

## MSTP > 1 Storytelling

- - ----- < ^ ~ , , ~ ^ > ----- - -

Any People Like - > GERMAN PLUS {INTERVIEW} or Home VIDEO

Germans both from Russia to the United States and those also from Germany that have immigrated into the United States.

Be they => GERMAN – IRISH - ENGLISH - ITALIAN - FRENCH - POLISH - DUTCH - SCOTCH- IRISH – NORWEGIAN - AMERICAN INDIAN - GERMANS from Russia – GERMANS from GERMANY - PLUS any of the others and also the many mixes of others that have past families that have immigrated into the United States. For all 50 states and its Territories – which include = American Samoa – Guam – Midway Islands – Puerto Rico – and the Virgin Islands.

Please head line your Interview or video with your own past life story on Your Self or with only the last name - sir name or maiden sir name as to be listed. Then as in this as a **sample**: “Wagner” – Then research the mailing addresses – E-mail addresses of all the “Wagner’s” in the US for your event.

- - ----- < ^ ~ , , ~ ^ > ----- - -

For FFA and 4-H and etc. their parents plus along with many other Jr. High and High School Students and also College Students are called upon to write an essay or speech and present it to a class or to an organization and maybe to nonprofits like “Dollars for Scholars” and for other originations for scholarships. Many do video essay or a speech. With a big interest in this special area of video storytelling for YOU to show others what you can do with their essays – for your present day to older local history people interviews – and your home produced shows with an up from 5-minutes to a 12-minutes type of video Interview.

Great people (**local area**) way to get ready and also may win some great video competition money for your scholarship funds bucket for college. Do a Video with your winning essay or do a Face-to-Face interview – first write the interview outline – follow up with a recorder to a tape and then going on to produce you winning video.

Young people and youth learn to direct – produce – edit a video – and to transform your essay or interview into a real video story winner!

MSTP – PLUS - Interviewing Project



**Interviewing a person.**



**Reviewing a Video Interview**



**Interviewing My Grandfather**



**Interviewing My Grandfather**

---

**Lay out your Video parameters are must be from 5-minutes up to 12-minutes of time. For the semi-finals must be from 5-minutes up to 12-minutes long.**

- - - - - < ^ ~ , ~ ^ > - - - - -

**Please contact before submitting you interview work to:**

**[JohnW@Tri-CountyRegion.US](mailto:JohnW@Tri-CountyRegion.US)**

PDF form for Oral (**audio taped**) or Written form. If in a Video form, please E-mail before submission. We will also get you in contact with GFR at NDSU in Fargo North Dakota to the proper people and to the special Oral, written and Video Project.

Also, we are working with the “Women in Military” Oral, written and Video Project, this is an ongoing as is doing interviews with all Military people that is or were in all of the Military services. Use a few of the **questions** as your guide.

- - ----- < ^ ~ , ~ ^ > ----- - -

Enjoy this!

### One-Room School and Apron and Old Phone

#### A One-Room School

Like Memories of attending one-room school. School has started for most kids across the High Plains, and for some it is the start their first year of their long educational journey. A typical one-room school, with wooden desks facing the teacher and a blackboard that went the full width across the front and part way off on to the north side of the room. Had a picture of all the Presidents and our flag was at the front of the room. In the back was two small rooms that one served as our library and a small place where we hung our coats, put our lunch sacks and our stuff. The school did **not** have indoor plumbing or any running water. We did have two very nice outhouses - for both the boys and girls each a four-holler. **No** one kid rode a horse to school, we had two or three kids ride. Some may **remember** being so cold and stiff by the time you got to school on a cold winter day. If a kid had a problem, they raised their hand and the teacher or sometimes an older student would come over and help.

- - ----- < ^ ~ , ~ ^ > ----- - -

#### One room school house

- - ----- < ^ ~ , ~ ^ > ----- - -

## One room school house



## One room school house

Weather outside had a lot to do with the recess decision. We could go outside to play or get a book out of the back small library to read. We had math, English, reading, and two history subjects. One History as on our US History and one on our State History.

After school, kids would walk or ride back home. Fall time you may **remember stopping** to pick an apple from a tree along the way. The apple tree would have been (**of course**) planted by Johnny Apple Seed and were the best apples you ever sank teeth into.

Every day we all started with the Pledge of Allegiance, turned in our homework and got new ones from our teacher. Teacher then would start with the first-grade class and work her way across the room up to the eighth-grade class, for each kid's lesson.

Memories of attending a one-room school, as Bobby told (**from back in 1850**) school has now started for all kids across both sides of the Missouri River and for the new kids in the first-grade year of their school life education for life's pathway.

But very few will have the same schooling as us kids enjoyed back in Iowa.

Along with my brother Jerry, my sister Kathy, and Kelly and John from right across the farm road, as we all went to a one-room school. With only one school teacher one mile east and one mile north on the road, but **not** really far from our farm.

- - ----- < ^ ~ , ~ ^ > ----- - -

On most days, when John and I were young, one of our dads would take us the one mile east down the road to the first corner, and one mile north, where they would drop all of us kids off with his team and wagon or from the winter sled.

It was a nice local farm small area one-room school, with two wood stoves, one on each side at the back. All of our wooden desks were facing the blackboard, just like here, and the teacher up at the south west window corner. Our school only had windows on the south side. In our school the blackboard went all the way across the front and down the north side of our one school room. We also had a copy picture of our first President George Washington, a large map of the US over to the Mississippi River on the side wall and a flag at the front of our room. In the back were two small side rooms where we hung our coats and put our lunch sacks and our drink tin cups.

On one side was stacked with winter heating wood and the other side a book library. Our outside wood stack was between the outhouses and the kids would bring back sticks of wood with 14 kids in all the 8-grades we always had wood inside. We even had our own well and rope and bucket for our water.

Outside for recess we had two trees with two ropes in each tree to swing on and a board over a log, teacher said was a teeter-totter, but we called it the board. Kathy and Kelly always ran out calling out, "We get the board".

We made up our own games at recess like 'Annie - Annie Over' throw the bean bag over and 'Red Rover – Red Rover' throw the bead bag over. Tag games and in the winter snow we played were 'Fox and Goose'.

We played the same games at home and at dark as we played 'Kick The Tin' or 'kick The Can' and would 'Throw The Stick' to play 'Go Sheepie Go', 'Hide And Seek' and other games.

At school we mostly did that over the day horse keeping and hay feed shed. The younger kids **couldn't** get the bag over the school roof. At hay harvest we always had two or three picnics and hay rides at dark and it was always fun.

Some of the older kids rode a horse to school, with up to 5 kids on one horse just like my father did when he went to school. Dad and mom both went to a one-room school house, but different ones, together.

Our mom says or rather told us she **remembers** being so cold and stiff on one cold winter day by the time she got to school that the older boys had to come out and help her get off her pony. Yes. We always started school with the Pledge of Allegiance. But in the cold winter days we always started the two wood stoves first then the Pledge of Allegiance. Then we turned in our homework.

Miss. Dickson, our teacher would start with the first grade and work her way across to the back of the room up to the eighth grade. The room was **not** full and there was someone in about every grade but two, the second and the fourth grade.

