



TRUBY'S BLOCKBUSTER

SCREENWRITING SOFTWARE

SECRETS

6

"This guy is the best script doctor in the movie industry, and this program makes you tell a good story whether you want to or not. A winner! If you even toy with the idea of storytelling, you must have this product. Highly recommended!"

Truby's BLOCKBUSTER puts over 300 professional techniques at your fingertips to help you create a great story, in a fraction of the usual time and effort.

John Truby's BLOCKBUSTER

USER'S MANUAL

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Chapter 1

Getting Started

Windows OS

Blockbuster 6 runs on the following operating systems: Windows XP, Windows Vista, Windows 7 and Windows 8.

Equipment

A monitor capable of displaying 1280 x 800 or higher resolution.

Installing Blockbuster for Windows

To install Blockbuster on your Windows computer:

1. Insert the Blockbuster 6 CD into your CD-ROM drive. The Blockbuster Welcome will be displayed. Click on Next to proceed.
2. If the setup has not started automatically, double-click the My Computer icon from your desktop. Double-click on the icon for the Blockbuster CD.

Double-click on the SETUP icon to begin the installation.

3. The Software License Agreement will be displayed. Please read this and click on the I Accept The Terms button to proceed.
4. In the next screen, you will be prompted to select a "Destination Folder". The default directory for the Blockbuster installation is

C: \BB6.

If you wish to install Blockbuster to a different directory, click on the Browse button and choose your destination directory. Click OK.

Click on the Next button to proceed.

5. The next window asks you whether you would like to create a shortcut icon on your desktop. If you do not want an icon on your desktop deselect Desktop. Click Next.
6. You will now see a screen that shows Current settings. Please click on the Install button.
7. A final screen asking you to Initialize BB6 Help System will display. Click the Finish button and your installation is complete.
8. Double click on the Blockbuster 6 icon which is on your desktop.
9. The program will give you an Activation Number and show a blank field for the Activation Response Number. You must contact the office (800) 33-TRUBY, (310) 573-9630 or trubystudio@aol.com to receive the activation response number. (This will happen only the first time you run Blockbuster 6).
10. Once you have received and entered your Activation Response number Blockbuster 6 will open up on the default "My Story" - this file can be used right away. When exiting the program you will be automatically prompted to save this story under a new title. If you choose not to do this, your story will be saved under "My Story."

Deactivating Blockbuster for Windows

Blockbuster 6 allows you to install the program twice. Therefore, Blockbuster 6 could reside on up to two of your personal computers at one time.

If Blockbuster has been installed on two computers and you need to install it again (onto a newly purchased computer, for example) you must first deactivate the program from one of the computers on which it currently resides.

To do this:

1. From the Blockbuster Edit pulldown menu, select Deactivate BB6.
2. A screen will appear asking you to proceed with Deactivation.
3. Select "OK" to proceed or Cancel to abort.

4. A screen will appear with a Deactivate #. You must contact the office with this Deactivate # to receive credit. You may contact us at: (310) 573-9630, (800) 33-TRUBY or trubystudio@aol.com.

NOTE: The story files you have created are still present on your hard disk. You are only prevented from working with them on that computer.

Installing Genres for Windows

Genres are an add-on product that are not included on the Blockbuster 6 CD. Each genre is distributed on its own CD or downloaded and must be purchased separately. If you wish to purchase genres, call 310-573-9630.

Before installing any genre, be certain to quit Blockbuster. We recommend closing all other running applications as well.

1. Insert the Genre CD into the CD drive. If you have downloaded a genre installer, proceed to step 2.
2. Double-click the genre installer icon to begin installation.
3. The Genre installation Welcome screen will appear. Click on the "Next" button to proceed.
4. The next window will prompt you to "Select Destination Folder."

YOU MUST INSTALL THE GENRES INTO THE SAME FOLDER THAT BLOCKBUSTER 6 IS INSTALLED IN. THE DEFAULT FOLDER IS C:\BB6.

If you installed Blockbuster to the default location, click Next.

OR

If you installed Blockbuster to a different location, click the Browse button and use the File Tree to navigate to the folder where Blockbuster was installed. Click OK. Then click the Next button to proceed.

5. You will now see a screen that shows Current settings. Please click on the Install button.

6. When the files have been copied, a window will appear that says: "Installation Completed!". Click on the "Finish" button to exit the genre installation.

If you wish to install more Genres, go back to step one of this section, and follow the appropriate steps.

8. Double-click on the Blockbuster icon to start the program.

How to Use Your Genres

Your Genre Add-ons are very valuable in helping you write a professional script. Here are some tips for getting the most of your genres.

Step 1: Structure/Genre Story Beats

When you wish to structure your genre story, choose Plot/Genre from the Navigation Tree. Click on one of the Genre drop-down arrows and choose a genre for your story. The Story Beats of your genre will be listed alongside the 22 Steps of every great story.

If you've chosen three genres, the story beats for all three forms will be listed. You may choose up to three genres per story.

Click on one of the Story Beats. Enter text in the box. If you need help, go to the Examples popup, click on one of the four genre examples to see how others handled this problem.

Notice that each Story Beat is aligned with the appropriate 22 Step. This way you can weave your special story beats seamlessly into an overall story structure that is dramatically powerful.

Step 2: Genre Map Buttons

The Genre Map Buttons listed at the bottom of the Plot/Genre screen open a number of "Maps," or screens, that you fill in with the material for your story. These Maps are specially designed to help you flesh out a story in your particular genre.

Choose the Maps in whatever order you like. Fill in the screens wherever you think it is appropriate for your story. Don't think you have to fill in every

box. You'll find that these Maps will give your story the precise detailing it needs to stand above the crowd of other stories of its kind.

Step 3: Genre Help

There are two places to access the Genre Help. First, you can find a submenu under the Help pulldown for each genre you have installed.

Second, Whenever there is an aspect of your genre that you don't understand, go to any genre screen and click on the Genre light bulb icon. It will bring up a number of separate help files that explain how that particular Genre works. In no time you'll know everything you need to know about your form.

Step 4: Genre Examples

Because people learn best by example, we've also provided you with four additional film examples (beyond the films that come with Blockbuster) that are unique to your genre.

Think of the examples as another form of coaching. If you are filling in one of the Genre Maps and want to see how other writers handled this story problem, click on the Examples popup in the upper right corner of each window. You'll see a list of four film examples.

Converting Your Old Blockbuster 5 Stories to Blockbuster 6

If you are upgrading from Blockbuster 5 to Blockbuster 6, your old stories must be converted. When running Blockbuster 6 click on My Stories above the Navigation Tree. Click the "Open Story on External Drive" button, navigate to where your BB5 story folders are, and choose a BB5 story folder. Your BB5 story will then automatically be converted to BB6 format.

Printing

You can print out the screen or the entire section in which you are working. Select Print Screen from the File pulldown menu or any item from the

Reports pulldown menu. All printouts in Blockbuster 6 have a Preview option as well.

Help

Press the F1 key to get context-sensitive help for the screen you are currently working on.

For help with individual boxes on some windows please hover your mouse over an input field. A “tooltip” will show up with helpful information.

Saving Your Work

Blockbuster lets you work on one story at a time. It saves your work in that one story as you leave each screen. If you quit Blockbuster and start it up again, your entries will still be there.

You may wish to save your current story to an external drive for protection against drive crash. In the File pulldown menu, choose Save and click the “External Drive” button.

Technical Support

If you have any comments or questions, or need technical assistance, contact the Truby's Writers Studio's Technical Support line:

(310) 573-9630
Monday-Friday, 9 AM-4:30 PM PT

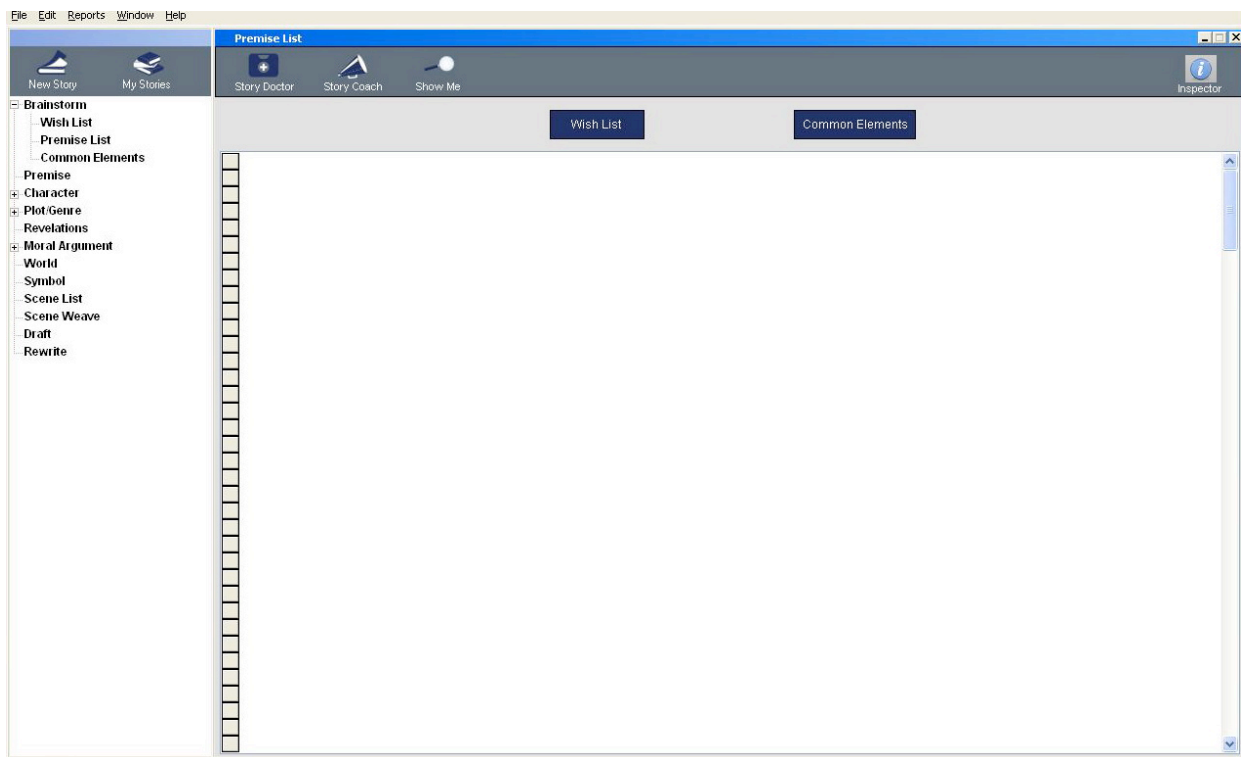
Chapter 2

Brainstorm

Creative writing always begins with some form of brainstorming. You get an idea for a story. Or maybe a great character. Or a line of dialogue. Or an image of a world. Or ideas for particular scenes. Then the fun part begins.

One idea triggers another. Soon your one idea is growing into tens and hundreds of interconnected elements and a story begins to take shape.

The Brainstorm screens, found on the navigation tree at the left of your screen, are where you can free associate about your story ideas and find out what really makes them work.



Wish List

Before you begin a project, you may want to jot down ideas here.

List appealing characters, compelling moral situations, plot twists, or lines of dialogue - anything you might like to see in a story.

Click on one of the blank boxes and type in a story element that you wish to explore.

You can change the order of your ideas by clicking on the “mover” button next to the line you wish to move and dragging it to a new position.

When you are putting down ideas in Wish List, don’t worry about structure or organization. There are plenty of other screens to help you with structure later in the writing process.

For now, just let one idea trigger another. Don’t sanction yourself. Let your creative, intuitive side come out.

Premise List

The Premise List screen is where you list all your story ideas in one place.

The Premise List allows you to explore what your story ideas are really about and what you want to do with them before you commit to the writing process.

Common Elements

Often writers come up with premise lines that are superficial – copies of stories they have read or seen recently. What you need is a way to get under the surface of your story ideas and see what your deepest concerns are.

Common Elements is where you find the patterns in your ideas that make them unique and original.

When you choose Common Elements, you are given a pad on which to list the core elements of all your wish list ideas and premise lines.

Are there certain characters that seem to recur in all your story ideas? Do you keep going back to certain moral concerns? Are there some underlying themes in your ideas?

