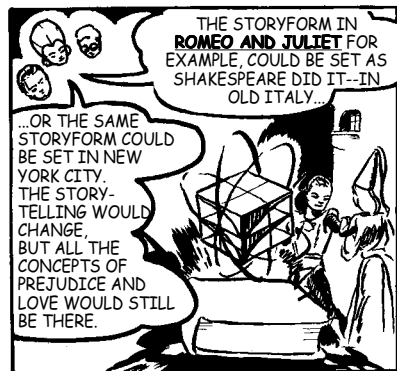
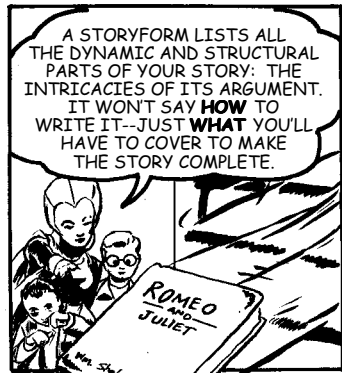
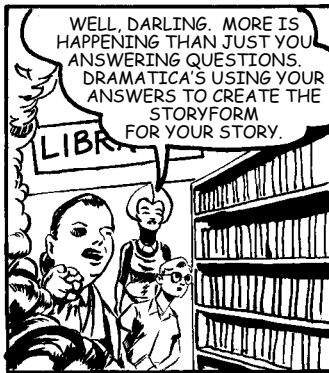
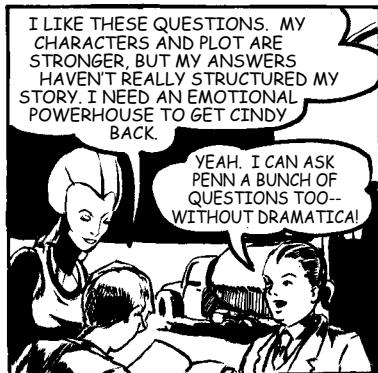


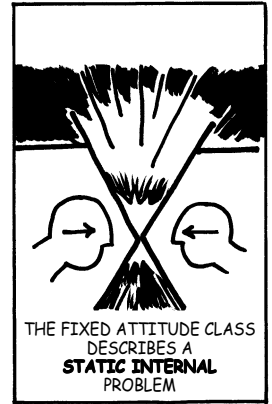
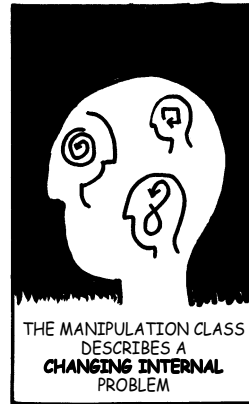
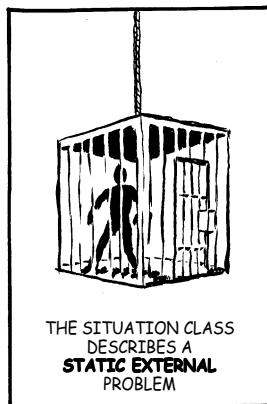
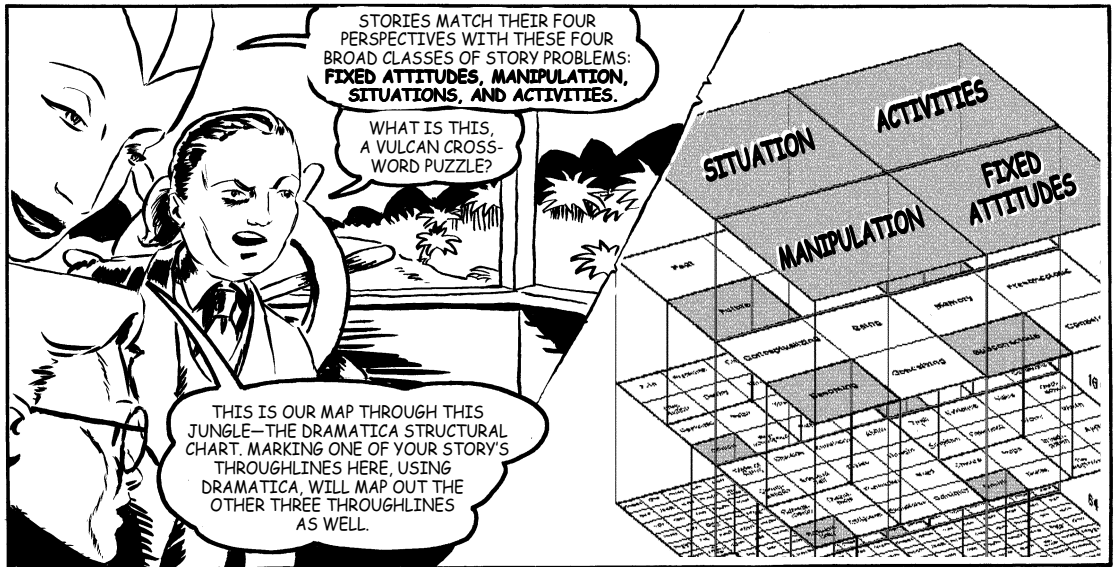
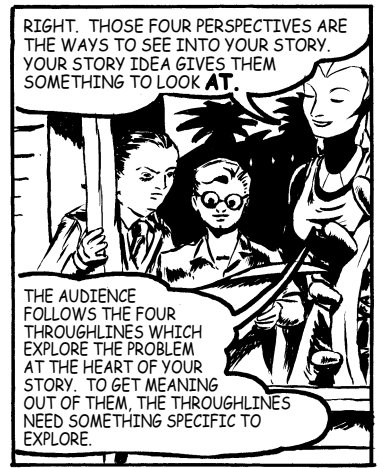
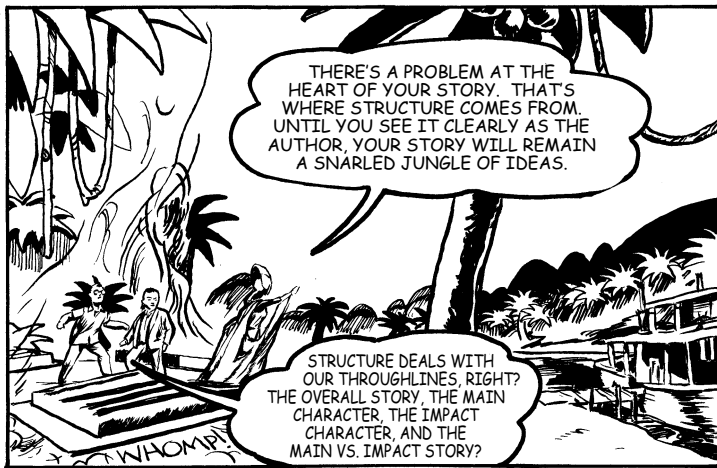




QUESTION #8 STORY JUDGMENT







BUT PENN'S STORY DEALS WITH ALL FOUR KINDS OF PROBLEMS.