We would have had one boy in the fourth grade, but Billy Sheldon got put back to the third grade again for the second time. Miss. Dickson would go over each grade lesson and then we got our new day's homework from the teacher.

All us kids heard all of the other grade classes ahead of us go through their lessons on numbers, adding, subtracting, reading, writing, and history. So, if you were good you could hear the next grades coming up. When Miss. Dickson moved on up to the next grade, we could go to work on our own grade schoolwork. If we had a problem, we raised our hand and Miss. Dickson, or an older kid would help us.

When we got done with our work, we could go outside and play or get a book to read out of our small library. If the weather outside was really cold, we would always get a book to read out of the library. On nice days after school seven of us would walk back south one mile to the corner. There one kid went on south and one went east and five of us would go west one more mile home.

In the fall, at the first nearby farm, we would **stop** along the way and each would pick an apple from a tree for our after-school snack. We figured it out that Johnny Appleseed had planted those five Apple trees and then the farm men built their farm by those same five apple trees. Those were the best apples ever.

- - ----- < ^ ~ , , ~ ^ > ----- - -

**(NOTE: One-room rural schools and one teacher schools reached their peak in 1913, when half of US school children were enrolled in 212,000 one-room schools. By 1996, there were still only 379 one-room schools left in the US scattered over very remote rural areas, in 28 states. End of NOTE.)**

- - ----- < ^ ~ , , ~ ^ > ----- - -

### APRON

Kathy (**an eleven-year-old**) asks, "Mom, I need a big apron like yours and grandmas."

Mom says, "I **don't** think the mercantile (**general store**) here has the same pattern, but maybe one close. I can make us both aprons that match. Would that be all right with you?"

"Yeah, ah big'en so I can have my own apron when I grow up."

"Your grandma and I use our apron as our home making tool to do everything around our homes. We use it for carrying eggs from the chicken coop in."

“We use an apron to carry a little wood back to the kitchen. I carried in vegetables from the garden. My apron is used to bring in apples. Both our aprons are made of heavy material because it served as a grabber and holder for **hot** pans and pots. My “old apron” serves us in so many home projects.”

Kathy says, “Yeah, I know en I would like a big one like yours.”

- - ----- < ^ ~ , ~ ^ > ----- - -

Do you **remember**?

I **don't** think kids today know what a real "old-time apron" really “IS”... The principle use of Grandma's old big heavy cloth apron was only partly to protect her dress, but along with that, it served as a holder for removing **hot** iron pans, kettles, and Dutch oven pots from wood burning **hot** stove and from the **hot** oven. It was also a wonderful mom’s home tool for drying children's tears and on other occasion.

I also think it was even used for cleaning out some of the kids’ dirty ears.

Now out on the farm for in home and outside the home the apron was used in the chicken-coop. The old full apron from her top to down far below the knees type apron was used for carrying back eggs and sometimes half-hatched eggs carefully back to the home for the eggs to be finished into chicks in the warming stove top oven. When company came to visit those same real big full aprons were ideal hiding places for small shy kids to peek round.

And when weather was cold, grandma wrapped it up around her arms. Those big old aprons wiped many a perspiring brow, bent over the **hot** wood stove.

Then again after the peas had been shelled those aprons carried the hulls over to the pig (or hog) trough. Also, for small chips and kindling wood were brought in the kitchen in that same old apron.

Yep, from the garden, it carried all sorts of fresh vegetables. In the fall the big apron was used to bring in apples that had fallen from the apple trees.

When dinner is ready, ma walked out on the porch, yelled and waved her apron, and the men folks knew it was time to come in for dinner. Grandma (same as my ma does) used to set her **hot** baked apple pies on the open windowsill to cool.

**Don't** some folks today set theirs on windowsills (or out someplace) to maybe thaw?

Then when unexpected company drove up to the farm, it was sure surprising how much furniture that old apron could dust in a matter of seconds. Yep, for sure, it will be a long time before anyone invents anything to replace that fine "old-time apron" that served so many useful home purposes.

- - ----- < ^ ~ , ~ ^ > ----- - -

### The OLD PHONE

When I was quite young, my father had one of the first telephones in our neighborhood.

**I remember** the polished, old wooden case fastened to the wall. The shiny black receiver hung on the side of the box. I was too little to reach the telephone but used to listen with fascination when my mother talked to it.

### The OLD PHONE



Old wall phone





**Old wall phone operator circuit board**

**Then I discovered that somewhere inside the wonderful device lived an amazing person.**

**Her name was "Information Please" and there was nothing she did **not** know. Yep. Information Please could supply anyone's number and any time of the day - the correct time too.**

**My personal experience with this box with the genie-in-a-bottle came one day while my mother was visiting a neighbor. Amusing myself at the tool bench in the basement, I whacked my finger with a hammer, the pain was terrible, but there seemed **no** point in crying because there was **no** one home to give me any sympathy. I walked around the house sucking my throbbing finger, and finally arriving at the stairway. Oh. The telephone! Quickly, I ran for the footstool in the parlor and dragged it to the landing. Climbing up, I unhooked the receiver in the parlor and held it to my ear. Yep, I heard. "Information, please." I said into the mouthpiece just above my head. A click or two and a small clear voice spoke into my ear.**

**"Information."**

**"I hurt my finger..." I wailed into the phone, the tears came readily enough now that I had an audience.**

**"Isn't your mother home?" came the **question** from "Information, please".**

**"Nobody's home but me," I blubbered.**

**"Are you **bleeding**?" the voice asked.**

**"No,"** I replied. "I hit my finger with the hammer, and it hurts."

"Can you open the icebox?" she asked. I told and said I could.

"Then chip off a little bit of ice and hold it to your finger," said this voice.

After that, I called "Information Please" for everything I needed. I asked her for help with my geography, and she told me where Philadelphia was. She helped me with my math. She told me my pet chipmunk that I had caught in the park just the day before, would eat fruit and nuts.

Then, there was the time Pet - Dee, our pet canary, **died**. I called, Information Please," and told her the **sad** story. She listened, and then said things grown-ups say to soothe a child.

But I was **not** consoled. I asked her, "Why is it that birds should sing so beautifully and bring joy to all families, only to end up as a heap of feathers on the bottom of a cage?"

She must have sensed my deep concern, for she said quietly, "Wayne always **remember** that there are other worlds besides ours to sing in."

Somehow, I felt better.

Another day I was on the telephone, "Information Please."

"Information," said in the now familiar voice. "How do I spell fix?" I asked.

All this took place in a small town in the Pacific Northwest. When I was nine years old, we moved across the country to Boston. I missed my friend very much.

"Information Please" belonged in that old wooden box back home and I somehow never thought of trying the shiny new phone that sat on the table in the hall. As I grew into my teens, the memories of those childhood conversations never really left me.

Often, in moments of **doubt** and perplexity I would recall the serene sense of security I had back then. I appreciated now how patient, understanding, and kind she was to have spent her time on a little boy such as I was back then.

A few years later, on my way west to college, my plane put down in Seattle. I had about a half-hour or so between planes. I spent 15 minutes or so on the phone with my sister, who lived there now. Then without thinking what I was doing, I dialed my hometown!