By studying your wish list and your premise lines together, you can discover what you really care about and what is truly original to you. Then, when you return to a particular story idea, you can begin to go below the surface and explore what is special about it.

Chapter 3

Premise

One of your first steps in writing fiction is to try to get to the heart of your story idea and discover what it is really about. That's what the Premise screen is for.

Begin by filling in the first box at the top of the screen. Tab or click through the remaining boxes.

The screenshot shows a software interface titled "Premise". On the left is a sidebar with a tree view containing the following items: Brainstorm, Premise (selected), Character, Plot/Genre, Revelations, Moral Argument, World, Symbol, Scene List, Scene Weave, Draft, and Rewrite. The main area of the screen is divided into several sections, each with a title and a text input field. The sections are: "PREMISE LINE" (containing the text "My Story premise"), "HERO FIGHTS" (with a text box) and "OVER" (with a text box), "BASIC ACTION" (with a text box), "CHARACTER CHANGE:" (with a sub-section "PSYCHOLOGICAL AND MORAL WEAKNESSES" and a text box), "HOW DOES THE STRUGGLE TO ACCOMPLISH THE ACTION CAUSE THE HERO TO CHANGE?" (with a text box), "MORAL PROBLEM" (with a text box), "MORAL DECISION" (with a text box), "PRIMARY GENRE" (with a dropdown menu), "STORY CHALLENGE" (with a text box), "PROBLEMS" (with a text box), and "DESIGNING PRINCIPLE" (with a text box). At the top of the main area, there are tabs for "Story Doctor", "Story Coach", and "Show Me", along with a search bar and an "Inspector" button.

Premise Line

The Premise Line is the one or two sentence description of your story.

Examples:

- In Tootsie, an unemployed actor dresses as a woman to get work only to fall in love with one of the actresses on the show.

- In *An Officer and A Gentleman*, a trainee overcomes all obstacles in boot camp to become an officer and win the woman he loves.

Hero Fights _____ Over _____

To figure out what your story is about at the most essential level, you must first determine the central conflict of the story. Who is your hero fighting and what are they fighting about?

Hero's Basic Action and Character Change

The Basic Action is the main thing your hero will try to accomplish or experience over the course of the story. Your hero may do a hundred different things.

But all of these actions can and should be reduced to one primary action that determines the middle of the story. This is the spine of your story.

For example:

- The hero's basic action in *Tootsie* is to dress as a woman to get work.
- In *An Officer and A Gentleman*, the hero is going through boot camp.

By focusing on the hero's basic action, you also define the essential struggle in the story that may ultimately change the hero.

Psychological & Moral Weaknesses

The Psychological and Moral Weaknesses are qualities in your hero at the start of the story. If your hero has no weaknesses, you have no story. These weaknesses can be psychological – flaws that are strictly personal – or they can be moral – having to do with acting improperly toward others.

Helpful Hint: In good stories, these weaknesses have a direct connection to what your hero will experience in the basic action of the story. In fact, they are direct opposites. In this way the basic action of the story puts your hero's unique weaknesses to the greatest test.

For example:

- In Tootsie, the moral and psychological weaknesses of the hero – which are also opposites of experiencing life as a woman – are chauvinistic, domineering, and hard to get along with.
- In An Officer and A Gentleman, the weaknesses of the hero – also somewhat opposite of challenging, intense, physical, and group-oriented – are selfish, fear of commitment, and being a loner.

Struggle to Accomplish Action

Looking at both the basic action and the psychological and moral weaknesses should help you answer the next question: How does the struggle to accomplish the action cause the hero to change? By undergoing the test of the basic action, the hero is usually forced to confront his/her weaknesses and change.

For example:

- In Tootsie, main character Michael learns to respect women as human beings and to love one woman for herself.
- In An Officer and A Gentleman, Zack becomes a team player, commits to one woman, and sacrifices for someone else.

Notice that the two boxes, placed side-by-side, now give you your hero's character change in the story, the key to developing any story properly.

Moral Problem

The hero is hurting someone at the beginning of the story or is confronted with a moral conflict.

Moral Decision

The theme of your premise is often crystallized by the moral choice the hero must make, typically near the end of the story.

Try to imagine what that choice might be, even though it may change by the time you write the story.

Primary Genre

Choose the main genre of your story.

Story Challenge

Every story poses a central challenge that you must overcome to make the story work for the audience.

Problems

Every story has certain problems of structure, character, plot, and theme that you, the writer, must solve if you are to execute the story well.

For example:

- If you are writing a love story, you will probably face the difficulty of creating two equally well-defined characters.
- If you are writing an epic, you must figure a way to introduce a wide range of characters quickly and somehow keep them interacting over a vast space and time.

Be detailed in describing the problems you will face in undertaking this particular story.

Designing Principle

A good premise has, embedded within it, an organizing, or designing, principle that holds all the parts of the story together. This principle describes some deeper process, or form, the story will play out as well as a unique way of telling the story.

Story Strategy/Transcending the Genre

Given the problems and the promises inherent in your idea, you need to come up with an overall strategy for how you will tell your story and express your theme.

Look for a single principle that can unify your strategy.

For example, a writer who wanted to show the intimate workings of the Mafia in America might use the strategy of showing how the youngest of three sons becomes the new "king."

What's Possible

Each premise suggests various possibilities of how the story can develop and how it can be truly unique.

Chapter 4

Character

All great fiction writing is based on great characters. Blockbuster is specially designed to help you create deep and unique characters.

The plus sign to the left of Character on the navigation tree opens up the two screen choices: List and Web.

The screenshot shows the 'Character: List' screen in the Blockbuster software. The title bar indicates 'Character: List' and 'HOME ALONE'. The left sidebar contains a navigation tree with the following items: Brainstorm, Premise, Character, Plot Genre, Revelations, Moral Argument, World, Symbol, Scene List, Scene Weave, Draft, and Rewrite. The 'Character' item is selected. The main area displays a list of characters on the left and a detailed profile for the selected character, Kevin, on the right.

Character List	Character Profile: Kevin
1 Kevin	NAME: Kevin
2 Harry	ROLE: Hero
3 Kate	THREE WEAKNESSES: Completely alone, still a child with limited resources, frightened.
4 Marv	ARCHETYPE:
5 Peter	PSYCHOLOGICAL NEED: Kevin must learn to be less dependent on his family for every little want and desire.
6 Marley	MORAL NEED: Kevin must learn how to love his family.
7	DESIRE: At first, Kevin wants to be alone. Then he wants to defeat the burglars.
8	VALUES: fun, individuality, home
9	POWER, STATUS OR ABILITY: Kevin is a young but resourceful child who is able to fend for himself and protect his home from burglars.
10	MORAL ARGUMENT: I have lost my individual rights in this crowded house. I wish everyone would leave me alone so that I can have some fun all by myself.
11	PROFILE: Resourceful and bratty eight-year old who must defend his home against burglars when his parents leave him alone at Christmas.
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Character List

Character List is where you figure out who is going to be in your story. It is important to look at all the characters together so you can see how the story will function.

Click on one of the blank boxes on the left of the screen and type in a character name.

You can change the order of your characters by clicking on the mover button next to the character name you wish to move and dragging it to a new position.

You can list up to 99 different characters. The first character will always be your hero.

Character Role

The box below each character's name gives you a number of options concerning the character's function in the story. When you click on the popup, a sub-menu appears with the following choices:

Main Opponent, Opponent, Ally, Fake Ally Opponent, Fake Opponent Ally, and Sub-Plot Character.

All characters in a story can be defined as either friend or enemy of your hero, or some combination of friend and enemy. Thus, the character might be an Opponent, an Ally, a Fake Ally Opponent (appearing to be an ally but really an opponent), a Fake Opponent Ally (appearing to be an opponent but really an ally), or a subplot character, (someone facing the same problem as the hero).

Archetype

Archetypes are fundamental psychological patterns within a person and they are roles a person may play in society, essential ways of interacting with others.

Choose from a list of the major archetypes, but only if one applies to that particular character.

Three Weaknesses

Write down the fundamental flaws of each character.

Character Change/Arc

Determine whether the character experiences any character change. Write down the self-revelation in the right hand box. Then list the need in the left.

Psychological Need and Moral Need

List what the character must learn to have a better life. Try to give the character both a psychological and moral need.

Desire

Clarify the character's desire line. Is it a single, specific goal that extends throughout the story? When does the audience know whether the character has accomplished the goal or not?

Values

Write down the beliefs the character challenges and changes over the course of your story.

Power, Status or Ability

Explain the level of power and status the character has attained, along with his or her unique abilities.

Moral Argument

Describe how each character justifies his or her actions. Make sure each character takes a different approach to the hero's central moral problem.

Profile

The Character Profile is a scrolling window where you can write notes on a particular character.

To use Character Profile, click on a particular character in the list, or on a blank line for a new character, and then click in the Profile box.

Character Web

Perhaps the most important step in fleshing out your characters is to compare all characters to the hero. This allows you to make all your characters as different from the hero and from each other as possible. It also prompts you to define the other characters in your story with as much depth as you define your hero.

Character Web places your characters side-by-side. Simply enter the attributes of each character and compare them.

Make sure there is a clear difference between the two characters you are comparing. But also detail how each character has an important effect on your hero.

Click on the character popup to choose a new character to flesh out. Take time to explore at least five or six of your characters with this kind of depth.

Click on the 4-Point icon at the top of the screen to compare four characters in the Character Web 4-Point Screen.

The screenshot displays the 'Character: Web' interface for a '2-Point STAR WARS' comparison. The interface is divided into two main columns for 'CHARACTER: Luke Skywalker' and 'CHARACTER: Lord Darth Vader'. Each column contains several sections for defining the character's traits and needs.

CHARACTER: Luke Skywalker	CHARACTER: Lord Darth Vader
ROLE Hero	ROLE Main Opponent
ARCHETYPE [Empty]	ARCHETYPE Magician/Shaman
THREE WEAKNESSES Paralyzed, unaware of his feelings and his destiny, impulsive.	THREE WEAKNESSES Was too weak to resist the "Dark Side."
PSYCHOLOGICAL NEED To become a hero by learning the ways of The Force, saving the Princess, and destroying the forces of tyranny.	PSYCHOLOGICAL NEED Discover the weakness in himself that made him succumb to the "Dark Side."
MORAL NEED None - he is a good person battling the forces of evil.	MORAL NEED Vader is clearly evil, which is not uncommon in myth stories. The writer does try to give Vader human details by making him Luke's father, a Jedi Knight and a believer in the religion of the Force.
DESIRE To save the Princess.	DESIRE To destroy the rebels.
VALUES Positive: the Republic, the Force, Ben, his friends and family. Negative: too much self-control.	VALUES Absolute power, the Empire, evil.
POWER, STATUS OR ABILITY Rarely a man working on his uncle's farm	POWER, STATUS OR ABILITY Vader is a man of great power in the Empire and is a superb warrior.