THESE FOUR CLASSES ARE IN EVERY STORY.

THEY ARE MATCHED TO THE FOUR THROUGHLINES IN THE MOST IMPORTANT STRUCTURAL CHOICE AUTHORS FACE IN DRAMATICA.

CAN I HAVE AN EXAMPLE?

AUDIENCE

SURE, TAKE **CASABLANCA**. ITS OVERALL STORY THROUGHLINE IS AN **"ACTIVITY"**—WHERE EVERYONE'S **TRYING TO OBTAIN "EXIT VISAS"** TO ESCAPE GROWING NAZI CONTROL.

"RICK IS A MAIN CHARACTER WHOSE **"FIXED ATTITUDE"** IS THAT..."

...HE STICKS HIS NECK OUT FOR NOBODY."

"BUT HE'S FORCED TO RECONSIDER HIS WAYS BY HIS IMPACT CHARACTER, ILSA, WHOSE IS STUCK IN A **"SITUATION"**. SHE IS CAUGHT IN CASABLANCA AND MARRIED TO A FREEDOM FIGHTER.

THE MAIN VS. IMPACT STORY EXPLORES THE **"MANIPULATIONS"** BETWEEN RICK AND ILSA AS THEY MANIPULATE EACH OTHER OVER THEIR LOVES AND LOYALTIES.

THE PROBLEM AT THE HEART OF YOUR STORY IS SOMEWHERE OUT THERE. BY ANSWERING QUESTIONS ABOUT IT, DRAMATICA WILL LEAD US TO SEE EXACTLY WHAT IT IS.

THE FIRST STRUCTURAL QUESTION ASKS YOU TO CHOOSE YOUR OVERALL STORY THROUGHLINE.

YOUR CHOICE WILL FLAVOR THE STORY YOU TELL. YOUR OVERALL STORY MAY FALL INTO ANY ONE OF THESE CLASSES. LET'S LOOK AT SOME "WAR" STORIES TO SEE THE DIFFERENCE BETWEEN THEM.

SITUATION	ACTIVITY
MANIPULATION	FIXED ATTITUDE

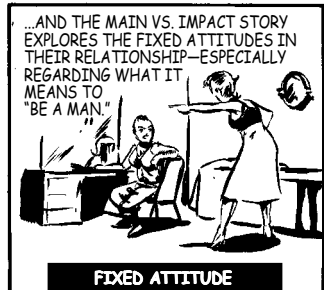
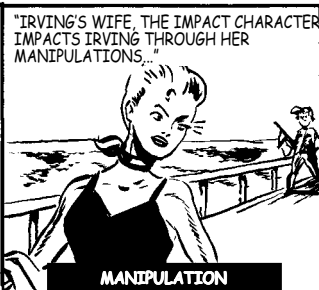
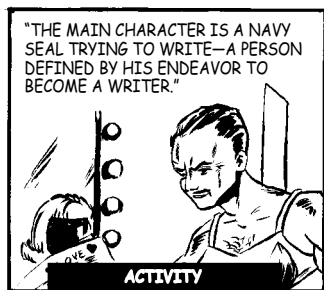
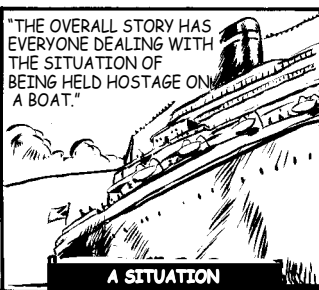
AN **ACTIVITY** OVERALL STORY WOULD EMPHASIZE THE ACTIVITIES OF WAR, LIKE **THE GUNS OF NAVARONE**. WHAT BRINGS EVERYONE TOGETHER HERE IS A SCHEME (ACTIVITY) TO BLOW UP A CERTAIN TARGET.

A **SITUATION** OVERALL STORY WOULD DEAL WITH A FIXED STATE OF WAR, SUCH AS **THE GREAT ESCAPE**. THESE CHARACTERS ARE IN A PRISON CAMP...

...DEALING WITH THE SAME SITUATION FROM BEGINNING TO END.

AN OVERALL STORY CENTERED ON **FIXED ATTITUDES** IS LIKE **PATTON**. WHERE EVERYONE'S INFLEXIBLE AGENDAS CREATE MORE TROUBLE THAN THE ENEMY.

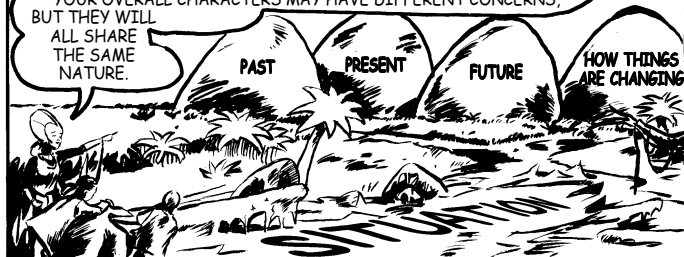
AN OVERALL STORY CENTERED ON **MANIPULATIONS** IS LIKE **PATHS OF GLORY**. WHERE THE OFFICERS MANIPULATIVE "TRIAL" LEADS TO INJUSTICE IN THE NAME OF JUSTICE.



QUESTION #10 OVERALL STORY CONCERN

THE NEXT QUESTION ABOUT STRUCTURE ASKS: WHAT'S YOUR OVERALL STORY CONCERN?

WHAT'S MOST IMPORTANT TO THE CHARACTERS IN YOUR STORY? YOUR OVERALL CHARACTERS MAY HAVE DIFFERENT CONCERNS, BUT THEY WILL ALL SHARE THE SAME NATURE.



THAT MAY WORK IN SIMPLE STORIES, BUT WHAT ABOUT A REAL STORY LIKE **THE VERDICT**?



THE VERDICT HAS AN OVERALL STORY CONCERN AS WELL. **THE VERDICT'S** CONCERN IS "THE FUTURE"—

THE VERDICT

...THE LAWYER FIGHTS FOR THE FUTURE OF HIS CAREER.

...AND THE TREACHEROUS ASSISTANT IS TRYING TO SECURE HER FUTURE IN THE LEGAL WORLD.

...HIS CLIENTS WORRY ABOUT THEIR SISTER'S FUTURE AND WHETHER THEY WILL BE ABLE TO SUPPORT HER.