The operator answered and said, "Information Please."

Miraculously, I heard the small, clear voice I knew so well. "Information." I **hadn't** planned this, but I heard myself saying, "Could you please tell me how to spell fix?"

There was a long pause.

Then came the soft-spoken answer, "I guess your finger must have **healed** by now."

I laughed, "So it's really you," I said. "I wonder if you have any idea how much you meant to me during that time."

I wonder," she said, "if you know how much your call meant to me. I never had any children and I used to look forward to your calls."

I told her how often I had thought of her over the years and I asked if I could call her again when I came back to visit my sister.

"Please do", she said. "Just ask for Sally."

Three months later I was back in Seattle. A different voice answered, "Information." I asked for Sally.

"Are you a friend?" she said.

"Yes, a very old friend," I answered.

"I'm sorry to have to tell you this," she said. "Sally had been working part-time the last few years because she was **sick**. She **died** five weeks ago."

Before I could hang up, she said, "Wait a minute, did you say your name was Wayne?"

"Yes." I answered.

"Well, Sally left a message for you. She wrote it down in case you called. Let me read it to you." The note said, "Tell him there are other worlds besides ours to sing in. He'll know what I mean."

I thanked her and hung up. I knew what Sally meant.

Never underestimate the impression you may make on others. Whose life have you touched today?

Why **not** pass this on to someone. I just did....

Lifting you on eagle's wings. May you find the joy and peace you long for.

Life is a journey ... **NOT** a guided tour.

**Remember...** Life may **not** be the party we hoped for, but while we are here, we should dance....

Life is too short for drama and petty things, so kiss slowly, laugh insanely, love truly, forgive quickly, and never regret anything that made you smile.

- - ----- < ^ ~ , , ~ ^ > ----- - -

For FFA and 4-H and their parents plus along with many other Jr. High and High School Students and also College Students are called upon to write an essay or speech and present it to a class or to an organizations and nonprofits like “Dollars for Scholars” and for other originations for scholarships. Many do video essay or a speech. With a big interest in this special area of video storytelling for YOU to show others what you can do with your essays – for your present day to older local history people interviews – and your home produced shows with an up from 5-minutes to a 12-minutes video Interview.

Great people local way to get ready and also may win some great video competition money for your scholarship funds bucket for college. Do a Video with your winning essay or do a Face-to-Face interview – first write the interview outline – follow up with a recorder to tape and then going on to produce you winning video.

Young people and youth learn to direct – produce – edit a video – and to transform your essay or interview into a real winner!

Video parameters are must be from 5- minutes up to 12-minutes of time. For the semi-finals must be from 5-minutes up to 12-minutes long.

- - ----- < ^ ~ , , ~ ^ > ----- - -

Many times, real life – STORIES – are much better than Fiction. Trick to Successful Storytelling or Story Video Telling.

**Doing It;** instead of doing or as You do It. Think about the meaning; what you want viewers to get from this video, convey the meaning, of each word you and others speak. A storyteller is, in a way, an actor, learning and delivering the words of a writer, the storyteller, you.

A storyteller, who imagined, planned it out, outlined, and filled in the character or characters you are intending to have portrayed in the video story. The inner and outer frames of the character are found in the words. To giver reality to a character is to understand and deliver the meaning of each of the character’s words.

By reading the words with the deliberate intent, **not** of memorization, but of harvesting the feelings of the character; you enable yourself to engage with that character; to become that character. Then, the inferences, the moods, the pauses; innate to the character, are revealed through your performance.

As said about any fine sculpture: the sculptor chips away the non-form pieces to find the shape within. Likewise, a storyteller **cannot** force their pauses, their mannerisms and so on upon a character. It must look, feel, and be natural. Do the same in your video.

By focusing on delivering the meaning of each word. You shed self-consciousness; your heartbeat slows, your cheeks lose their flush.

You do **not** have a case of nerves because you have shifted the attention, your attention, from you “the storyteller,” to the “delivery of the meaning” - and the audience feels it. Your self-thoughts of how ‘good’ you are, or even of who you are, disappear into an unencumbered, realistic, rendering of the character.

By contemplating and speaking the meaning of each word, you become the character by default, and memorization occurs more easily because you feel what the character would say.

And, importantly, you inherit the character’s natural phrasing - the silence between the words. Truly this is freedom to be the meaning of the message and **not** an actor ‘presenting’ a message. With your attention freed from observing yourself, you have time to look at the audience; to feel their responses, to interact.

So, a good storyteller does **not** simply memorize the words but sees instead the images and the content within each word and speaks them consciously.

**Henry James** wrote: “...like rendering to the ear, of the beauty, of the (video) author’s hand.”

Think the meaning and speak the meaning.

Then, the character appears and is heard.

Others are new also - New - to - Storytelling

Now these “New Storytellers” was doing a story presentation at a special need’s preschool. They were doing a create-a-tale kind of story where the children were giving them characters, they wanted this new storyteller to incorporate into the story.

One little boy raised his hand and said, “pink elephant, pink elephant.”

So; they included a pink elephant in the story. They noticed the staff at the back of the room putting their heads together. When the performance was over the staff came to them. And said, “You tellers **remember** the little boy who wanted the pink elephant in your story?”

“Yes, they **remember**.”

“Well he is five years old and he has autism, he has never spoken before today.”

Something about autism and storytelling connects.

However, they do **not** know what it is but several times since that first experience, they have had several autistic children who want to touch their story clay models or artifacts. Those people who work with autistic children know they often do **not** like being touched or touching things **not** in their normal surroundings.

Storytellers were telling at a school for the blind. Started their program and 35 seconds into the storytelling a 7-year-old boy started screaming at the top of his lungs. For the next 45 minutes at intervals of every 1 to 3 minutes the boy would let out another **blood** curdling scream. The storytellers kept thinking to them self why **doesn't** someone take this young man out of the program, he is just disturbing everyone.

When the storytellers finished their program, they were asked to stay and share refreshments with the 20 or so blind students.

They seated them right next to Jake, the little boy who had been screaming throughout the story telling program. His caregiver brought Jake's food and placed it right in front of Jake.

As soon as the plate was on the table, he began to take both hands and as fast as he could literally cram the food into his mouth. These storytellers began to see Jake in a whole new light.

They asked him how he liked the program. His caregiver patted me on the arm and said, “Jake **doesn't** speak.”

“Oh.”

After the refreshments were over, they let the students touch and feel the wolf skin, coyote skin, and the bear hide that the new storytellers had brought. It was the first time most of them had been able to feel real wild animal furs. When they finished, they gave them their drum beater and let them pound the drum. Jake took his turn. He was **no** longer screaming. Jake's caregiver came to take him back to his room. As he walked away from them, they said, “Goodbye Jake.”

He turned around towards them and pausing just a moment, he said. “Goodbye”.

The new storytellers packed up their stuff and left. About a month later they were again presenting to some teachers. When the storytelling workshop was over a woman came up to them and introduced herself by saying, “Do you **remember** me, about a month ago you three folks spoke at our school for the blind.”