Chapter 7

Plot/Genre

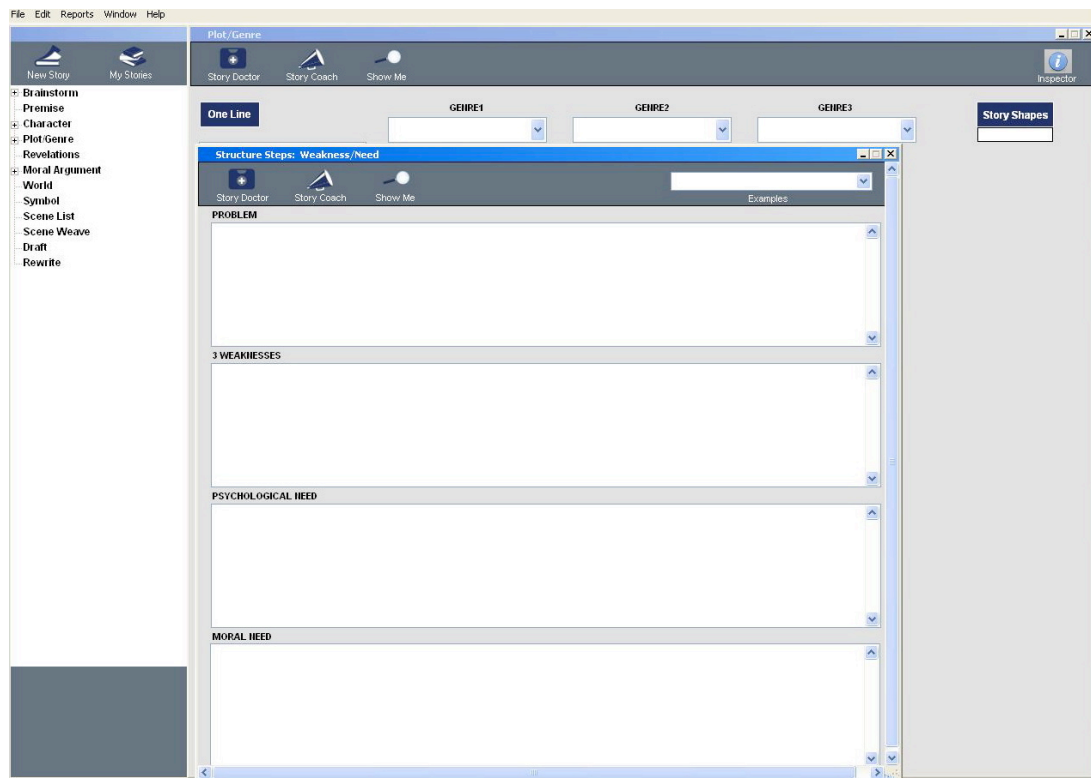
Plot is what happens in the story. The order and uniqueness of what happens may be the most important element of a popular script.

Coming up with a unique order is the problem. The trick is to go under the surface to focus on how the hero and main opponent attack each other while going after the goal.

You create plot primarily through the story structure steps and genres. If you click on 7 Structure Steps or 22 Structure Steps in the left navigation tree, you will see screens that list both the 7 steps and the 22 steps.

7 Structure Steps

The 7 Structure Steps are the basic structure steps in any good plot. By clicking any of the 7 Structure Steps along the left side of the screen, you will open up edit boxes that prompt you to provide information for your story. Move the cursor inside one of the boxes and begin writing.



22 Structure Steps™

A more detailed map of your plot is found in the 22 Structure Steps™ (listed along with three added revelations). The 22 Steps™ shows you how to choreograph a “plot dance” between your hero and opponent that is both inevitable and surprising.

The 22 Steps™ is extremely useful because it gives you the complete set of details of the body of your story. Keep in mind this is not a formula for a successful story. Rather, it is, as the name implies, the grammar of drama in detail, the steps of dramatic flow by which a story builds properly.

The screenshot shows the 'Plot/Genre' window of the 22 Structure Steps™ software. At the top, there is a blue header bar with the text 'Plot/Genre'. Below this, there is a dark grey bar with three icons: a blue square with a white plus sign labeled 'Story Doctor', a white triangle with a blue outline labeled 'Story Coach', and a white circle with a blue outline labeled 'Show Me'. Below the dark grey bar, there is a light grey area with a 'One Line' button on the left. To the right of the 'One Line' button, there are two dropdown menus labeled 'GENRE1' and 'GENRE2'. Below the 'One Line' button, there is a list of 22 steps and 3 added revelations, each with a small blue arrow icon to its right. The list items are: Self-Rev/Need Desire, Ghost & Story World, WEAKNESS/NEED, Inciting Event, DESIRE, Ally(ies), OPPONENT-MYSTERY, Fake Ally Opponent, 1st Revelation, PLAN, Opponent's Plan, Drive, Added Revelation 1, Attack By Ally, Apparent Defeat, 2nd Revelation, Added Revelation 2, Audience Revelation, 3rd Revelation, Added Revelation 3, Gate/Gauntlet/Visit Death, BATTLE, SELF-REVELATION, Moral Decision, and NEW EQUILIBRIUM.

Added Revelations

If your story is one in which your hero has more than three major revelations, click on any of the Added Revelations buttons.

22 Steps Genre Story Beats

Click on one of the Genre popups and choose a genre for your story. The Story Beats of your genre will be listed alongside the 22 Steps of every great story.

You may list the story beats for up to three genres per story. If you've chosen three genres, the story beats for each form will be listed.



Click on one of the Story Beats. Enter text in the box if appropriate. If you need help, click in the Examples box. You'll see a list of the four film examples for your genre. Choose one and study how others handled your particular story problem.

Notice that each Genre Story Beat is aligned with the appropriate 22 Step. This way you can weave your special story beats seamlessly into an overall story structure that is dramatically powerful.

Note: You must have the separate Genre Add-on package for that genre's story beats to be active.

Genre Map Buttons

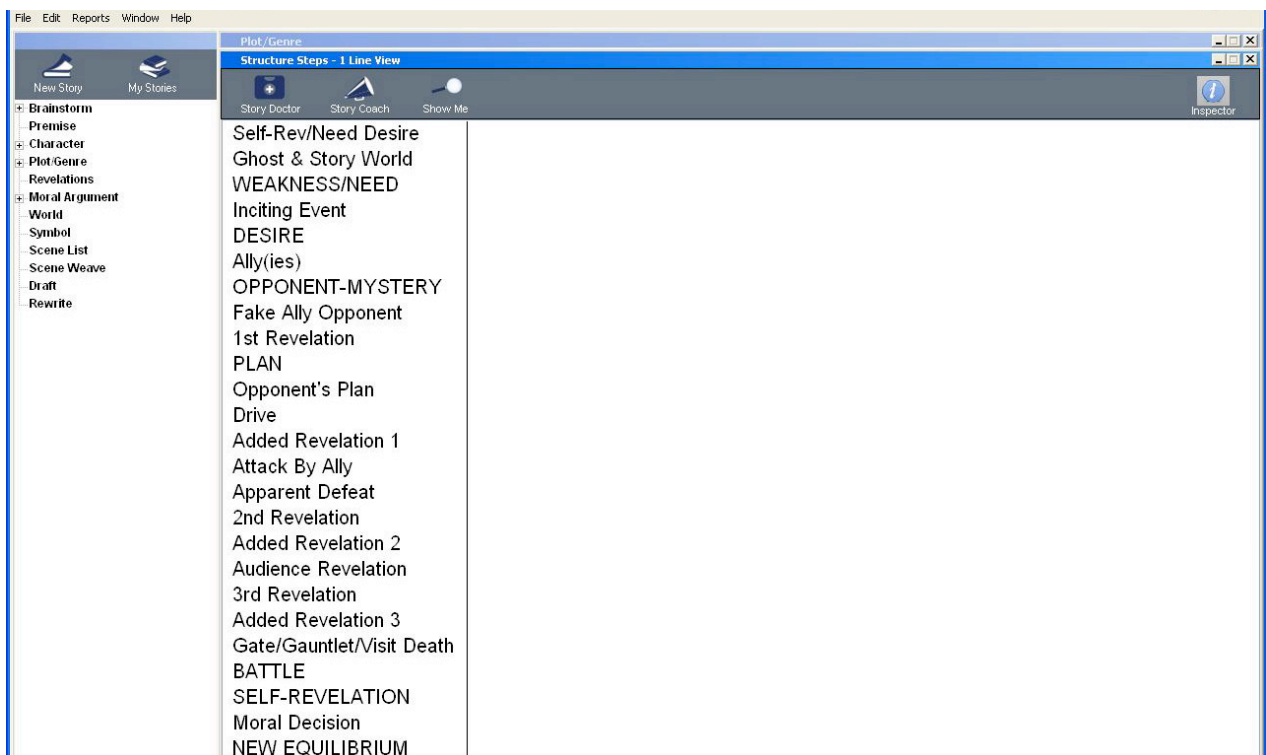
The Genre Map titles listed at the bottom of the Plot/Genres screen open a number of "Maps," or screens, that you fill in with the material for your story. These Maps are specially designed to help you flesh out a story in your particular genre.

Choose the Maps in whatever order you like. Fill in the screens wherever you think it is appropriate for your story. Don't think you have to fill in every box. You'll find that these Maps will give your story the precise detailing it needs to stand above the crowd of other stories of its kind.



1 Line

To see what you have written for the 22 Steps in a single list, click on 1 Line. You may also enter the 22 Steps edit boxes by clicking any item from the list.



Story Shapes

Stories often take the form of natural shapes in nature. Click on the Story Shapes button in the upper right corner of the Plot/Genre screen, or in the left navigation tree, to see if one of these shapes is right for your plot.

Genres

Genre is a particular kind of story structure. One of the first questions any writer must ask before writing a story is: What is the best genre for this story?

To determine the genres that are best for your story idea, click on the word Genres in the left navigation tree.

The Genre screen lists a number of elements for the following genres:

Action, Comedy, Crime, Detective, Fantasy, Horror, Love, Masterpiece, Memoir-True Story, Myth, Science Fiction, Thriller, Sit-Com, and TV Drama.

File Edit Reports Window Help

New Story My Stories

Story Doctor Story Coach Show Me Inspector

Brainstorm
Premise
Character
Plot/Genre
7 Structure Steps
22 Structure Steps
Story Shapes
Genres
Revelations
Moral Argument
World
Symbol
Scene List
Scene Weave
Draft
Rewrite

Genre

HERO'S ROLE

GENRE 1 ACTION - Fighter

GENRE 2 CRIME - Enforcer or Criminal

GENRE 3 THRILLER - Endangered investigator

HERO'S DESIRE

GENRE 1 ACTION - To engage in combat

GENRE 2

GENRE 3

SOCIAL STAGE

GENRE 1

GENRE 2

GENRE 3

OPPONENT

GENRE 1

GENRE 2

GENRE 3

KEY QUESTION

GENRE 1

GENRE 2

GENRE 3

BASIC STRATEGY

GENRE 1

GENRE 2

GENRE 3

EMPHASIZED STRUCTURE STEPS

GENRE 1

GENRE 2

GENRE 3

RECIPE FOR SUCCESS

GENRE 1

GENRE 2

GENRE 3

GENRE 1 GENRE 2 GENRE 3

Based on your choices, it is suggested that you use the following genres: ACTION CRIME THRILLER

Click on any of the popups and match your story element with the appropriate genre.

After you have made your choices for each of the genre elements, the best three genres for your story idea are listed at the bottom of the screen.

Close the Genres screen and return to the Plot/Genres screen.

Chapter 8

Revelations

The key to plot is the way you surprise the audience. The more surprises you have, the better the plot. The problem comes in sequencing these surprises, or revelations, in the most dramatic order.

Generally, you track the revelations through the hero. The strategy is this: since the audience identifies with the hero, they will feel each piece of information more deeply if the reveals are made to the hero.

Also, the reveals help drive the action forward and eventually lead your hero directly to his/her goal.

The Revelations screen shows you the order of key information as it becomes known by the hero and/or by the audience.

The screenshot displays the 'Revelations' screen in a software application. The interface includes a menu bar (File, Edit, Reports, Window, Help) and a toolbar with icons for 'New Story', 'My Stories', 'Story Doctor', 'Story Coach', and 'Show Me'. A search bar at the top right contains the text 'Home Alone'. On the left, a sidebar lists various story development tools: Brainstorm, Premise, Character, Plot/Genre, Revelations (selected), Moral Argument, World, Symbol, Scene List, Scene Weave, Draft, and Rewrite. The main workspace is titled 'Revelations HOME ALONE' and contains a list of revelations for the movie 'Home Alone'. Each revelation entry includes a title, a description, and three sub-sections: DECISION, CHANGED DESIRE, and CHANGED MOTIVE. The revelations are organized into three main sections: FIRST REVELATION, ADDED REVELATION 1, and SECOND REVELATION. Each section contains a list of key events and the hero's response.

Revelation	Description	DECISION	CHANGED DESIRE	CHANGED MOTIVE
FIRST REVELATION	Kevin believes that he made his family disappear.	Kevin decides to enjoy himself and do everything inside the house that he was never allowed to do.	Kevin wants to enjoy his freedom.	Kevin feels no remorse over the loss of his family and decides to enjoy life to the fullest.
ADDED REVELATION 1	Kevin sees the shadows of the two burglars and realizes that they are trying to break into his house.	Kevin turns on the basement light.	Kevin wants to escape from the dangerous clutches of the burglars.	Kevin fears for his life if the burglars succeed in entering his home.
SECOND REVELATION	Kevin recognizes Harry's gold tooth and realizes that this dangerous man was dressed up as a cop and stood inside his house.	Kevin runs away from Harry and hides in the church nativity scene.	Kevin wants to avoid Harry because he is a dangerous liar.	Kevin fears for his life and runs and hides from the dangerous men.
				No change.