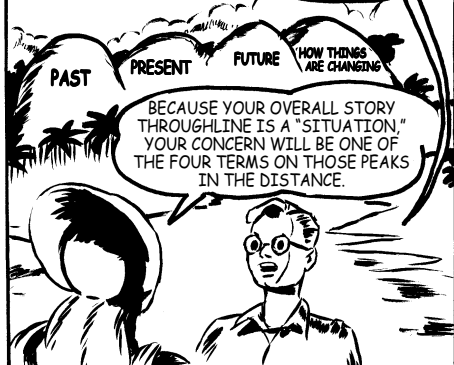
...THE CHURCH IS WORRIED ABOUT ITS FUTURE REPUTATION ONCE IT'S SUED.

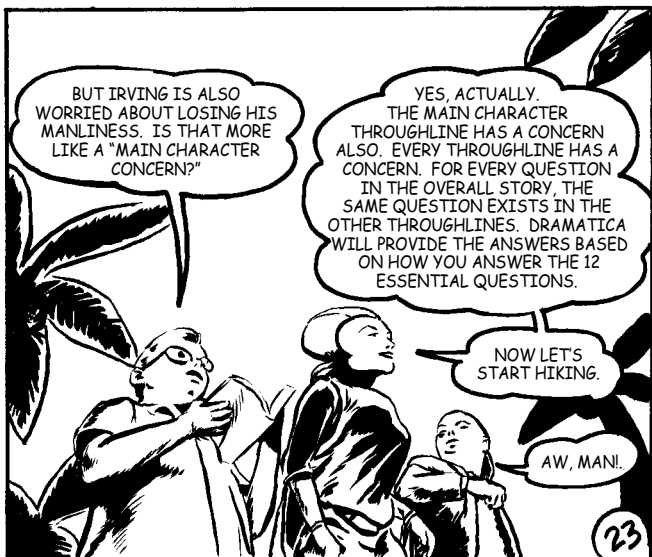
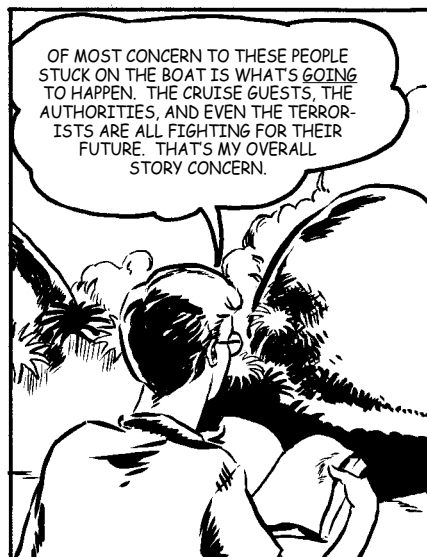
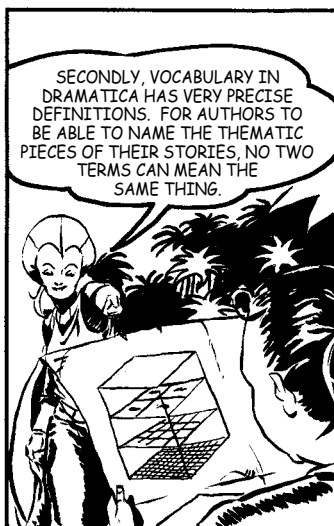
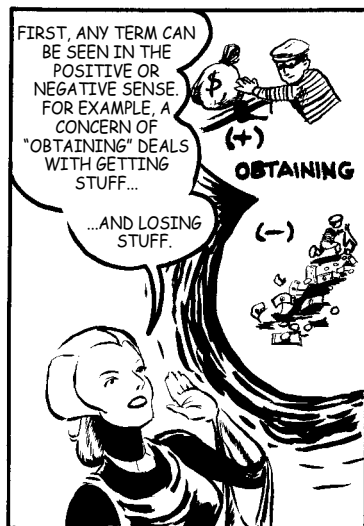
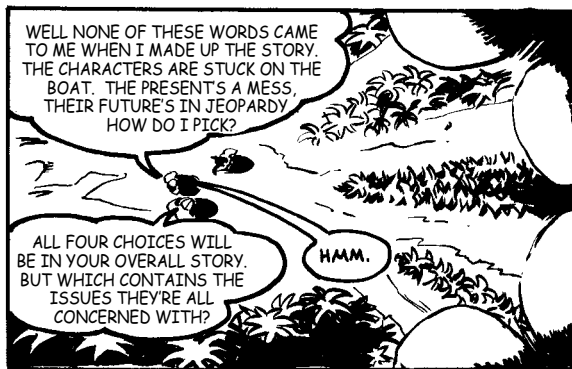
...ALL THESE DIFFERENT CHARACTERS SHARE THE COMMON THEMATIC CONCERN.

PLOT IS STRONGEST IN THIS PART OF DRAMATICA STRUCTURE. THE STORY GOAL IS DESCRIBED BY THE OVERALL STORY CONCERN. THE GOAL CAN BE AN OBJECT, A STATE OF MIND, DEGREE OF KNOWLEDGE, OR A CERTAIN FEELING—ANYTHING SO LONG AS IT'S UNDERSTOOD TO BE THE GOAL. DEFINING THE GOAL CAN HELP YOU PICK THE CONCERN.



WHAT'S MY OVERALL STORY CONCERN?





INSIDE
THE PEAK
MARKED
"FUTURE..."

QUESTION #11 OVERALL STORY ISSUE

WE'RE MUCH CLOSER TO THE PROBLEM NOW.
NEXT WE FACE THE CHOICE OF OVERALL
STORY ISSUE. YOUR PREVIOUS CHOICES HAVE
LED US TO THESE FOUR OPTIONS

WHAT
THE HECK IS
AN "ISSUE?"



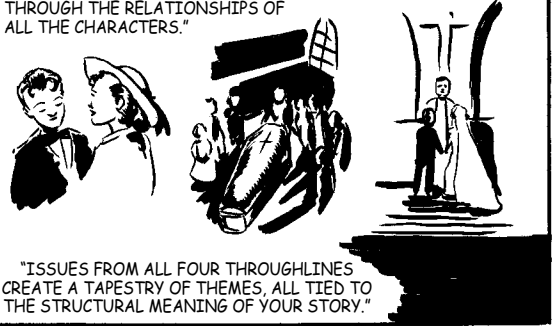
EACH
THROUGHLINE HAS A
THEMATIC ARGUMENT. THE
ISSUE IS THAT ARGUMENT'S TOPIC. EVERY THROUGHLINE
HAS ITS OWN ISSUE OR THEME. EXPLORE THE ISSUE
THROUGH DIALOGUE, IMAGES, AND OTHER THEMATIC
MATERIAL. THE ISSUES OF THE FOUR THROUGHLINES KEEP
YOUR THEMES TIED TO YOUR STORY'S MEANING.