“There was a little boy named Jake that had been at our school for a six-week evaluation to see if we could help him.”

“Because of the severe abuse he had suffered we did **not** think it would be possible to keep him at our school. But when he turned and spoke to you three, we decided maybe we could help Jake. He is now enrolled in our school as a full-time student.”

Last summer at a storytelling group for a Thursday, Friday, and Saturday meeting, many people had told stories in a school for two days.

On Saturday one did a couple of stories at the story workshop for help for special teachers.

At this same work group was a teacher that told this storyteller had been in her daughter’s school class on last class Friday. The girl’s birthday had been that same day. She had special treats for her classmates, a birthday party and a chance to go and eat at her favorite restaurant with family and friends.

Her mother went into her bedroom to tuck her in asking what had been the favorite part of her day. She said, “Mommy my very favorite thing was the storyteller who came to our school and told the story about the skunk.” You can probably guess how that storyteller felt.

This is only a few of the more memorable experiences of some storytellers. Most old and some very new storytellers could literally tell hundreds of these tales.

Now! You may ask, “Do stories have an impact?” “Do story videos have an impact?”

You bet they do! Let’s all of us keep on telling those stories and tales. Just maybe the taller, the better.

- - ----- < ^ ~ , ~ ^ > ----- - -

Take heed though – you must treat your writing as a business. Otherwise it will become a hobby’ and you **won’t** be as ken seriously. But that’s a lesson for another course.

Apart from the monetary side of things, the satisfaction of writing – a book, article, whatever – is incomparable. Holding that book or magazine in your hands **cannot** be equaled. The thrill of publication never goes away. Believe me.

In the next lesson we will begin learning the fundamentals of writing. And you will have some homework!

## Lesson Two – Writing Dazzling Openings

In this lesson we are going to explore opening sentences.

One of the most crucial parts of a story is the opening sentence. If it **doesn't** grab the attention of an editor, then my friend, you're in trouble.

Most editors will tell you that if they're **not** caught up in the book within the first three paragraphs, or the first three minutes - they simply **don't** – and **won't** - read on.

One way I learned a lot about writing was to read other people's books. So that's what we're going to do now.

So, go ahead and grab a book from your private collection. Any book – it **doesn't** matter what the genre is, or who wrote it. Just grab a book. Open at the very first page of the story.

Does the opening sentence draw you in to the story?

Do you want to read (**or view**) on, to form **doubt** what will happen to the character you've just been introduced to?

My bet is that it does. Few publishers contract books that **don't** pull the reader in from the first few words.

You'll quickly learn that the title and first line are extremely important to your story.

When I write a story – whether it's a short story or novel I need to have some of the storyline in my head before I can begin the characterization. That's because I need to fit my characters to the story.

So, for your first exercise, I would like you to consider the story you would like to write. Now write the very first line of your story. It needs to be short, sharp, and to the point.

**Don't** ramble, keep it as condensed as possible.

Give your opening sentence some thought, and **don't** write the first thing that comes into your head.

Write it down, think about it, and then work on it.

Look at your sentence and ask yourself some **questions**: 1) Is it too long, and will the reader lose interest?

2) Is it to the point?



- 3) Does it give a sense of intrigue?
- 4) Does it leave the reader wanting to read more?
- 5) Does it give too much information, losing the reader's interest?
- 6) It is a "teaser"?

**Remember**, some of the best opening lines are less than ten words long. That **doesn't** mean you have a limit; it's more of a guide.

Here are a few **examples** of opening sentences that I have used in stories and books:

Heart pounding, Rosie sat up abruptly in bed. "Damn, damn, damn, damn, damn!"  
"Get your stinking hands off me, you creep!"

"Phew, that was close!"

"Cut the crap, Jason."

Now that you have an idea of what you need to do, get to work! Lesson Three –  
Motivation and Conflict

In this lesson we are going to explore motivation and conflict.

Motivation and conflict are extremely important aspects of your story, but most writers simply **cannot** understand the concepts.

Without them, the story will **not** survive.

The bottom line is that each character needs to have a valid reason for their actions.

If, for instance, you have Joe murder Mary, you need to tell the reader why Joe would want to murder Mary.

Let's say Joe is a police informant and Mary is an undercover detective. Joe's given Mary some extremely sensitive information that if disclosed, could get him **killed** by other underworld figures.

There you have your motivation.

But, on the other hand, Joe has fallen in love with Mary, or maybe Mary has saved Joe's two-year old son from certain **death**. That's conflict.

In *Saving Emma* – my suspense/romance novel – there are a number of examples of conflict – I'll give you just a few. First though, I'll set it up for you; Emma Larkin 'shush

and has been murdered by the underworld. Along with her four-year-old daughter Sally, she's being harassed and followed.

Their home is ram sacked regularly, so they flee Melbourne to a relatively large country town. Obviously, she's scared -for both herself and her daughter. Then she meets Gary Bedford. They meet, fall in love, but she keeps her distance. He's an undercover detective but **doesn't** tell Emma.

So ... let's start with conflict: Emma **doesn't** want to know anyone in this new town, she's on the run from the underworld. She sure **doesn't** want to fall in love. After all, who can she trust? She has to think of Sally; Emma **can't** risk Sally's life. She has her **doubts** about Gary; he's keeping something from her.

All of these are conflict. Why? Because they're reasons the two **can't** get together. At least that's the way Emma sees it. Now let's look at Gary's situation: When they meet, Emma pushes Sally behind her and walks backwards as Gary walks toward her. She's scared, and being a cop, it comes through loud and clear to him. She gives a fictitious name – Sally contradicts her. As he gets to know her, Gary is convinced that Emma is keeping something from him; when they go on dates, they go in separate cars, never together. Everywhere they go; she scans the area and constantly looks over her shoulder. She never looks him in the eye when she says something, he finds far-fetched, and **won't** tell him about her past life.

Gary is in love with Emma, but **can't** get close to her because of her problems, but she **won't** tell him what her problems are. A Catch 22.

These are all **examples** of conflict. Put simply, conflict is the reason or reasons that keep your main protagonists from achieving their quire result/s. That may be getting together once they fall in love, it might be having a baby, it might be buying a car, it might be finding a murderer, or escaping from the **bad** guys – anything you want your characters to achieve.

In Saving Emma, there are various areas of conflict because there are a number of subplots as well as the main plot. But the main conflict is finding the person who **killed** Emma's husband so that she and Sally are safe.

Because of that conflict being resolved, (**Emma telling Gary about her husband's murder**) they can get together. But Gary **hasn't** told her he's a cop. She finds out accidentally later. In the meantime, the **killer** is still on the loose, so the problems are still there.

(**The plot is very complicated and has lots of twists and turns – being a suspense/romance – so without giving the story away, I can't tell you too much.**)

Okay – let's talk motivation. Still using Saving Emma here's the motivation:

Emma **won't** get close to Gary because of the **killer**; she thinks it will get him **killed**. (Remember **she doesn't know he's a cop**).

Eventually she tells him the truth, and he organizes surveillance and a whole undercover team. They work toward saving Emma and Sally – still without her knowing he's a cop.