You can fill in up to seven revelations.

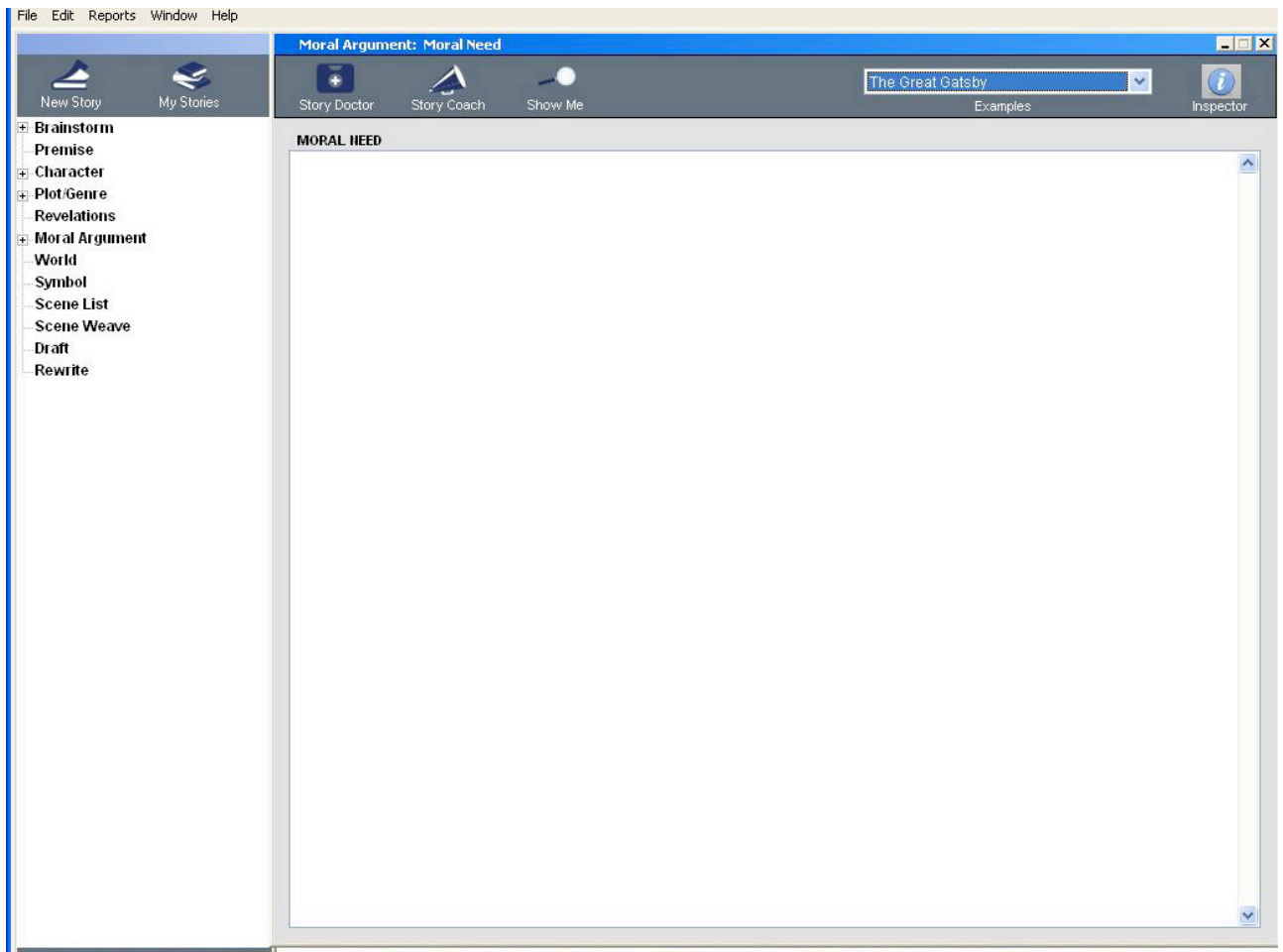
The information contained within Revelations is directly connected to the first, second, third revelations, first, second and third added revelations and audience revelations within the Plot/Genres screen.

Chapter 9

Moral Argument

The moral struggle, also known as the moral line, is the true spine of a great script. Sometimes referred to as “character development,” it represents the moral change the hero undergoes from the beginning to the end of the story.

You track the moral line of the character through the Moral Argument. This is an argument of action in which the hero takes a number of immoral actions to get what he/she wants, and then (usually) learns the right way of acting at the end.



The Moral Argument text boxes help you sequence the character's development by showing you only those steps of the 22 Structure Steps™ in which the hero is taking a moral or immoral action.

Completing this section is essential because moral jeopardy – whether the hero will do the right thing – is the most important jeopardy in any story. Indeed, this is the deepest message you, as the writer, are conveying to your reader or viewer.

Click on the plus sign to the left of Moral Argument in the navigation tree. You will notice a number of items listed. Click on one to open up edit boxes in which you can type your material.

Chapter 8

World

The world of your story is everything that surrounds your hero. The world should be an expression of who your main character is.

From the navigation tree on the left of the screen, click on World.

The screenshot shows a software interface for story development. On the left is a navigation tree with categories: Brainstorm, Premise, Character, Plot/Genre, Revelations, Moral Argument, World (selected), Symbol, Scene List, Scene Weave, Draft, and Rewrite. The main workspace is titled 'World THE GODFATHER' and contains several sections for defining the story world:

- STORY WORLD LINE:** The dark rooms of the Mafia and death
- VALUE OPPOSITIONS:** Michael: the family, his girlfriend, the law, a new career; The Godfather: total power, loyalty, family, money
- LAND, PEOPLE AND TECHNOLOGY:** The Corleones live in the city world, with its many divisions of wealth, power and ethnicity. Within that world they have created a sub-world of concentrated power.
- NATURAL SETTINGS:**
- MAN-MADE SPACES:** Corleone compound, Hollywood mansion, hospital, restaurant, bar, farm, garden
- BIG OR SMALL:**
- TECHNOLOGY CHANGE:**
- SEASONS:**
- VISUAL 7 STEPS: SUB-WORLDS:**
- WEAKNESS/NEED:** Michael's need is the compound
- OVERALL ARENA:** The story takes place primarily in and around New York City, with forays into Hollywood and Sicily.
- VISUAL OPPOSITIONS:**
- SYSTEM(S):** The Corleone family is part of the Mafia crime system, whereby the family is organized as a military unit and conducts business through illegal means, including murder.
- WEATHER:**
- MINIATURES:**
- PASSAGEWAYS:**
- HERO'S CHANGE/WORLD'S CHANGE:** Michael has risen in power but fallen morally. He has become head of the Mafia family but the Mafia has sucked him into its web.
- RITUAL/HOLIDAY:** Christmas

Each of the boxes defines a different aspect of the story world. Fill in all the boxes on this screen to get a detailed understanding of the world in which your hero lives.

Story world line: a single visual idea that expresses the line of the story.

Overall arena: a single, unified place surrounded by some kind of wall.

Value oppositions: the beliefs of the main characters, set in conflict.

Visual oppositions: visual elements of the story that contrast. These should be based on the value oppositions.

Land, people, and technology: every story expresses a unique combination between the land (natural settings), the people (the man-made spaces), and the technology (the tools).

Systems: the rules and hierarchy of power, along with your hero's place in that hierarchy, if your hero lives or works within a system.

Natural settings: natural places in the story - such as mountains, rivers, and deserts - that express your story line, characters, and theme.

Weather: conditions - like rain, snow and fog - that provide a powerful physical representation of the inner experience of the character, or evoke strong feelings in the audience.

Man-made spaces: the physical structures in the story where people live and work.

Miniatures: a society shrunk down, so that the world, or some aspect of the world, can be seen as a whole.

Big or small: changing the size of a character to highlight the relationship between character and story world.

Passageways: places that connect two very different sub-worlds.

Technology change: a major shift in the tools the characters use.

Hero's change/World's change: the main character's development, or arc, over the course of the entire story. The story world may also change, due to the actions of the hero.

Seasons: natural story time in which events of the story match or contrast with one or more of the four seasons.

Ritual/holiday: the use of rituals, and the holidays that mark them, can add meaning, pace the story, and show its development.

Visual sub-worlds: tracking the visual development of the story world by placing some of the major structure steps - like weakness/need, desire and opponent - within a unique sub-world.

Chapter 9

Symbol

A symbol is a word or object that stands for something else – person, place, action or thing – and is repeated many times over the course of the story.

Try to create not one but a web of symbols that all connect to one another. You create a symbol web by attaching symbols to any or all of these elements: the entire story, the structure, characters, theme, story world, actions, objects, and dialogue.

The screenshot shows a software window titled 'Symbol' with a menu bar (File, Edit, Reports, Window, Help) and a toolbar with icons for 'New Story', 'My Stories', 'Story Doctor', 'Story Coach', and 'Show Me'. A sidebar on the left contains a tree view with the following items: Brainstorm, Premise, Character, Plot/Genre, Revelations, Moral Argument, World, Symbol, Scene List, Scene Weave, Draft, and Rewrite. The main workspace is divided into several sections: 'STORY SYMBOL' (a large text area), 'SYMBOLIC THEME' (a text area), 'SYMBOLIC CHARACTERS' (a text area), 'SYMBOLIC CHARACTER CHANGE' (a text area), 'SYMBOLIC WORLD' (a text area), 'SYMBOLIC ACTIONS' (a text area), 'SYMBOLIC OBJECTS' (a text area), and 'SYMBOL DEVELOPMENT' (a text area). At the bottom, there are three 'TAG LINE' sections, each with a text area and a small icon on the right.

You may want to repeat a symbol many times, or use it in its various shades of meaning to juxtapose ideas.

Caution: make sure that you do not use key words in a way that brings too much attention to them. It will be obvious that you are trying to make a thematic point.

Tag Line

A tag line is a single line of dialogue that you repeat many times over the course of the story. Every time you use it, it gains new meaning until it becomes a kind of signature line of the story.

Click in one of the Tag Line boxes to write a tag line for you story.

Chapter 10

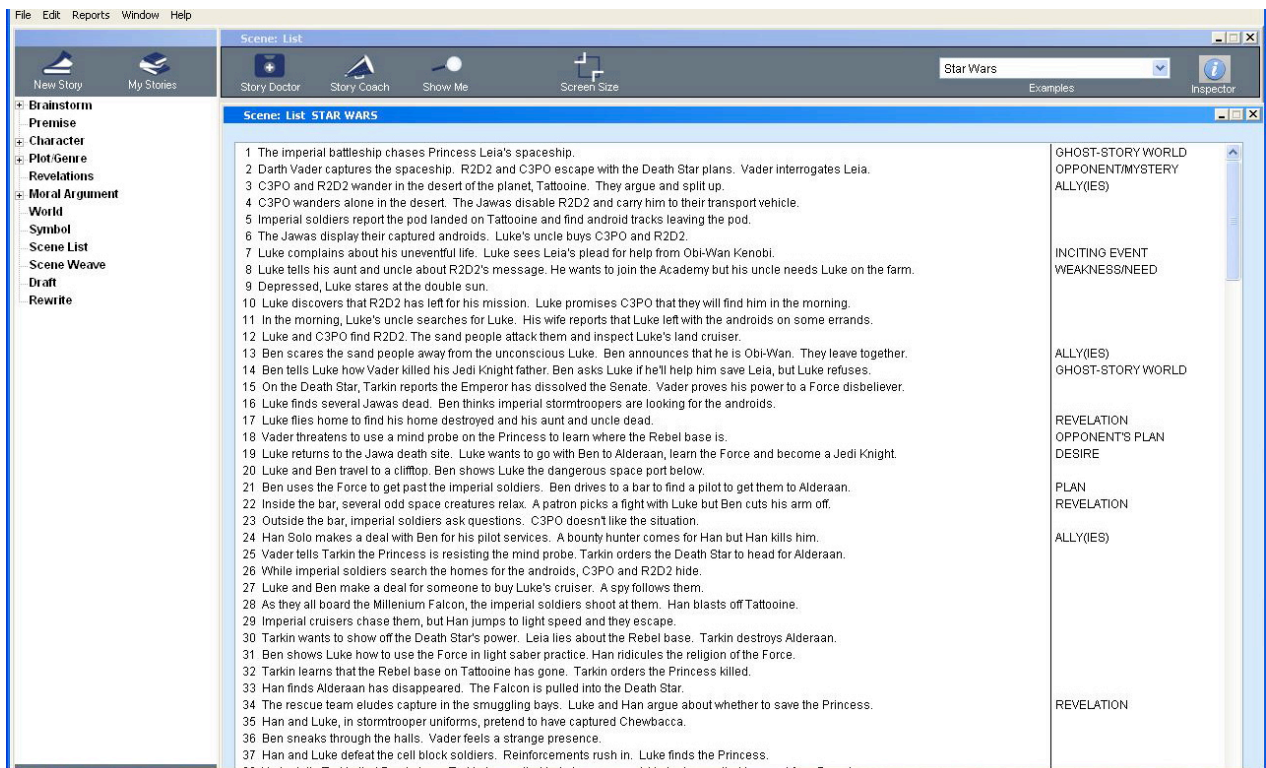
Scene List

A script is a series of scenes. A scene is generally one event in one time and place.