THE OVERALL
STORY'S ISSUE
WILL INVOLVE EVERYONE
IN THE STORY...

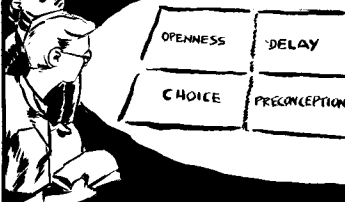
"THE FUGITIVE" HAS AN OVERALL STORY ISSUE OF
"PRECONCEPTION." EVERYONE'S PROBLEMS ARE DEEPENED
BY PRECONCEPTIONS REGARDING DR. KIMBLE'S
GUILT OR INNOCENCE."



"FOUR WEDDINGS AND A FUNERAL" HAS AN OVERALL
STORY ISSUE OF "COMMITMENT," EXPLORING THIS
THROUGH THE RELATIONSHIPS OF
ALL THE CHARACTERS."



ALL FOUR OF THESE ARE IN MY STORY:
THE TERRORISTS' PRECONCEPTIONS
ABOUT WOMEN HELP THE WRITER SAVE
THE DAY; OPENNESS TO RESISTANCE
HELPS THE WOMEN JOIN THE WRITER;
BAD CHOICES BY THE CRUISE LINE AND
THE TERRORISTS LEAD TO BOTH OF
THEIR UNDOING; DELAYS IN THE
RESCUE PLANS GIVE THE WRITER AND
THE WOMEN TIME TO FREE
THEMSELVES.



WHICH IS YOUR CENTRAL TOPIC?
WHAT HAVE YOU GOT THE MOST TO SAY
ABOUT? THEMES AREN'T JUST RECURRING
IDEAS, BUT PERSPECTIVES. WHAT IS YOUR
STORY TRYING TO SAY?



RIGHT, O.K.,
PRECONCEPTION IS
MY OVERALL STORY
ISSUE.



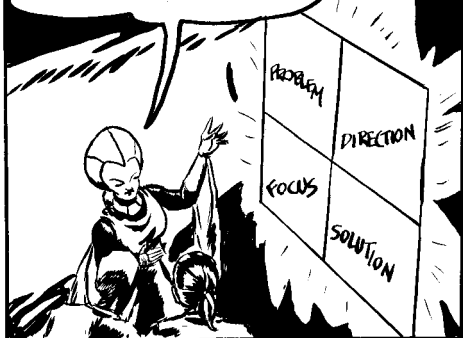
QUESTION #12 OVERALL STORY PROBLEM



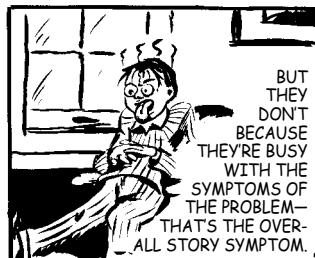
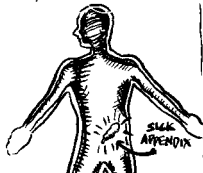
THESE ELEMENTS ARE THE STRUCTURAL HEART OF YOUR OVERALL STORY. ONE OF THEM IS THE "PROBLEM," THE SOURCE OF ALL THE INEQUITIES TROUBLING YOUR CHARACTERS. ITS OPPOSITE IS THE "SOLUTION."

CONTROL	HELP
HINDER	UNCONTROLLED

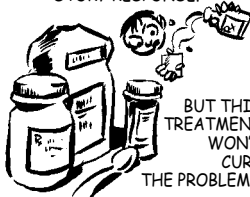
THERE'S ALSO THE OVERALL STORY SYMPTOM AND OVERALL STORY RESPONSE.



THE PROBLEM IS LIKE A DISEASE IN THE STORY. IF EVERYONE COULD SEE THE PROBLEM CLEARLY, THEY'D SOLVE IT.



THEY TRY TO TREAT THESE SYMPTOMS WITH THE OVERALL STORY RESPONSE.



ONLY THE OVERALL STORY SOLUTION CAN DO THAT.



THESE FOUR ELEMENTS ARE CONSTANTLY AT WORK IN YOUR STORY. THEY BRING SPECIFIC SHADING TO THE MOST MINUTE DIFFICULTIES YOUR CHARACTERS FACE.