(Hence the name of the book “Saving Emma”.) So, what's the motivation?

Gary loves Emma and wants to marry her. If he **doesn't** save the two (**Emma and Sally**) none of this can be achieved.

Most writers have a big problem finding ideas. Today we'll explore easy ways to find unlimited ideas for your stories.

To find ideas in everyday life, you need to train yourself to look around. When you walk down the street, **don't** just watch where you are going. Look in to people's front garden, watch children playing on the road, in the park, check out what's happening at the supermarket. Everywhere you look there's a story.

If a child runs a cross the road in front of a car, there's a story. Maybe **not** right there and then, but later there could be.

Perhaps your heroine or main protagonist – let's call her Jane - is driving quietly along the street; a child runs out onto the road, and Jane hits the child with her car. Along comes Jimmy policeman, and Jane falls in love. You now have the beginning of a romance.

From that same story, you could have Peter, the lawyer, defending Jane. But he falls in love with her while he works her case. At the same time, Jane is pursuing Jimmy policeman. Another romance, but this one with a twist.

Yet again, the child could be the only child of a mother who is dying from leukemia. The father will **not** only lose his dying wife, but now Jane has **killed** his son. He might come after Jane and try to **kill** her for what she's done to his family.

An idea for a Kelly and Tony Mysteries story when I was in hospital a couple of years ago. It was in the middle of the night and **deathly** quiet. Then out of nowhere came a lot of crashing and banging. It sounded like bedpans being dropped or banged on the floor. I let my imagination go crazy and came up with a story about nurses having a bedpan race. Of course, there had to be a bare butt – this time it was Kelly's.

The ideas can come from anywhere, **not** necessarily from you. I have a work colleague who woke in the middle of the night to find her bedroom full of flashing lights. Convinced the Aliens had come to transport her to their planet, she snuggled down under the blankets,

and tried to remain hidden. Then she decided to get dressed; if the Aliens were coming to get her, she decided, she was damned well going fully clothed!

After about an hour of **terror**, she climbed up on a chair and looked out a high window. What did she find?

The house over the road was on **fire** and the lights were from the three **fire** trucks attending. She'd been to see "Sixth Sense" that night, and yes, she lives alone. And yes, it became a short story.

Sometimes my ideas just appear out of nowhere; there's **no** rhyme or reason for them. Sorry, I **can't** teach you to make that happen!

I have friends who write from newspaper articles (**such as murders, missing persons, or arranged Marriages**) and others who get them from watching television or movies. They might start with just the smallest spark of an idea, and then build from there.

Another way I get ideas is to find a sentence of a string of words. They become the beginning of a story.

**Not** everyone is able to do that. As mentioned previously, I own a piece of software called **Write Sparks**, which has a number of idea generators in it. I actually won the software in a writing competition. I have found it to be an excellent source of ideas.

If find in ideas is a problem for you, and even if it's **not**, I recommend you take a look at Write Sparks. The creator – Shery Ma Belle Arrieta - is a writer herself, so she fully understands the problems writers have in this area.

There is a **free trial version** which is also excellent, and I recommend you get it. (**It will cost you absolutely nothing to down load and goes on forever. It's not one of those time - limited trial versions.**)

Shery also has a site where you can get some free auto responder writing courses. After you've organized your **free trial version** of the software, go back to the home page; go to the bottom of the page, then select "Email Courses/Workshops for Writers".

There a reallot of free courses and a few paid ones as well. Sherry also has an e-zine that lists a number of idea generators. With all this information, you might never run out of ideas again!

#### Lesson Five – Show, **Don't** Tell

In the previous lessons we explored several critical elements of fiction writing. Today I'd like to explain the differences between showing and telling – a concept that many writers **fear**, but really **don't** need to be afraid of.

The next two lessons are taken directly from the companion book to *Outside the Square Fiction Workshop – Think Outside the Square: Writing Publishable (Short Stories)*. This book is supplied with your purchase, and the two books are used in conjunction with each other.

**Word Painting, or Show, Don't Tell:**

Think back to your childhood, around the time you began to learn how to read. Can you recall those John and Betty books?

They went something like this:

See Betty. See Betty jump. John watches Betty jump. John jumps too.

Yeah, yeah, I know. The reader knows what's going on, but for goodness sakes, how boring is that? It's a wonder any of us learned to read at all!

I'm sure you've heard the term "Show, Don't tell" – but do you actually understand the phrase? "Showing" is another way of saying that our words need to paint the scene, rather than the writer giving a step-by-step instruction.

**(The above example with John and Betty is good example of telling.)**

Many moons ago, I read an article that described "telling" as "The Vicar comes to Tea" or some such similar phrase. It described bit by agonizing bit, how the vicar sat down, the pot of tea was made, the tea drawn then poured. Cream or milk was added, then the sugar.

Of course, once all that was done, it had to be drunk, including the little pinkie protruding to the side.

There was a valuable lesson to be learned and learn it well I did. Can you imagine writing **(or reading)** an entire story written in this fashion?

Creak, plop, splat! **(That was me groaning!)**

Find a way for your readers to visualize in their own minds what you are trying to portray. For instance:

Marissa took her key from her handbag and unlocked her front door. Arms heavy laden with groceries, she took off her jacket and placed it on the stand in the hallway. She then went into the kitchen and made a cup of coffee.

Apart from being jerky and overbearing, too much information is forthcoming. The same meaning can be portrayed thus:

As she slipped off her jacket and set down her bag, Marissa struggled with her groceries. It was a relief to finally make a cup of coffee.

Can you visualize the jacket being slipped off her body? Can you see her walking toward the kitchen with her bags of groceries? I **didn't** actually tell you she unlocked the door, or that she'd arrived in the kitchen, but the fact that Marissa is able to make a coffee means she has arrived in the kitchen. Mary Jane was very upset and sat down in her chair. She put her hands to her face and cried until she began to sob.

Again, **don't** “tell” the reader that Mary Jane is depressed, paint a picture instead. In addition to letting the reader use their own imagination, you are using fewer words for the same result:

Mary Jane slumped down into the chair as tears rolled down her face.

If you want to portray that someone is sweating, for **example**, whether from **fear** or anxiety, try something like this:

She wiped her hands against her track pants.

Used in context, the reader will automatically understand that her hands are wet from perspiration due to some sort of stress. With practice, you will indeed begin (**and hopefully continue**) to show rather than tell, and in doing so enjoy a following from satisfied readers.

I'm sad to say the next lesson will be our last. Stay tuned and keep writing! Outside the Square Fiction Workshop – Mini-Ecourse

### Lesson Six – Choosing a Title

In this lesson we'll talk about the importance of titles for your stories. They can literally make or break a sale, so need to be given as much care to the story itself. Time and again I'm asked how I choose titles. Sometimes they literally fly off the page at me, and others can be quite excruciating.

For instance, Popcorn Murders I found extremely difficult to name. Until one day a friend asked “where's the popcorn” – meaning the popcorn the victims would normally be eating while watching movies. Voila, Popcorn Murders became my title.

Another story in the same short story series is based around young men being murdered in their bath.