Before you write the scenes of your script, you need to sequence the scenes in the proper order. This way each of the scenes links together to form a dramatic flow.

The Scene List screen is arranged so you can see 33 at one time. Check the scene list to make sure your story is building properly.

Click on one of the blank lines. The Draft screen will appear. In the Scene Heading edit box in the upper left corner of the screen, type in a one or two line description of what happens in the scene.



Structure Step and Genre Beat Tags

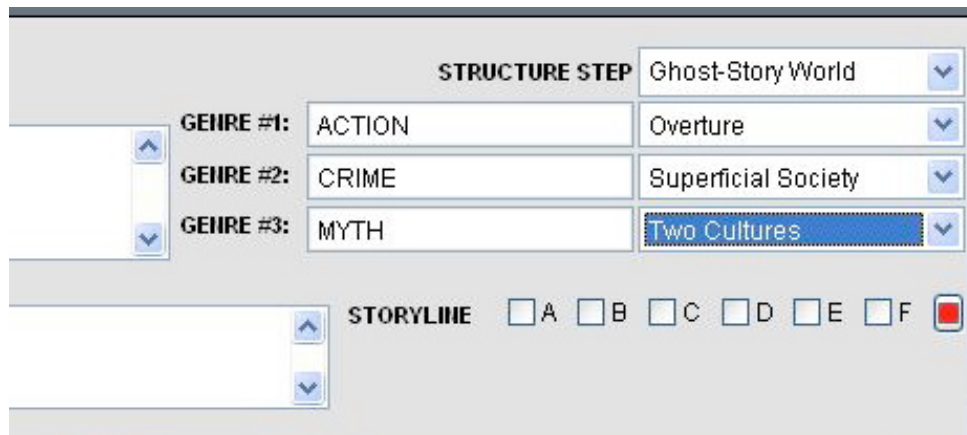
You can tag any scene with one of the 22 structure steps, as well as a genre beat from up to three genres. This allows you to see how well your scenes build under the surface along with how the key genre events are best sequenced in the story.

To tag a scene with a structure step or genre beat, click on the scene description line.

The Draft screen will appear. In the upper right corner, click on the Structure Step box. A list of all 22 steps will appear. Choose one.

Click on one of the three genres listed and choose the appropriate beat for that scene. If the genre popups are empty you must go to the Plot/Genre screen and choose which genres apply to your story.

Click on the close box and return to the Scene List screen.



The screenshot shows a software interface for tagging a scene. It features a 'STRUCTURE STEP' dropdown menu with 'Ghost-Story World' selected. Below this are three genre selection fields: 'GENRE #1: ACTION', 'GENRE #2: CRIME', and 'GENRE #3: MYTH'. To the right of these are three more dropdown menus for beats: 'Overture', 'Superficial Society', and 'Two Cultures' (which is highlighted). At the bottom, there is a 'STORYLINE' section with checkboxes for A, B, C, D, E, and F, and a red square button.

Moving a Scene

If you want to move a scene, click on the mover button to the left of the scene description and drag it to a new location.

Adding a Scene

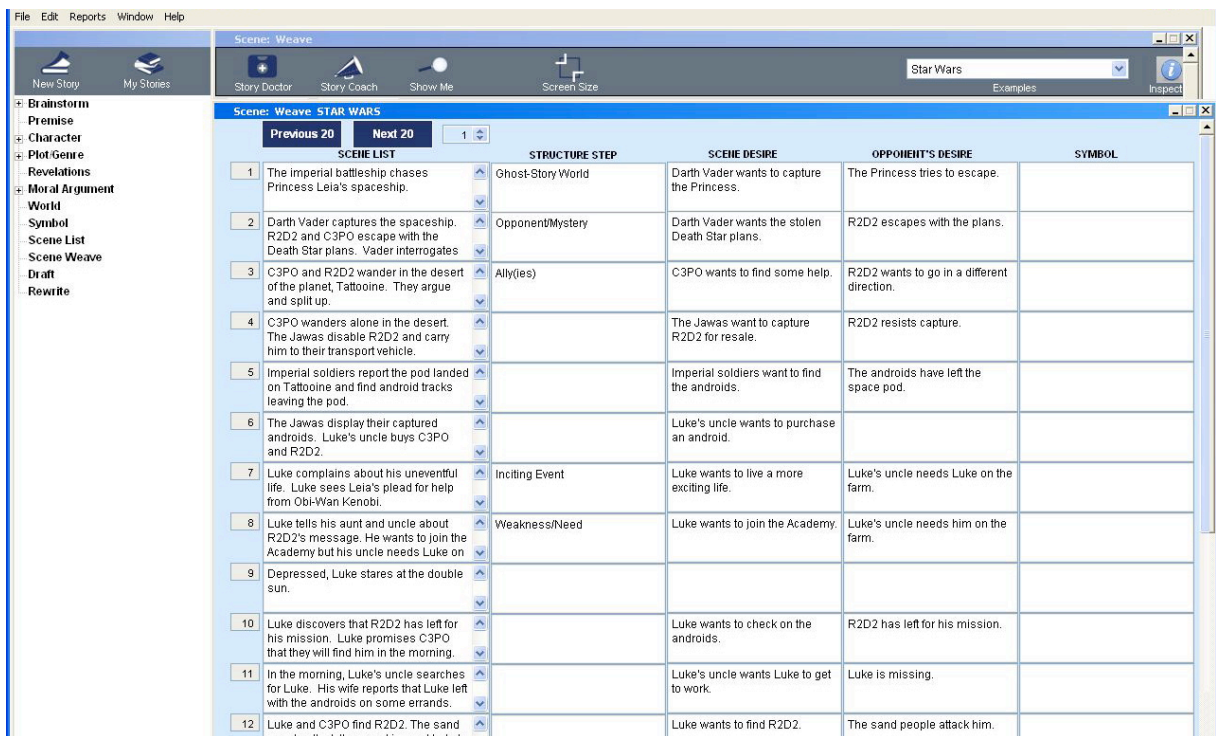
Drag a blank scene to the new location.

Chapter 11

Scene Weave

Scene Weave is designed to show you your story as a series of threads. You can enter text in the scene descriptions, but not in the other columns.

Click on one of the popups and choose the story thread you wish to study.



The screenshot shows the Scene Weave software interface. On the left is a sidebar with a tree view containing: Brainstorm, Premise, Character, Plot Genre, Revelations, Moral Argument, World, Symbol, Scene List, Scene Weave, Draft, and Rewrite. The main window is titled 'Scene: Weave STAR WARS'. It features a 'Previous 20' and 'Next 20' button set, and a '1' button. Below this is a table with the following columns: SCENE LIST, STRUCTURE STEP, SCENE DESIRE, OPPONENT'S DESIRE, and SYMBOL. The table contains 12 rows of data, each representing a scene from Star Wars.

SCENE LIST	STRUCTURE STEP	SCENE DESIRE	OPPONENT'S DESIRE	SYMBOL
1 The Imperial battleship chases Princess Leia's spaceship.	Ghost-Story World	Darth Vader wants to capture the Princess.	The Princess tries to escape.	
2 Darth Vader captures the spaceship. R2D2 and C3PO escape with the Death Star plans. Vader interrogates	Opponent/Mystery	Darth Vader wants the stolen Death Star plans.	R2D2 escapes with the plans.	
3 C3PO and R2D2 wander in the desert of the planet, Tatooine. They argue and split up.	Ally(ies)	C3PO wants to find some help.	R2D2 wants to go in a different direction.	
4 C3PO wanders alone in the desert. The Jawas disable R2D2 and carry him to their transport vehicle.		The Jawas want to capture R2D2 for resale.	R2D2 resists capture.	
5 Imperial soldiers report the pod landed on Tatooine and find android tracks leaving the pod.		Imperial soldiers want to find the androids.	The androids have left the space pod.	
6 The Jawas display their captured androids. Luke's uncle buys C3PO and R2D2.		Luke's uncle wants to purchase an android.		
7 Luke complains about his unevenful life. Luke sees Leia's plead for help from Obi-Wan Kenobi.	Inciting Event	Luke wants to live a more exciting life.	Luke's uncle needs Luke on the farm.	
8 Luke tells his aunt and uncle about R2D2's message. He wants to join the Academy but his uncle needs Luke on	Weakness/Need	Luke wants to join the Academy.	Luke's uncle needs him on the farm.	
9 Depressed, Luke stares at the double sun.				
10 Luke discovers that R2D2 has left for his mission. Luke promises C3PO that they will find him in the morning.		Luke wants to check on the androids.	R2D2 has left for his mission.	
11 In the morning, Luke's uncle searches for Luke. His wife reports that Luke left with the androids on some errands.		Luke's uncle wants Luke to get to work.	Luke is missing.	
12 Luke and C3PO find R2D2. The sand		Luke wants to find R2D2.	The sand people attack him.	

Scene List gives a short description of the scene.

Storyline A-F lets you break the overall story into sub-stories.

Structure Step lets you see how the deep structure of the story develops.

Genre 1-3 Story Beats: Tag any scene that includes a story beat of one of the genres you are using to tell the story.

Position on Arc: tells you where the scene is positioned on your hero's character arc, and how the scene takes the hero to the next step on his/her line of development.

Character's Desire and Opponent's Desire let you focus on the spine of your story driving the middle of the script.

Look for an intense punch and counterpunch between hero and opponent as each competes for the same goal.

Conflict: concerns what the characters are fighting about in the scene.

Twist/Revelation: indicates whether there is a twist, surprise, or reveal in the scene.

Symbol shows you where symbols or key words appear and build as the story progresses.

Changing Text in Weave

Click on the Draft button on the left navigation tree and go to the appropriate scene. Change the text in one of the boxes or make your choice of Structure, Storyline or Genre Beats.

Chapter 12

Draft

A good scene not only has a strong structure of its own, it supports the structure of the larger story.

Therefore, how you write each scene should be guided by the overall story as well as by the needs of that scene.

Click in any of the Draft boxes. Use these elements to help you shape the scene.

Scene Elements

Scene Heading: Describe what happens in the scene in one sentence.

Scene Synopsis: Describe in more detail what will happen in the scene.

22 Step Tags: Tag any scene that includes one of the 22 structure steps.

Genre #1, #2, #3 Story Beats: Tag any scene that includes a story beat of one of the genres you are using to tell the story.

The screenshot shows a software interface with the following elements:

- STRUCTURE STEP**: A dropdown menu currently showing "Ghost-Story World".
- GENRE #1**: A dropdown menu showing "ACTION".
- GENRE #2**: A dropdown menu showing "CRIME".
- GENRE #3**: A dropdown menu showing "MYTH".
- STORYLINE**: A row of checkboxes labeled A, B, C, D, E, and F. A red square icon is located to the right of the F checkbox.

Storyline A, B, C, D, E, F: If your story has more than one plotline or subsection, label each scene with the appropriate plotline.

Character Change/Arc: Before writing any scene, state your hero's character change in one line.