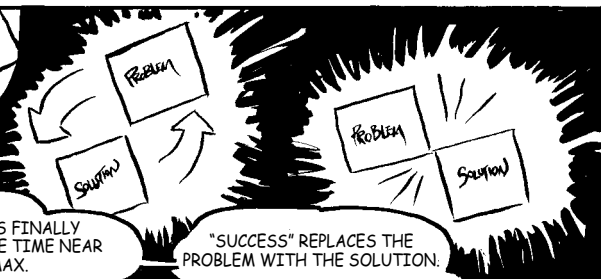
CONTROL	HELP
HINDER	UNCONTROLLED

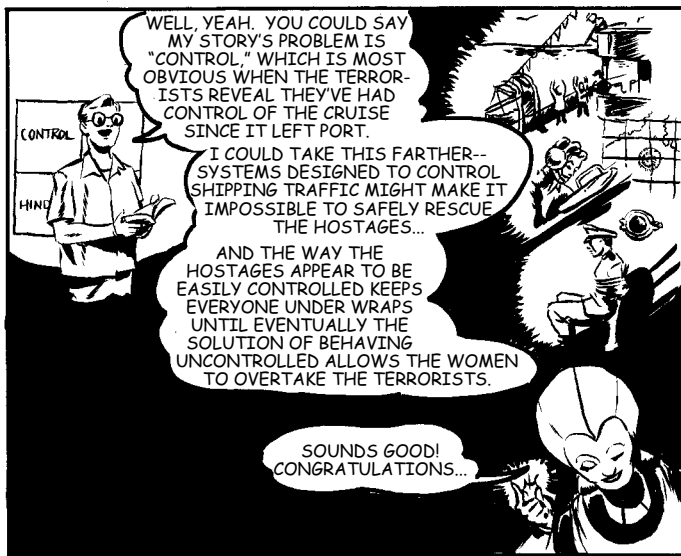
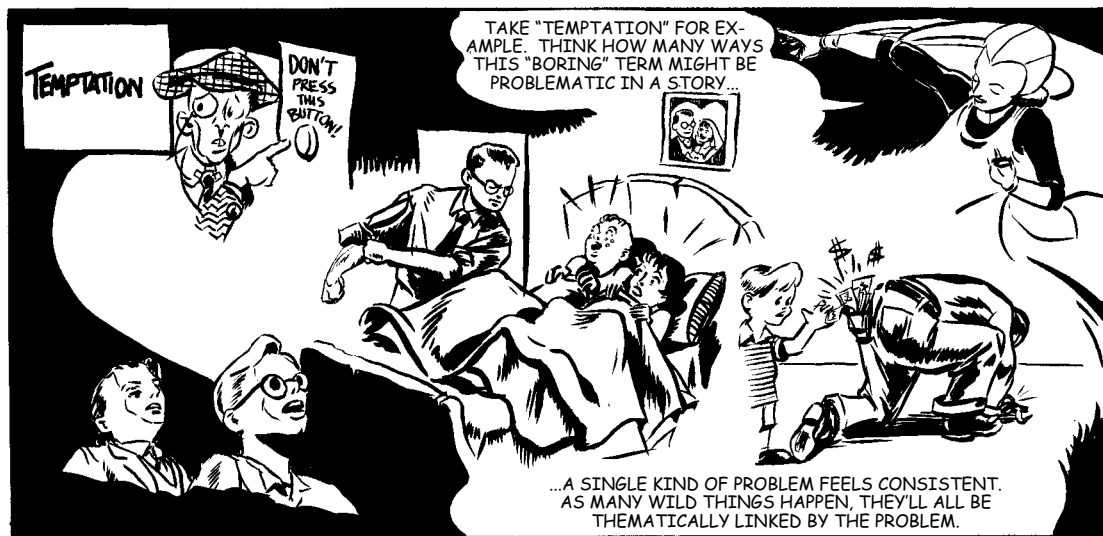
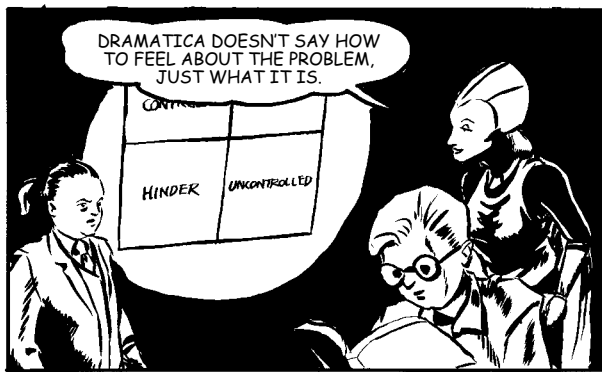
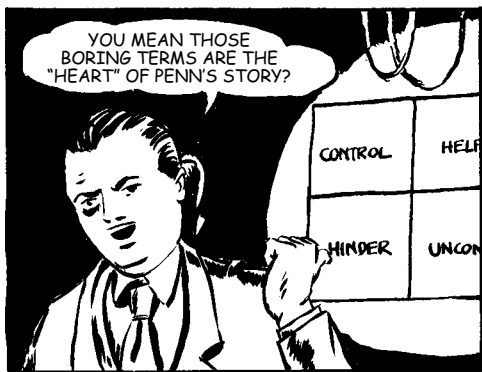


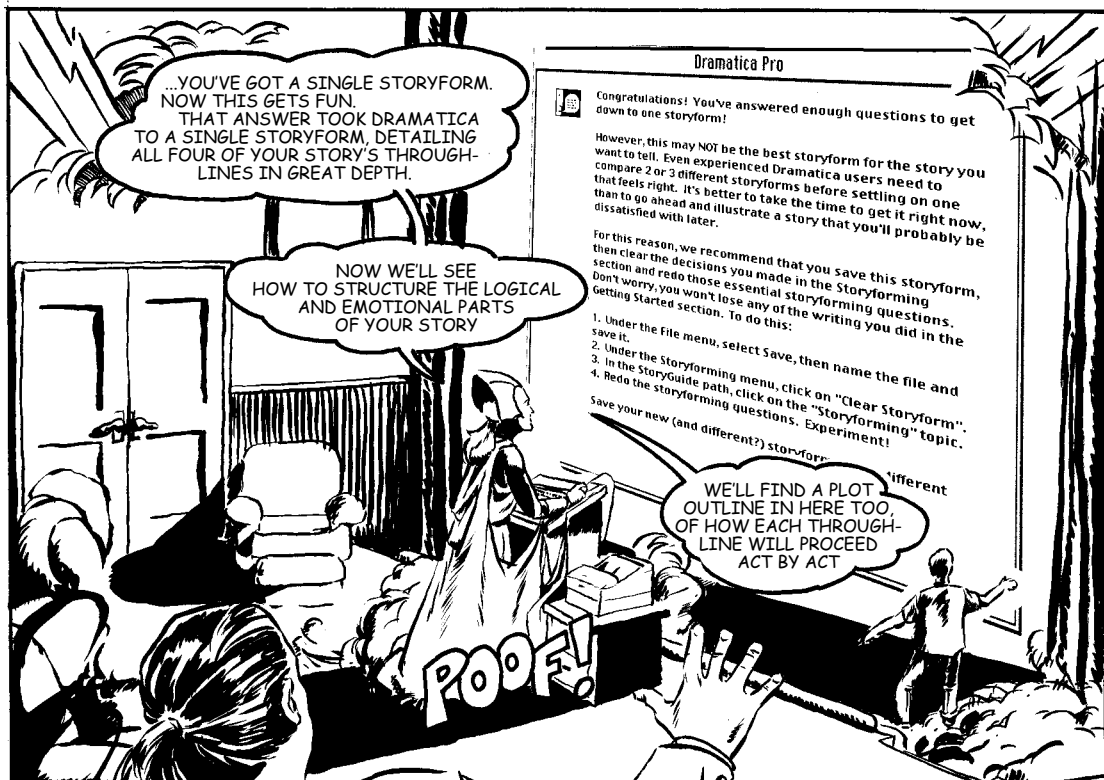
THE PROBLEM IS FINALLY RECOGNIZED SOME TIME NEAR THE CLIMAX.

"SUCCESS" REPLACES THE PROBLEM WITH THE SOLUTION.

"FAILURE" DOESN'T.








...YOU'VE GOT A SINGLE STORYFORM. NOW THIS GETS FUN. THAT ANSWER TOOK DRAMATICA TO A SINGLE STORYFORM, DETAILING ALL FOUR OF YOUR STORY'S THROUGH-LINES IN GREAT DEPTH.

NOW WE'LL SEE HOW TO STRUCTURE THE LOGICAL AND EMOTIONAL PARTS OF YOUR STORY

Dramatica Pro

 Congratulations! You've answered enough questions to get down to one storyform!

However, this may NOT be the best storyform for the story you want to tell. Even experienced Dramatica users need to compare 2 or 3 different storyforms before settling on one that feels right. It's better to take the time to get it right now, than to go ahead and illustrate a story that you'll probably be dissatisfied with later.