That story was extremely easy to name and became “The Rubber Ducky **Killer**” from its conception.

Since the series are all humorous stories, I try to give the titles a humorous slant as well.

Sometimes I might try to put a twist on the title; another short story is based in a hospital and mentions bed pans a few times. (**I know; I have a very strange mind.**) I called it “Night of Panic” – the reasons are two-fold:

1) There’s supposed to be an **emergency (Panic)**

2) Panic is a play on pan (**as in bedpan**). So, as you can see, **not** so humorous, rather word play.

One of my novels is about a woman named Emma Larkin, who is being pursued by **killers**. She meets an undercover police officer who helps her. Initially I called it “Undercover Love” (**my working title**) which I **hated**, until suddenly, one day, a title leapt out of the pages at me.

It is now known as “Saving Emma” – much more appropriate and more appealing. I **couldn’t** bear to think it would ever be changed. (**Lucky for me, my publisher decided to keep the title!**)

Another novel - a romantic suspense - is the story of Kareena Ellis. She’s mentioned in this book a few times; her wind screen was smashed with a sled hammer. That began as “In to the Arms of a Stranger” because Kareena literally runs into a stranger while trying to escape the sledgehammer man (**big and ugly, I call him**).

For my own benefit, as I found the title quite a tongue-twister to say all the time, I shortened it to “Arms of a Stranger”, which is what it is now. Actually, I **didn’t** like that title either, but everyone else loved it, so it stayed. (**Okay, it’s grown on me!**)

I always make sure the title is appropriate to the story; otherwise the reader **won’t** be happy if the name you’ve chosen is misleading. One of my short stories is named “The Back Road.”

Share, it related to the story, in fact, the setting is a back road, but what a boring title. I changed the name a couple of times but still **wasn’t** happy with it. It’s now called “Dusty Road to **Hell**” – sounds better and is still appropriate to the story.

Another novel – a contemporary romance - had such a shocking title, I **can’t** even **remember** it. It’s now called “Winter Sabbatical” because the hero incision as sabbatical, and its winter. Personally, I love it; the title is homely and comfortable, hopefully drawing the reader to the book. A short story based around a railway station was simply called “The Train”. That has evolved in to “Off the Rails”. “Aliens” became “The Alien shave landed”.

“The Child” became “Just a Walk along the Sand”. A piece of advice: give your stories a working title, whether you like them or **not**; it will help you connect.

One day, at some strange time – maybe in the middle of the night, or even in the shower – a great title will pop into your head. If it **doesn't**, then consider brainstorming.

When I brainstorm, I clear my mind of everything; I let my fingers and pen have free reign. And I **don't** force anything. Whatever comes to the paper - comes. This works equally well for “what if “titles”, names, and places; lots of things.

**(I always use paper, never the computer. Your brain – well, my brain anyway – doesn't have the same sort of freedom on a computer as it does on paper.)**

For instance, when writing an article about finding ideas, I originally called it “Finding Ideas”. Another boring title, although it did describe the content well.

I was so unhappy with the title I sat down with a piece of blank paper and wrote, and wrote, and wrote, until I **couldn't** fit anymore title son the paper. This all happened at the local coffee shop, and I swear the other customers thought I'd gone crazy.

I ended up with around fifty titles, some of them good, some mediocre, and one that was brilliant! “Today I Witnessed a Story” became the title. It was published about six times, so obviously I **wasn't** the only one that liked the title.

Outstanding titles will also help sell your book or short story, although some publishers will change the title **no** matter what.

- - ----- < ^ ~ , , ~ ^ > ----- - -

**War Stories - The Documentary From: LZ Welcome home – May 2010**

**Wisconsin Public Television**

**Wisconsin Vietnam War Stories - The Documentary**

**Television Documentary Profiles Wisconsin Veterans and Their Stories**

Telling emotional stories that haven't been heard before, Wisconsin Vietnam War veterans recount their experiences in a three-hour television documentary coming to Wisconsin Public Television in May and June of 2010. Wisconsin Vietnam War Stories will feature dozens of veterans from all regions of Wisconsin who will reflect on their memories of the Vietnam War and their experiences during and after the war.

More than 100 Wisconsin veterans from all branches of service have been interviewed by Producer Mike Derks for the programs, sharing moving stories of triumph and loss in the field of duty, brotherhood and companionship in the ranks and a welcome homecoming they never received after sacrificing nearly everything on the battlefield.



Archival video and historical photography and maps evoke the stark imagery of the war alongside the veterans' stories.

For more information: Erik Ernst, publicist, 608 – 265 - 3853.

### Wisconsin Historical Society - The Companion Book

The Wisconsin Historical Society Press is presently putting together a book of extended interviews with 40 Wisconsin Vietnam veterans interviewed for the Wisconsin Vietnam War Stories Project. Following the same storytelling chronology as the documentary, "[Wisconsin Vietnam War Stories: Our Veterans Remember](#)" will provide more of the personal experiences of Wisconsin citizens who served in Vietnam. These extended interviews will further our understanding of the conflict and the personal toll of the war on those who fought.

For an example of how "[Wisconsin Vietnam War Stories: Our Veterans Remember](#)" will present Wisconsin veteran's stories, read from a previous publication about [Wisconsin's Korean Veterans](#). For further information on the Vietnam Stories book and its authors, read a [press release from the Wisconsin Historical Society Press \(pdf\)](#).

### Wisconsin Historical Society Press

#### Teacher Curriculum Materials

The Wisconsin Veterans Museum has constructed and made available teaching materials for classes in Vietnam War history. Review and consider using materials from the [Wisconsin Vietnam Soldiers Trunk and other educational materials on US military history](#).

Why can **NOT** the local Lions Clubs conduct a reach out –> Interview project?

Also view: <http://www.vietnamwomensmemorial.org/index2.php>

- - ----- < ^ ~ , , ~ ^ > ----- - -

### YOUR SHOW INTERACTIVE

Many High School Students and College Students are called upon to write an essay or speech and present it to a class or an organizations and nonprofits like “Dollars for Scholars” and for other scholarships. Many do video essay or a speech.

With a big interest in this special area of **Have Talent** has opened up a web cast site competition video storytelling for YOU to show others what you can do with your essays – for your present day to older local history people interviews – and your home produced

shows with an up from 5-minutes to a 12-minutes on “**Your Show Interactive**” video web cast site.

Great way to get ready and also may win some great video competition money for your scholarship funds bucket for college. Do a Video with your winning essay or do a Face-to-Face interview – first write the interview outline – follow up with a recorder to tape and then going on to produce you winning video.

Young people and youth learn to direct – produce – edit a video – and to transform your essay or interview into are al winner! Enter this video on to “**Your Show Interactive**” competition video event and work your way to the top 120 top places by public vote to win. To WIN part of \$120,000 for your “Go to College” fund. On into the semi-finals and go for part of \$200,000 plus.

Make the top 12 – and reenter or redo your winning pre-finals video for the finals and go on for BIG prize money. Video parameters are must be from 5-minutes up to 12-minutes of time. For the semi-finals must be from 5-minutes up to 12-minutes long and may enter more than one video in this event competition.