Scene's Position on the Character Arc: Where is the scene positioned on your hero's character arc, and how does the scene take the hero to the next step on his/her line of development?

Writer's Strategy for the Scene: What strategy will you use to do so?

Character's Desire in the Scene: Whose desire will drive the scene? Remember, this is not necessarily the hero of the story.

Desire Endpoint: What is the endpoint of the character's goal in this scene?

Opponent: Often there is also someone who opposes the desire (within the scene, not the story). These characters then have a point over which they come in conflict.

Plan: The character with the desire now comes up with a plan to reach the goal. The character's plan may be a direct one; that is, he/she states the goal directly. Or it may be an indirect plan; he/she pretends to want one thing while actually wanting something else. Remember, the plan refers to

how the character will try to reach a goal within the scene, not in the overall story.

Moral Argument: Moral refers to dialogue about right and wrong action. When two or more characters come into conflict, their disagreement may not be simply about strategy or values. It may be about the moral worth of the action.

In this type of dialogue, a character proposes or takes a course of action. Another character opposes that action on the grounds that the action has hurt or will hurt someone else. The scene continues as each character attacks and defends, giving reasons to support their positions.

Key Words, Symbols & Tag Lines: These are objects, images, values, ideas or lines of dialogue (tag lines) that are central to the theme of your story and are repeated in dialogue far more often than normal.

Write Scene

Write your scene by clicking into the box at the bottom of the screen. You will see a list with the names of your main characters listed on the left side of the screen.

Screenplay Formatting

If you are writing a script or a teleplay, you must use a unique format. Although Blockbuster is not a script-formatting program, it does give you some basic script formatting options so you can create your scenes quickly within a script format while your ideas are fresh.

Character Names/Dialogue

Clicking on the character's name on the list will automatically type the character's name and move the cursor to the proper dialogue margin on the left.

Note: The program will not keep more than one line of dialogue in the proper dialogue margin.

However, when you export your draft to a script-formatting program, the formatter will automatically be able to place all your dialogue within the proper dialogue margin. Dedicated script formatting programs can also

handle some of the other formatting details required of a professional script.

The screenshot displays a software interface for script formatting with several sections:

- CONFLICT**: A text field at the top left.
- TWIST/REVELATION**: A text field at the top right.
- MORAL ARGUMENT**: A text field on the middle left.
- VS.**: A small text label between two text fields.
- KEY WORDS, SYMBOLS & TAG LINES**: A text field on the middle right.
- WRITE SCENE**: A large section at the bottom containing:
 - A character list on the left with labels F2 through F12 and names: hero, Jeff, Katie, Mario, Anthony, Sam, and five empty slots.
 - A large text area on the right with the name "JEFF" and a cursor.
- SCENE #**: A small box at the bottom left containing the number "1", with up and down arrow buttons.

Exporting Your Script or Play to Other Formatting Programs

If you need professional script formatting, you can export your script to another word processor by choosing the Reports button under the Reports submenu of the File pulldown menu and clicking on Scene Text (Export ASCII file).

You will see a message that says, “Your script has successfully been exported to an ASCII file named <your story title>.TXT.

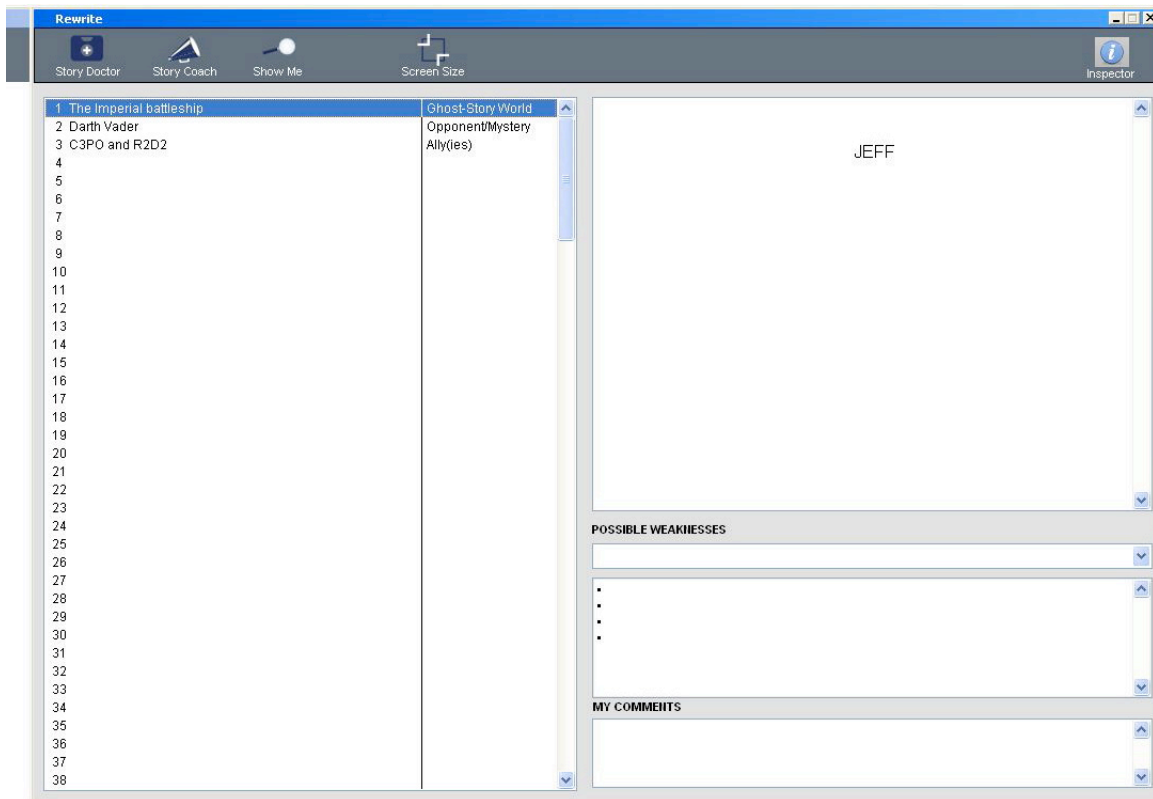
Then open this file in whatever program you want to use for formatting.

Chapter 13

Rewrite

Great stories aren't written, they're rewritten. No matter how much preparation you do in structure and character, your first draft is only the beginning. You must rewrite your story many times to make it good enough for publication or production.

Rewriting is always difficult because you must objectively evaluate your own work.



To rewrite your story, first look at the scene list to the left of the screen. See how the story develops not only according to what happens, but also according to the development of the 22 structure steps that underlie many of the scenes.

To rewrite individual scenes, click on a scene in the scene list on the left side of the screen. The entire scene text will appear in the upper right hand box.

Possible Weaknesses

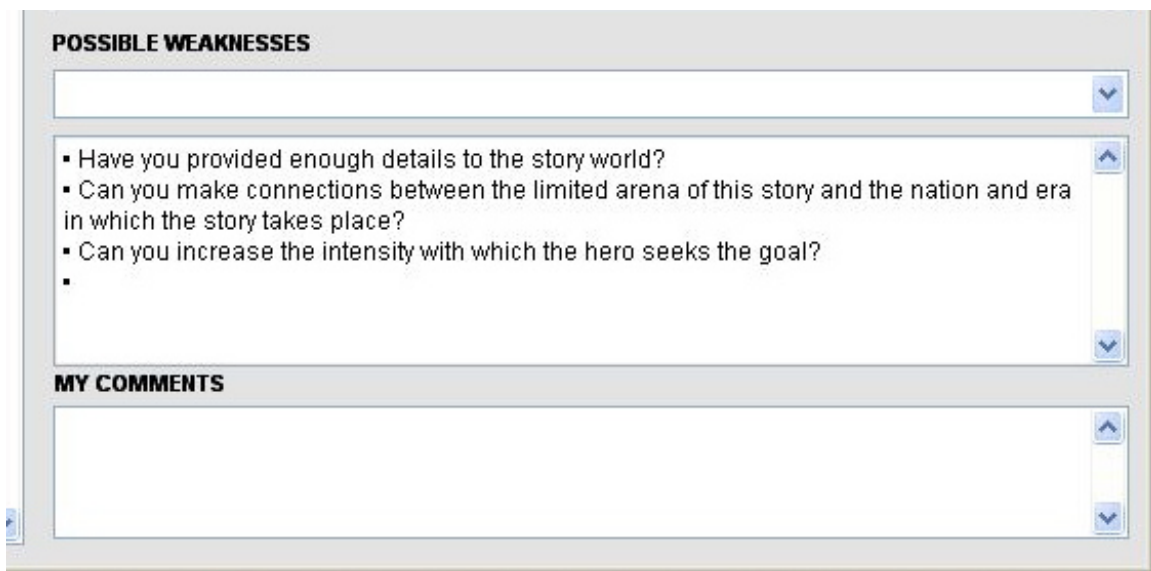
Click on the Possible Weaknesses box just below the scene. You will see a list of key structural questions that can help you spot what is missing in the scene and story.

Click on a question and it will appear in the Possible Weaknesses box.

My Comments

When rewriting your story, you may wish to make notes about how to fix or improve a particular scene.

Click in the My Comments box and type your notes for that scene.



The screenshot shows a software interface with two main sections. The top section is titled "POSSIBLE WEAKNESSES" and contains a list of four bulleted questions: "Have you provided enough details to the story world?", "Can you make connections between the limited arena of this story and the nation and era in which the story takes place?", "Can you increase the intensity with which the hero seeks the goal?", and a fourth empty bullet point. The bottom section is titled "MY COMMENTS" and contains a large, empty text area for writing notes. Both sections have a small blue arrow icon in the top right corner of their respective boxes.

Chapter 14

File

The File menu contains Save As, Delete Story, Import ASCII Script, Print Setup, Print Screen. It also lists the 4 most recent stories you have opened.

Save As

Save As lets you give the story you are currently working on a new title. This is useful if you wish to have different versions of the same story or if you come up with a title you like better.

From File, choose Save As. You will see a box where you must type in a new title. You must also choose where you want your story saved:

Hard Disk

External Drive

Make your choice and you will be returned to the main screen of the program.

Delete Story

Delete Story lets you remove a story title from your story list. It also deletes the story file from your Blockbuster directory.

Under File choose Delete Story. A box will appear listing all of your stories. Click on the story you wish to delete. A box will appear asking you if you are sure you want to delete this story. Choose Delete and the story will be deleted.

Key point: You cannot delete the story you are currently working on. If you choose that title, a warning will appear telling you that you cannot delete this story. To delete the story you are currently writing, you must first go to the My Stories icon above the Navigation Tree and load a different story.

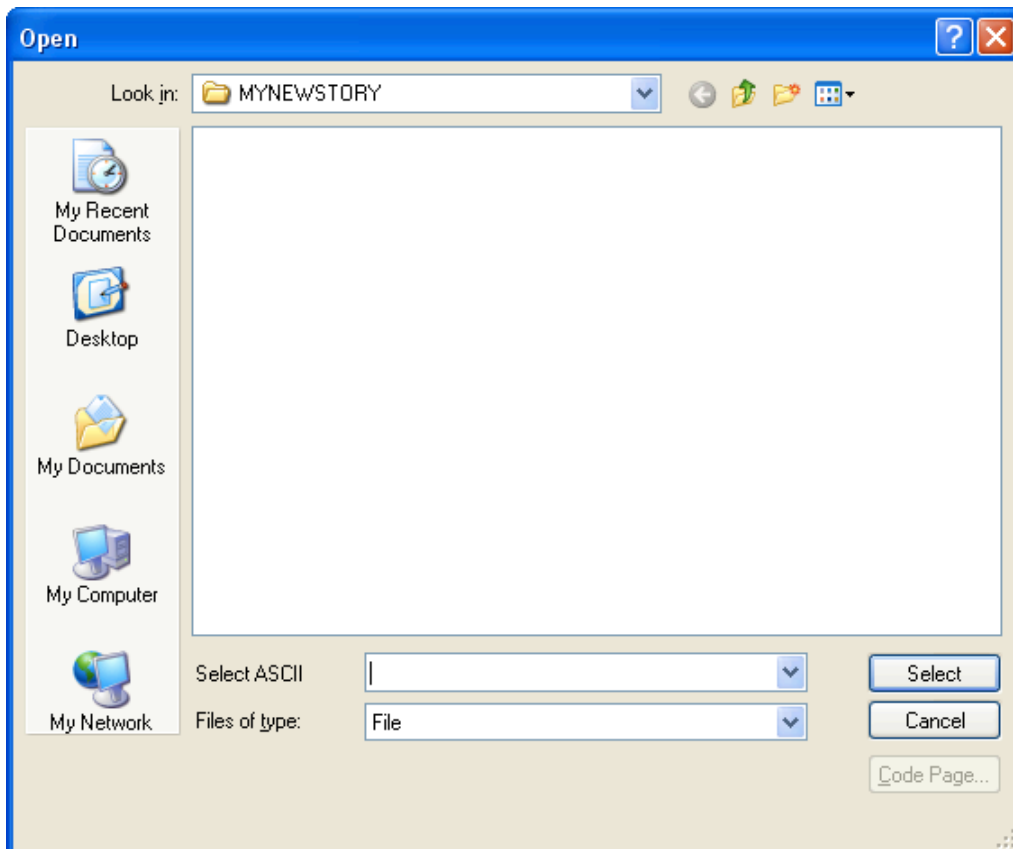
Importing a Script

Import ASCII Script

Blockbuster uses the convention of INT and EXT as designators of scene breaks. If your script does not contain INT or EXT designators, all material will import into Scene #1.