For this reason, we recommend that you save this storyform, then clear the decisions you made in the Storyforming section and redo those essential storyforming questions. Don't worry, you won't lose any of the writing you did in the Getting Started section. To do this:


1. Under the File menu, select Save, then name the file and save it.
2. Under the Storyforming menu, click on "Clear Storyform".
3. In the StoryGuide path, click on the "Storyforming" topic.
4. Redo the storyforming questions. Experiment!

Save your new (and different?) storyform.

WE'LL FIND A PLOT OUTLINE IN HERE TOO, OF HOW EACH THROUGH-LINE WILL PROCEED ACT BY ACT


POOF!

THERE ARE A NUMBER OF WAYS TO DEAL WITH THIS INFORMATION IN THE SOFTWARE. ONE WAY IS THROUGH THE REPORTS ABOUT YOUR STORY THAT DRAMATICA IMMEDIATELY COMPOSES WHEN YOU FINISH STORYFORMING.




Characters

Several tools that aid in creating and developing characters.



Reports

Various output formats for examining your story's dramatics.



Brainstorming

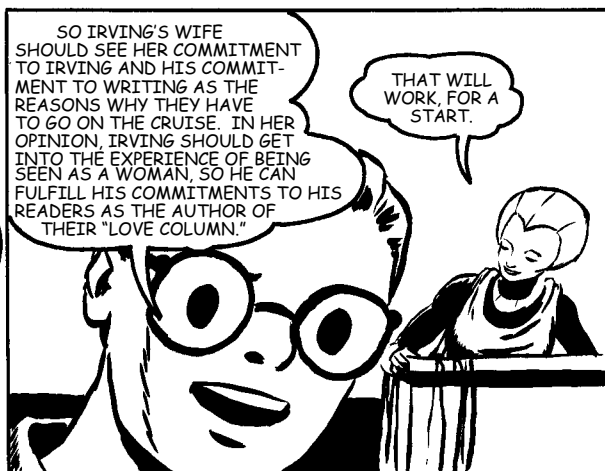
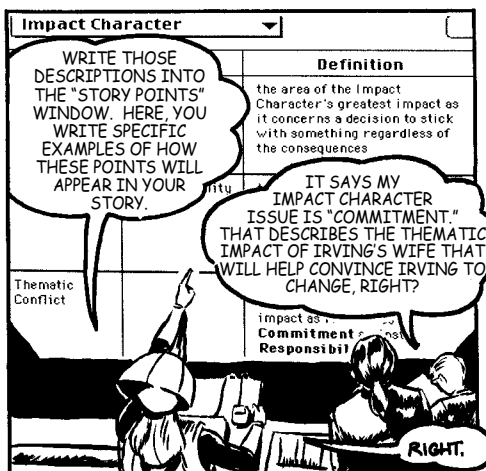
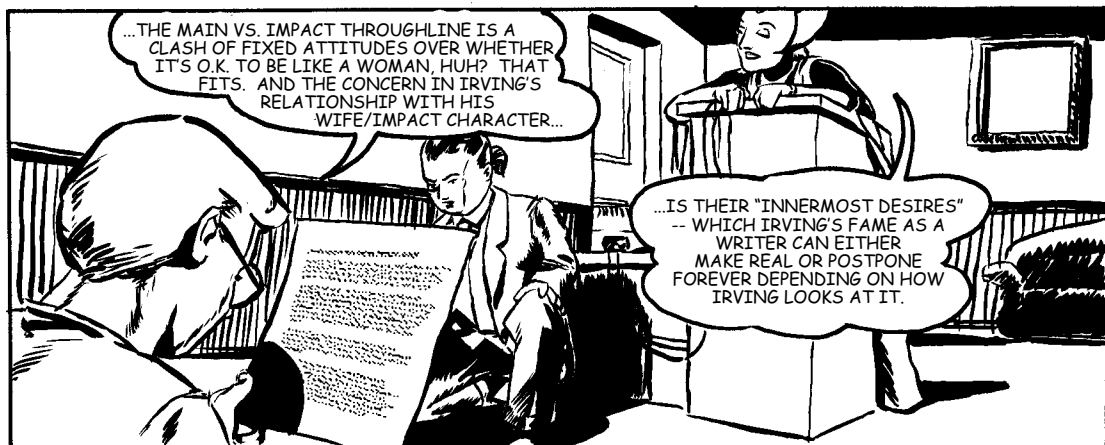
Short of ideas? We're not.

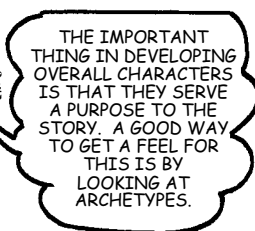
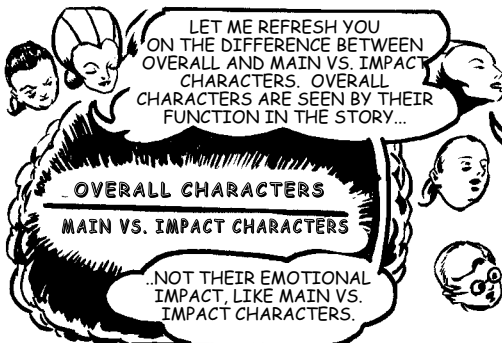
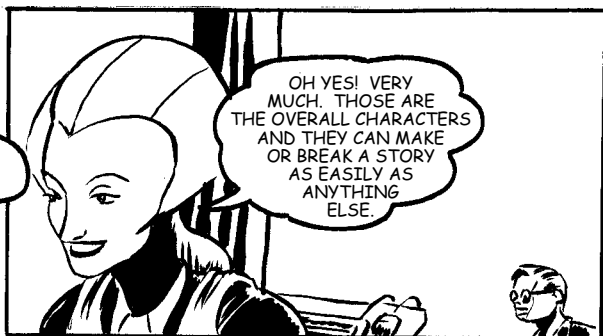


"THE STORY ENGINE SETTINGS REPORT?"