Be sure to review the HAVE TALENT - COMPETITION RULES. For each video person is a chance to DREAM – each video person to reach for NEW HOPE – each video person to go for the Greater PROMISE – for each video person to improve their image. Each talent video must time more than five (5) minutes and **no** longer than twelve (12) minutes. Each may redo video one time for each competition event. The small set up fee is for **Have Talent** committee to go through three or more reviews – approving each video for family viewing – setting up each person’s name or act name header – setting up video scroll footer with video voting control number – receiving voting business cards with video name and video voting code - and web cast completion “**Have Talent**” set up.

Each video entered may be redone and submitted only one additional time until finals. Voting is limited to **NO more** than 25 votes per voting transaction. Those entering more than one competition video may enter **NO MORE THAN 25** different competition videos per web cast competition site.

If video is selected up for the 120 pre-semi-finals each semi-finals may do a new 5-minute video up to twelve (12) minutes for semi-finals competition with **no** added review, handling, production or any other set up fee. All videos and sponsor spot videos are to be for family viewing and with **NO off-color** content. Each talent video entered should have a 30-second lead in from a local supporting sponsor.

Your sponsor will also be receiving 250 voting business cards with business name along with your video name and video voting code - and web cast completion “**Have Talent**” – event of: “**Your Show Interactive**”.



## Video REJECTION CRITERIA

**Have Talent** will reject anyone who uses video techniques that... - Exploit **sex** - any Promotion of violence - or - Are **hateful** in any way - Are harassing in any way, shape, or form - Are libelous or defamatory.

Are threatening or abusive - Are illegal or on the borderline - Violate the copyrights or trademarks of others - Or - Are in such poor taste that we do **not** want the association.

Each competition video entered pays for each video to be reviewed and for this video setup fee is to **Have Talent** staff and event committee to go through three or more video reviews – approving your video is okayed for family viewing – setting up your name or video act name header – setting up video footer with voting with each web cast competition event voting control number – event competition voting business cards with name or act name and video voting code - and special web cast video up to web cast site set up, etc.

Find a Personal Character around town or in the nursing home with local old stories or their winning old story. If you **don't** find a great old Character, then make up a Fiction Character and get someone to act it out for your video. Main objective is for you to learn to direct – produce – edit – and transform this story or interview into a real “**Your Show Interactive**” video winner!

But **FIRST** do it as a short into 4-minutes up to 12-minutes to seek out additional support for your longer “**Your Show Interactive**” video.

Enter into <http://www.YourShowInteractive.com/> and or maybe also into one of the following seven webs cast sites “**Have Talent**” event competition videos. You may enter up to **25 different video versions** in each of three web cast.

<http://www.YourShowInteractive.com/> { **.com**

<http://www.PeoleHaveTalent.US>

<http://www.JrHighStudentsHaveTalent.US>

<http://www.HighSchoolStudentsHaveTalent.US>

<http://www.CollegeStudentsHaveTalent.US>

<http://www.TruckersHaveTalent.US>

<http://www.VetsHaveTalent.US>

{ **.US**

Share your story: Join the **Your Show Interactive** Web Cast Video Network.

Would you like to share your personal insights or interview stories of your community with **Your Show Interactive!** Join the **Your Show Interactive**, a platform that allows writers, photographers and videographers to share their knowledge and passion with millions of people worldwide.

**Your Show Interactive** has many content ideas, but we want to make sure that you have an opportunity to tell your story as well. It is YOUR SHOW – YOUR Interactive Video.

What people worthy events are happening in your state? {Or in your local area.}

How is your family affected by the recession or the latest piece of legislation? What's your take on the biggest stories of the day?

These are the kinds of insights we want you to share through the **Your Show Interactive!**

Here are **sample** stories we've featured from readers and contributors like you - for: **Your Show Interactive!**

Your memories of major events: **Your Show Interactive!**

Do - Interviews with you and local experts: **Your Show Interactive!**

Do - First-person experiences with big news stories: **Your Show Interactive!**

Do - Commentary and opinion: **Your Show Interactive!**

Do - Stories about your city or state: **Your Show Interactive!**

In addition to all the **Have Talent** opportunities for videos there are also maybe the opportunity to go on and get published on You Tube and Yahoo! Local News, and the work you **Your Show Interactive** may appear on other TV and Cable shows across the US with your competition Video Content.

Learn - View Story Telling Video ideas below:

<http://digitalstorytelling.coe.uh.edu/>

<http://www.newsu.org/courses/video-storytelling-web>

<http://www.bing.com/videos/search?q=video+storytelling&qpv=video+storytelling&FORM=VDRE#>

[http://www.mediabistro.com/10000words/how-to-create-video-storytelling-that\\_b389](http://www.mediabistro.com/10000words/how-to-create-video-storytelling-that_b389)

<http://www.vidacypix.com/video-storytelling/>

### Video Storytelling: The Right Subject, **Questions**, & Story

Telling someone's story through video can be considered an art. With help from these following videos, you will learn how to ask the right **questions**, get the right answers, and gather all the necessary footage and edit your video to tell a complete story.

These videos will cover how to select an appropriate subject. We will discuss researching the subject, their specialty or reason for the interview, and how to prepare the right type of **questions** ahead of time. The visual aspects of the interview will also be addressed, like selecting a background, framing your shot, and microphone placement.

Produced by Bob Phelps.

Special Thanks: Molly Phelps, Robin Malone, Karen, Malone, Bill & Robbye Malone, Dr. Janet Buckenmeyer

<http://www.youtube.com/watch?v=sr8DEjho6Pc>

For the past 20 years, I've made it my business to showcase my clients in a unique way. I specialize in interview-driven video storytelling, helping corporate organizations and non-profit foundations and institutions make more personal connections with their clients and constituents ... while giving life to their website prose.

What sets me apart is the ability to ask the **questions** that get to the "story within the story" and edit those responses into videos that often cause viewers to say, "I had **no** idea."

Come on in and look around. Get some ideas. A good place to start is to watch the video to the right for a description of my services as told by some of my clients.

If you **don't** see an immediate application, that's OK. Keep checking back. I will be adding new examples from clients who have stories to tell and audiences eager to hear (**and see**) them.

<http://jeffcutlipvideo.com/jeffcutlip/Home.html>

Learn how to tell great stories in this free video with storytelling tips and techniques for entertaining audiences of all ages.

[http://www.ehow.com/video\\_4437001\\_storytelling-tips.html](http://www.ehow.com/video_4437001_storytelling-tips.html)

<http://adamwestbrook.wordpress.com/2011/10/24/10-common-video-storytelling-mistakes-and-how-to-avoid-them-adam-westbrook-online-video/>

<http://enterprise.it-enquirer.com/2011/07/12/video-storytelling/>

[http://marketinginteractions.typepad.com/marketing\\_interactions/2011/06/demandcon-video-storytelling-turns-prospects-into-buyers.html](http://marketinginteractions.typepad.com/marketing_interactions/2011/06/demandcon-video-storytelling-turns-prospects-into-buyers.html)

**This next one delays for 15-seconds**

<http://www.techlearning.com/article/adventures-in-video-storytelling/43274>

<http://videoproductiontips.com/video-storytelling-contest-to-win-a-free-video-camera>

<http://vodpod.com/watch/11922757-babbling> <http://vodpod.com/tag/storytelling>

<http://vodpod.com/tag/storytelling>

<http://videos.webpronews.com/2011/11/video-storytelling-made-easy/>

<http://scribe.org/workshops/writingstorytelling>

<http://sites.google.com/site/etccourses/home/digital-storytelling>

<http://www.imdb.com/title/tt0250081/>

<http://www.storytellingpictures.com/>

**Description:** Finding a Way Home is a documentary style short web video produced for N Street Village, a Washington, D.C. non-profit women's shelter.