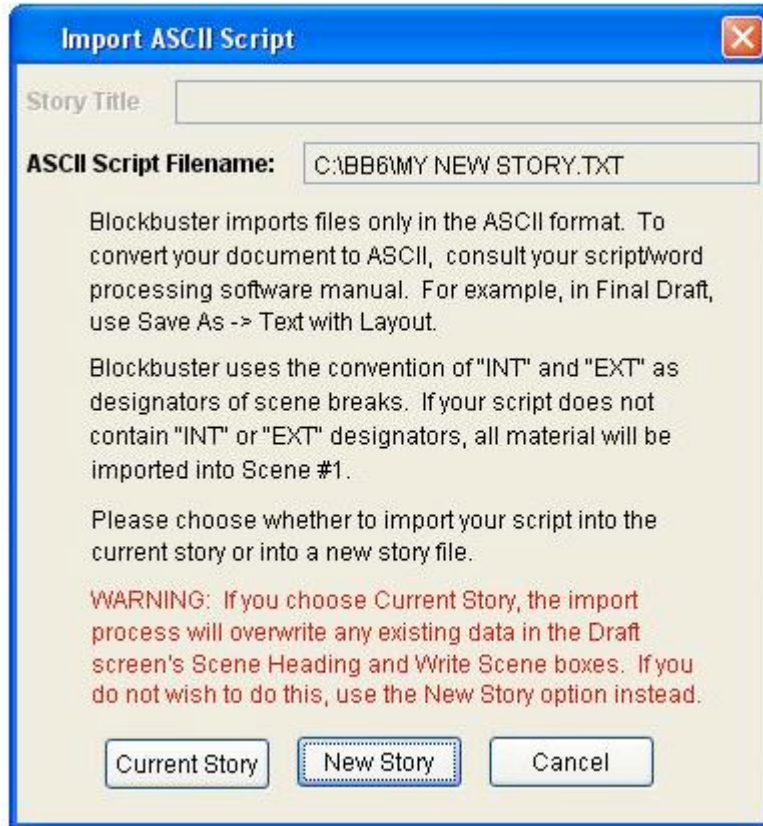
To import a story written in Final Draft:

1. Open your Final Draft story in Final Draft. Select “Save As...” from the File menu. Select “Text with Layout” from the dialogue box when it shows up and press “Save.”
2. Open up your story in Blockbuster 6.
3. Select “Import ASCII Script” from the Import Script menu choice in the File pulldown menu.
4. You will see the following window:



Find the text file that you intend to import and press “Select.”

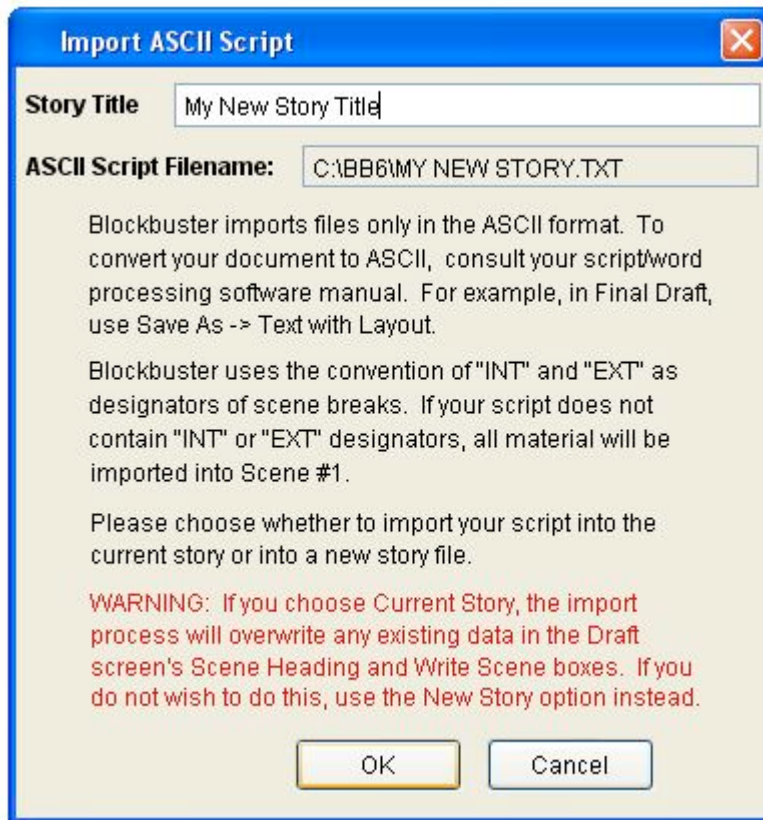
5. You will then see the following window:



You will be able to choose whether to import your script into the current story or into a new story file.

Warning: if you choose Current Story, the import process will overwrite any existing data in the Draft screen's Scene Heading and Write Scene boxes. If you do not wish to do this, use the New Story option instead.

If you choose New Story you will be asked to enter in a new story title:



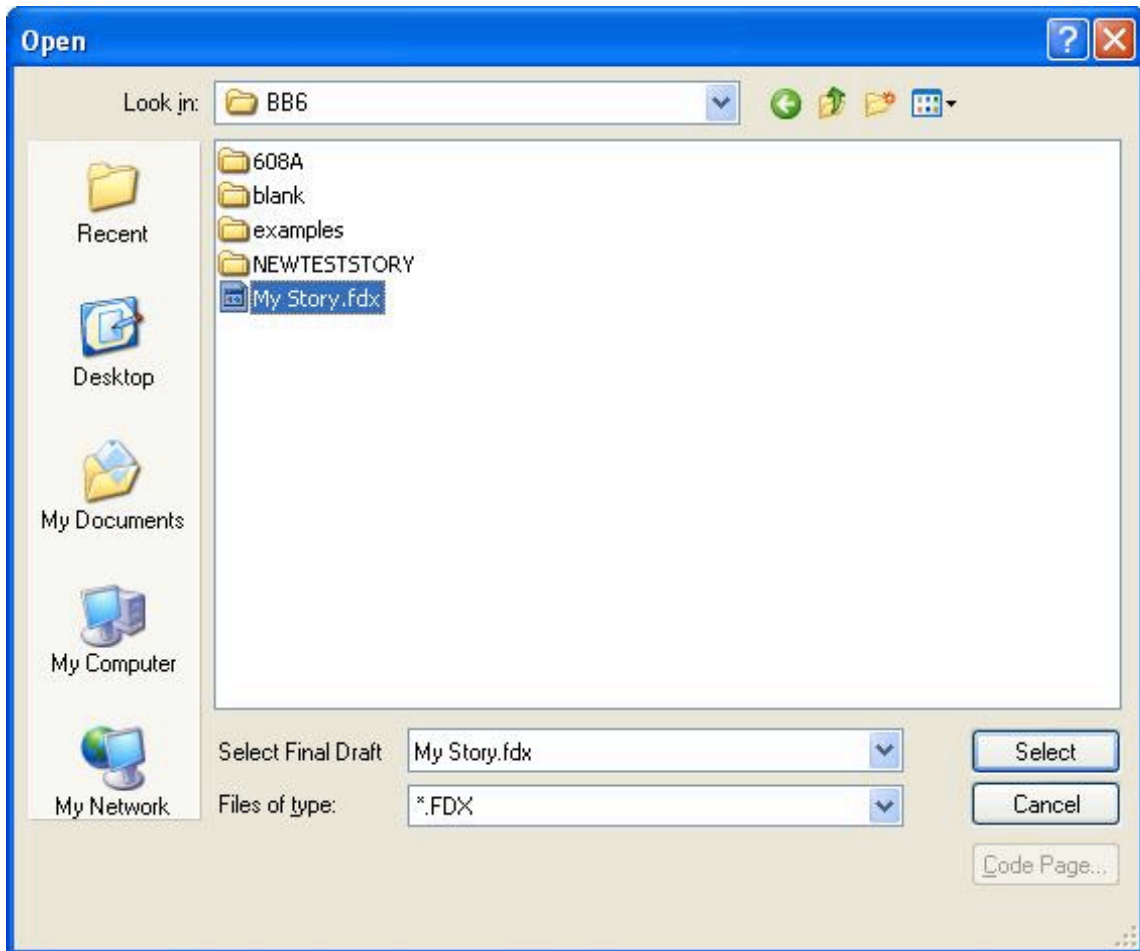
Type in your story title and press "OK."

6. Your story should now be imported. You can verify this by going to the Draft or Scene List screens.

Import a Final Draft Script

To import a Final Draft script you first must be sure the script is saved in .FDX format (Final Draft version 8 or above). All Final Draft paragraph types (Scene Heading, Action, Character, Dialog, Parenthetical, Transition, General) are retained, but Final Draft formatting settings (fonts and margins) are not. The Final Draft Cast List paragraph type will not be retained. Blockbuster will use Final Draft Scene Headings as designators for scene breaks.

In Blockbuster select "Import Final Draft Script" from the Import Script menu choice in the File pulldown menu. A window will open asking you to select the file you would like to open.



Locate your Final Draft script and press the Select button. A new window will open up which asks if you would like to pull this script into your current story or create a new blank story file.

Warning: If you choose Current Story, the import process will overwrite any existing data in the Draft screen's Scene Heading and Write Scene boxes. If you do not wish to do this, use the New Story option instead.

Import Final Draft Script

Story Title

Final Draft Script Filename:

Blockbuster can import files in the Final Draft (FDX) file format. All Final Draft paragraph types (Scene Heading, Action, Character, Dialog, Parenthetical, Shot, Transition, General) are retained, but Final Draft formatting settings (fonts and margins) are not.