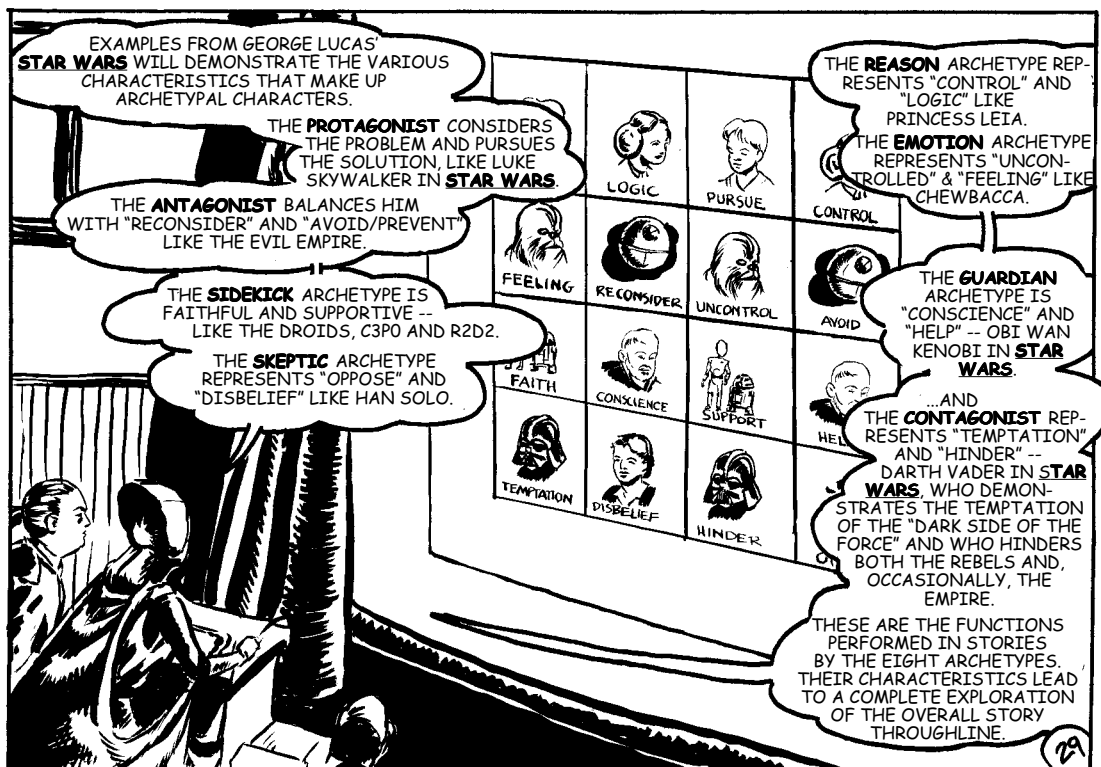
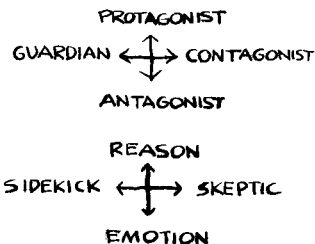
THAT REPORT LISTS EVERY SINGLE STORY POINT IN YOUR STORYFORM

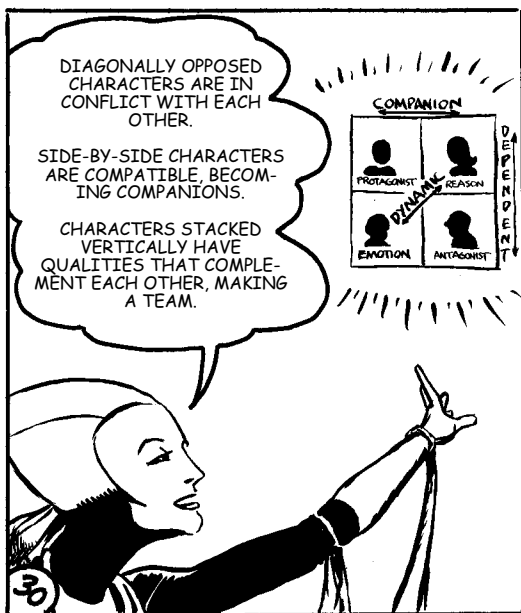
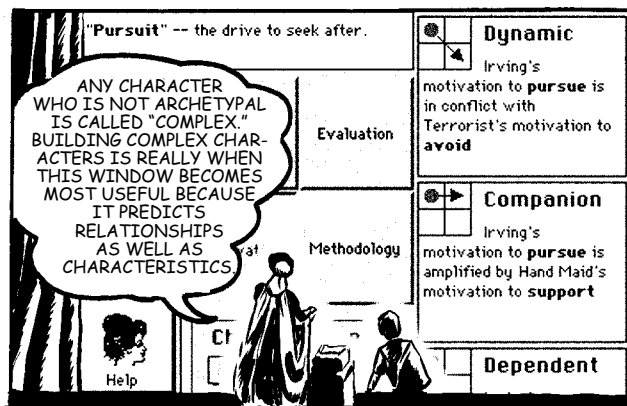
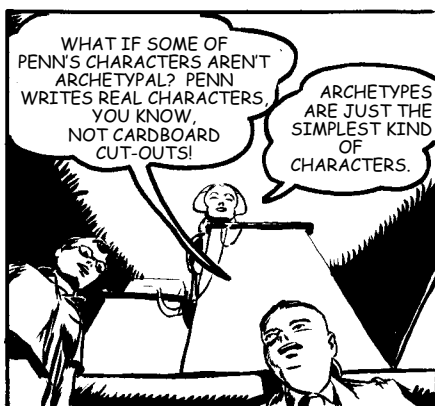
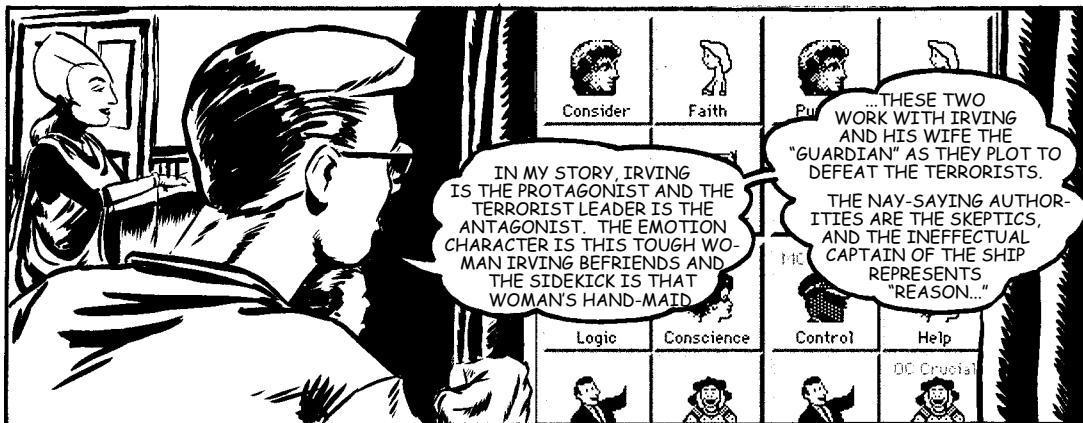
IT IS THE SKELETON OF YOUR STORY. EACH THROUGHLINE HAS A CONCERN, ISSUE, PROBLEM, SOLUTION, SYMPTOM, AND RESPONSE. -- NOW DRAMATICA SHOWS YOU WHAT THOSE ARE.

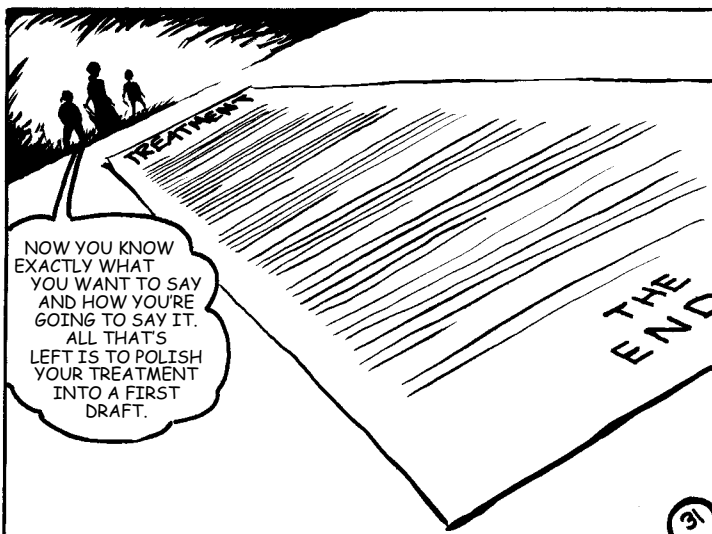
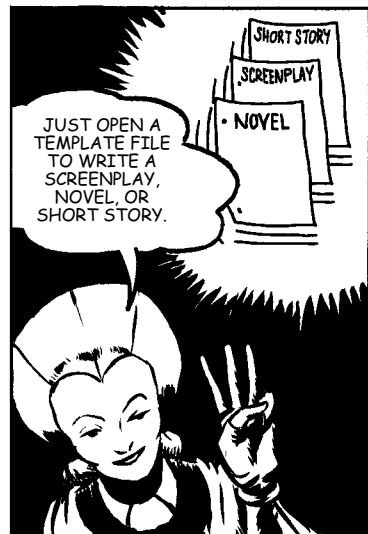
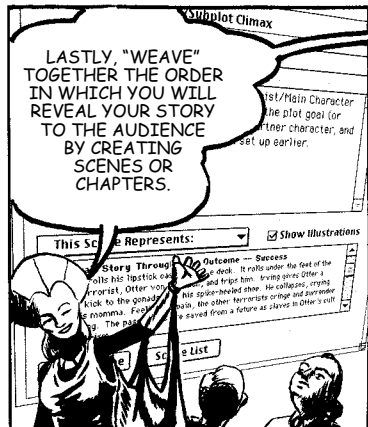
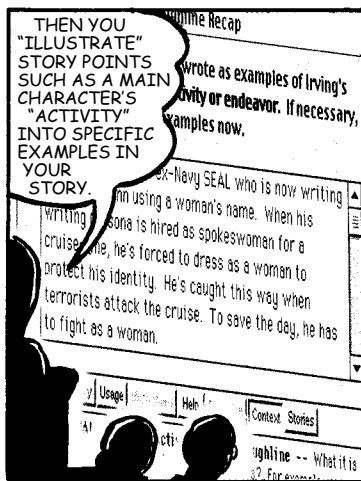
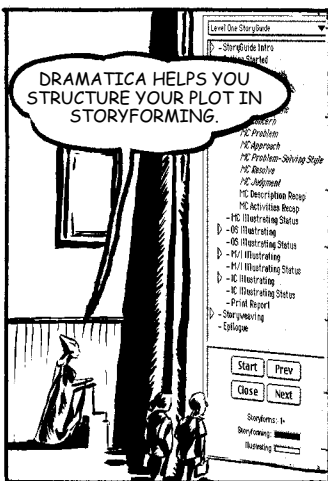
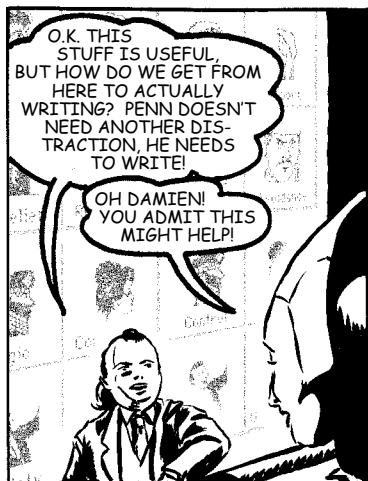


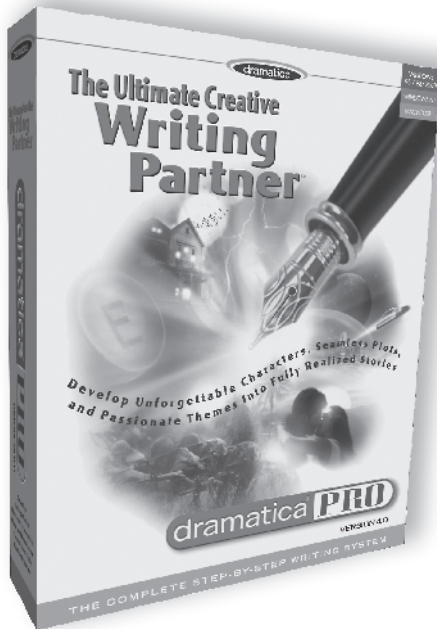


ARCHETYPES









"Dramatica Pro is a true brainstorming partner! No other story software offers this level of involvement and efficiency in the story creation process; what a liberating experience. You guys have built a valuable tool that will continue to inspire for years to come."

—**Shayne Wilson**
Associate Producer
SHOWTIME's **Dead Like Me**

Rating: Excellent. "The most versatile and dynamic program of its kind, Dramatica is a sophisticated and intuitive tool that can benefit both the novice and professional."

—**Writer's Digest**

"[Dramatica Pro] doesn't supply canned prose or purport to do any actual writing. Instead, it helps you define your characters and organize your plot."

—**Walter S. Mossberg**
The Wall Street Journal

Dramatica Pro 4

The Ultimate Creative Writing Partner

Write Stories That Sell

Got a story in mind? How about an ideal for a story? Either way, Dramatica is a great place to start. As your creative writing partner, it takes you to a special place—a story development environment where together you'll solve the plot and character problems that prevent many good stories from becoming great enough to sell.

You'll cast and build your characters, plot out your story, layer in themes with universal meaning, and put it all together into scenes to form a solid step outline. And as your mentor, Dramatica will do something no other writing program can do—it predicts parts of your story based on creative decisions you make! You'll be delighted to see how many of your creative choices Dramatica agrees with—and amazed when it presents ideas you haven't thought of yet. You'll be inspired to incorporate those ideas into your developing story and make it even tighter—with no plot holes or character inconsistencies!

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