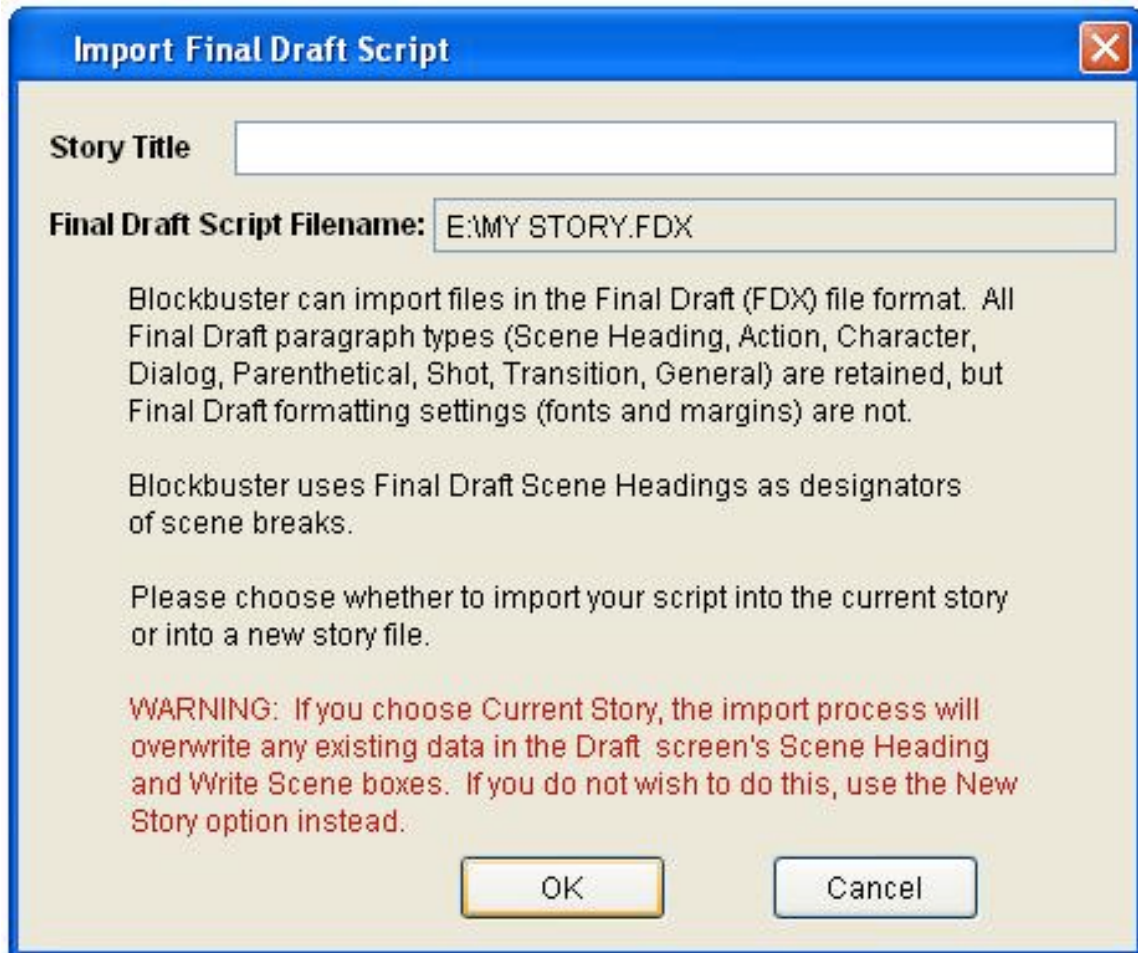
Blockbuster uses Final Draft Scene Headings as designators of scene breaks.

Please choose whether to import your script into the current story or into a new story file.

WARNING: If you choose Current Story, the import process will overwrite any existing data in the Draft screen's Scene Heading and Write Scene boxes. If you do not wish to do this, use the New Story option instead.

If you select Current Story, your script will import into the file at once. You can check that your story has imported by going to the Draft Screen and looking at the Scene Heading and Write Scene boxes.

If you select New Story, you will be asked to enter in a Story Title for the new story file you are creating before the script will import. Once you have created your new story title click the OK button. You can now check that your story has imported by going to the Draft Screen and looking at the Scene Heading and Write Scene boxes.



Print Setup

The Print Setup allows you a number of options about how you print. The kinds of options you have depend on the computer and printer you have. Some possibilities are which printer you will use and the size and source of the paper.

Print Screen

Print Screen prints the text of the screen on which you are currently working. You can view what this printout will look like by checking the Preview checkbox.

In Preview Screen, use the floating toolbar to navigate through your report, change the zoom, or print.



Print Screen vs. Report Printing

If you wish to print only what is on the screen on which you are currently working, go to the File pulldown menu and choose Print Screen.

If you wish to print everything you have written in an entire section of the program - for example 22 Steps or Character Web - go to Reports.

Recent Stories

Beside Print Setup you will see the four most recent stories you have opened.

Click once on a story in the list and it will be loaded.

Chapter 15

Edit

The Edit menu contains Undo, Cut, Copy, Paste, Select Current Field, Select All Fields, Font, Reset Form Sizes/Positions, and Deactivate BB6.

Undo, Cut, Copy, and Paste

To Undo, click the Undo button from Edit. You can also do this by typing Ctrl-Z.

To Cut, highlight the text and select Cut from the Edit pulldown menu. You can also do this by typing Ctrl-X.

To Copy, highlight the text you wish to copy to another area. You can do this with a mouse by clicking and dragging over the desired text. Select Copy from the Edit pulldown menu. You can also do this by typing Ctrl-C.

To Paste, place the cursor where you wish to put the text and select Paste from the Edit pulldown menu. You can also do this by typing Ctrl-V.

Select Current Field

To select all of the text in the box you are editing, choose Select Current Field from the Edit pulldown menu. All text in that box will be highlighted.

Select All Fields

Select All Fields copies all the text boxes on your current screen to the clipboard. You will see a message informing you of this, but the text will not be highlighted.

Font

Font allows you to change the font style and size on the typeface for the program screens and printouts.

Reset Form Sizes/Positions

Selecting Reset Form Sizes/Positions resizes all closed windows and returns them back to their original size and position on the screen. To do this, you must close all windows. Then select Reset Form Sizes/Positions.

Deactivate BB6

Truby's Blockbuster lets you install on up to two computers at the same time.

If you wish to uninstall the program on your computer:

1. From the Edit menu, select Deactivate BB6.
2. A screen will appear asking you to proceed with Un-installation.
3. Select "OK" to proceed or Cancel to abort.
4. A screen will appear with an Deactivate #. You must contact us at (310) 573-9630, (800) 33-TRUBY or trubystudio@aol.com and inform us of the number.

NOTE: The story files you have created are still present on your hard disk. You are only prevented from working on them on this computer.

Chapter 16

Reports

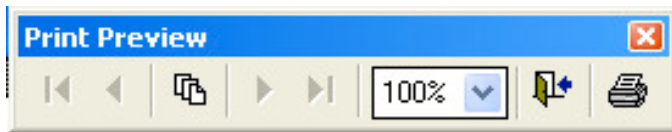
Reports lets you see and print everything that you have written from a number of different perspectives. These include:

- 7 Steps
- 22 Steps
- Character List
- Character Web
- Moral Argument
- Rewrite
- Scene List w/Beats
- Scene List w/o Beats
- Scene Text (Script)
- Scene Weave
- Draft
- Slug Line
- Action Beats and Maps
- Comedy Beats and Maps
- Crime Beats and Maps
- Detective Beats and Maps
- Fantasy Beats and Maps
- Horror Beats and Maps
- Love Beats and Maps
- Masterpiece Beats and Maps
- Memoir/True Story Beats and Maps
- Myth Beats and Maps
- Science Fiction Beats and Maps
- Thriller Beats and Maps

All genre specific Beats and Maps reports are available only when the optional add-on module has been purchased and installed.

For each choice, you can Preview and Print. The Scene Text choice also allows you to Export to an ASCII file.

In Report Preview, use the floating toolbar to navigate through your report, change the zoom, or print.



Exporting or Printing Your Script or Story

If you wish to create a file – script or story – that can be read by another word processor or script formatter, choose Scene Text (Script).

A submenu will show three options. Click on Export to ASCII File. A window will open asking you to Select a Range of Scenes to Print. Click OK.

A new window will open asking you for an Output Filename, File Type (.txt is selected by default) and the destination. By default the destination is inside your story folder, which is within the Blockbuster 6 folder. If you would like to change that destination you can do so here. Click Save.

Print Screen vs. Report Printing

If you wish to print only what is on the screen where you are currently working, go to the File pulldown menu and choose Print Screen.

If you wish to print everything you have written in an entire section of the program – for example Structure Steps or Character Web – go to the appropriate spot in the Reports menu and choose Print.

Chapter 17

Window

The Window pulldown menu gives you an easy and quick way to navigate through all your open windows.

Below Cycle you will see all the windows you have opened. Nothing will appear here until at least one window is open. You will see a check mark next to the current window that fills your screen. To bring a different open window to the front of the screen, click on the window name.

Cycle

Selecting Cycle will bring the previously viewed window to the top of your screen. Cycle allows you to quickly move backwards through the windows you have used. You can also do this by typing Ctrl-F1.

Chapter 18

Examples

One of the best ways to learn is to be shown an example of an idea or a concept.

No matter where you are in the program, you can see the structural make-up of 32 very different stories with the click of a button.

Want to know how the writers of Forrest Gump handled your story problem? Or maybe Star Wars? Or perhaps you are writing a drama like The Verdict ? Or maybe you are developing a story like Ordinary People, Beverly Hills Cop, Jurassic Park, Witness, or Jaws?

To view any of these story examples, you must first be in a screen where you can enter information for your story. Then go to the Examples popup in the upper right corner of the screen.

You will see a list of films, novels, plays, and short stories. If you have one or more of the Genre Add-ons, you will see four additional film examples per genre.

Checking these Examples and comparing them to what you are working on can help you solve even the most serious story problem. Click the example story title to see the corresponding example screen.

To return to the story you are editing, click on the Example screen close box.

Chapter 19

Help

Blockbuster 6 has six kinds of Help:

1. Inspector
2. Story Doctor
3. Story Coach
4. Show Me
5. Help Menu
6. Genre Help
7. Tooltip Help

Inspector

The Inspector is a box of information that comes up on the right side of each screen in the program. It is designed to show you how to use the particular part of the program in which you are currently working.

Story Doctor

One of the problems faced by writers is keeping an objective perspective on their work. You may not recognize you have made a wrong turn early in a story that is going to hurt you later on. Story Doctor helps you catch a mistake before it becomes serious.

Story Doctor shows you key errors writers are most likely to make at the particular part of the writing process in which you are working. It also lists suggestions for how to fix what you've done wrong.

Story Coach

Story Coach highlights the central story problem you must solve for that particular step of the writing process. It also explains one or more techniques you can use to solve the problem.

Show Me

Show Me gives you examples of Themes, Characters, and Symbols that other writers have used in the history of storytelling.

Help Menu

The Help pulldown menu shows various types of Help information including Lessons, Techniques, Story Theories and and Genre add-ons you have installed.

Lessons

When you click on Lessons you are presented with a tutorial in creative writing and storytelling.

Click on the buttons in order and study each lesson.

Techniques

The first step in mastering fiction writing is to learn the story techniques, because these are your tools of the trade. Techniques explains the key concepts for all storytellers.

Story Theories

Story Theories explains how to write a story from four unique points of view: Existential, Jungian, Mythological, and Tarot. Each represents an entire theory of human nature, and each expresses a powerful story model. Explore these models for insights into how best to structure and tell your story.

Genre Help

If you have installed any of the Genre Add-ons, clicking on the Genre light bulb icon will bring up a number of separate help files that explain how that particular Genre works. You can also access the Genre Help menu from the main help menu.

The Genre Add-ons include the following genres:

Action, Comedy, Crime, Detective, Fantasy, Horror, Love, Masterpiece, Memoir-True Story, Myth, Science Fiction, Thriller, Sit-Com, and TV Drama.

About BB6

Selecting this choice will give you useful phone numbers for sales and tech support as well as our web site address. Program version and release date information are also contained on this screen and are especially valuable to relay to our Tech Support staff if you encounter any problems with the program.

Truby Website

If you are already online, selecting this choice will open up your browser and automatically navigate to the Truby's Writers Studio web site:

www.truby.com

Structure Breakdown

If you are already online, selecting this choice will open up your default browser and automatically navigate to the Articles page on the Truby's Writers Studio web site.

Check for Updates

If you are already online, selecting this choice will open up your default browser and automatically navigate to a page which will show you the most current version number of Blockbuster.

BB6 Manual

Selecting this option will open up the BB6 PDF manual in your browser. You can also view this manual in your BB6 folder on your hard drive by double-clicking on it.

Chapter 20

Shortcuts for Keyboard Users

Esc closes the screen you are currently working on.

F1 Context-sensitive help for the screen you are currently working on.

F2-F12 to automatically place character names at the proper place when writing dialogue in Draft

Alt-Left Arrow to move you to the previous screen (on every screen that has Previous/Next buttons)

Alt-Right Arrow to move you to the next screen (on every screen that has Previous/Next buttons)

Ctrl-A Select current field

Ctrl-Z Undo

Ctrl-X Cut

Ctrl-C Copy

Ctrl-V Paste

Ctrl-Q or Alt-F4 Quit the program.

Ctrl-F1 Cycle Windows