The video uses a client's personal story to explain how the **N Street Village's** wellness center provides services and creates the environment that allows women to help themselves get back on their feet physically, mentally and emotionally. The video was marketed on the organization's YouTube page and was promoted on their website, Twitter and Facebook.

<http://theresabucci.com/archives/finding-a-way-home>

Professor Brian Sturm presents storytelling as a way of organizing information, conveying emotions, and building community. A model of storytelling as altered state of consciousness (**the story trance**) is presented that includes 16 portals t...

<http://juststorytelling.com/>

<http://storytellingday.com/>

[http://www.dailymotion.com/video/xmvola\\_storytelling-of-ireland-part-1\\_shortfilms](http://www.dailymotion.com/video/xmvola_storytelling-of-ireland-part-1_shortfilms)

<http://www.nyvs.com/courses/Video-Storytelling-Basics>

You can choose your own subject topics and opportunities. The best part?

You'll also get a chance to win prize money. You'll also get a chance to be “Discovered!”

Story Character building

How to Create – WOW

Video an essay or show YOUR Character

If you are doing a real interview type of interaction video – it comes later, and you may use a few people and they set the stage to tell this dramatic story to and for your viewers.

You probably **don't** have the funds for a great story set so use the story telling way in a simple around the camp **fire** setting

**No** matter what sort of interview or fiction you're writing, you're going to have to populate your story with characters, and a few (**not a lot**) of them, if **not** all of them, some you're going to have to create from scratch. Unfortunately -- or maybe fortunately -- there is **no** Betty Crocker Instant Character-In-A-Can that you can mix with water and pop into the oven for twenty minutes.

There **aren't** any quick and easy recipes, and I don't have one either, but I do have some things that have worked for me when creating my characters, and some things that **haven't**. You may find my outlining and writing experiences useful. For what they're worth, here are my Do's and Don'ts.

- **Don't** start your character off with a name or a physical description.

I know this **doesn't** seem logical at first glance -- after all, you name a baby before you get to know him or her very well.

Why **wouldn't** you give your character a name and **blue** eyes before you find out anything else about him or her?

There are a couple of reasons. The first is that you have a lot of preconceived ideas about names and body types. Perhaps every Charlie or Sue you ever knew was a great guy or gal, while every Barry or Betty you knew was an idiot.

So, when you decide to name your protagonist Charlie or Sue before you really get to meet him or her, he or she is automatically going to carry along a lot of baggage that you probably **aren't** even going to be aware of -- but that baggage will subtly influence the direction of your story, and perhaps its outcome.

And that influence **won't** necessarily be a benefit to your end video story. In the same way, maybe your heart has been broken twice by redheads, or the gorgeous blond surfer you dated briefly who stole your credit card, did drugs in the back seat of your car and got

your twin sister pregnant before or maybe after dumping you and vanishing from your life forever.

So, you might be carrying a grudge against redheads or good-looking men or women, and you might have a tendency to make every redhead in your story, video story or books a bitch or every hunk a creep in disguise.

Second, if you have a name and a physical description right away -- Jane Meslie, 37, blonde with bright **blue** eyes and great legs and a habit of flipping her hair out of her face when she's frustrated -- you're going to be tempted to look **no** deeper than her appearance. When she gets into trouble, you're going to fall back on that hair-flipping thing, and she's going to do it so often she'll be bald by the end of the book.

- Do start developing your character by giving him or her any problem, a dramatic need, a compulsion.

Even if you **don't** have the foggiest idea what your story is going to be about yet, you **don't** know where it's going to take place, and you **haven't** found anything compelling that you'd like to say to an audience of this video of more than one, you can do this.

Say "My main character wants \_\_\_\_\_ more than anything else in the world."

What does the character want?

What trait to expand on with this person?

Love, respect, courage, revenge, a kidney for his kid sister, to find the son she gave up for adoption when she was sixteen?

Throw something down on the paper. It **won't** be written in stone and you can always go back later and change it.

Or you can, when you create the character, bank him for a later story or book if he **doesn't** fit your needs once you get rolling. In writing as in life, nothing you do is ever wasted.

So, go ahead and jump in. Your character wants something. If he's like most people, he wants several something's, and about the time you allow yourself to start discovering them, you'll begin to find out where your story is going, and what it will be about. He also wants to avoid something - and these things the character wants to avoid can be more compelling by far than the things he hopes to gain.

What scares him to **death**?

Humiliation, disfigurement, pain, terminal illness, poverty etc.?



What will he do anything to avoid?

What has he already done to avoid his greatest **fears**?

Give him something that will wake him or her up in a cold sweat in the middle of the night, hands clutching his covers, body rigid with **terror**. If you want to really make your character come to life, choose something that **terrifies** you -- you'll find that when you write something that makes you shake, you'll make your reader shake, too.

A rule of good storytelling is that the protagonist will confront the thing he or she **fears** the most and overcome it in order to win the thing he desires the most. This **isn't** a hard-and-fast rule, and for every story where the writer followed it, you'll find at least one where the writer ignored it completely. But overall, the most satisfying stories will at least approach this rule.

- **Don't** rely on crutches.

I've read a number of otherwise-decent writing guide books that have you start out creating your character by giving him or her with a story hook -- some little device that characterizes the person.

Nervous whistling, jangling car keys kept in the right front pocket, a complete wardrobe of **blue** shirts, the anxious stroking of a rabbit's foot in moments of deep stress.

It **doesn't** hurt to do this, but I recommend that you do it later rather than sooner - perhaps at about the same time that you name your character. Maybe even later -- say when you're in the middle of chapter (**video**) three and you need your character to do something while talking to the bank teller that will make him or her wary.

And **don't** mistake a few nervous tics and a jaunty saunter for characterization. Your own character is what's inside of you - what you're made of when things get ugly and hard; whether you'll take something that **doesn't** belong to you if **no** one is looking, whether you'll tell the **truth** even if lying is easier, whether you'll be faithful to you wife when presented with the perfect opportunity for a **no**-strings-attached one-nighter. Your character has nothing to do with whether you wipe your bangs out of your eyes with the back of your hand or always wear something **blue** or **yellow**, and the same is **true** of the people you'll be creating and writing.

- Do empathize with your character. This is sometimes easy.

When you're writing your protagonist, and she or he's in deep soup, and you're pouring your soul into his struggles and his angst and spending plenty of words and sweat making - making people see that she or he's a great guy in a tough spot, the empathy will be there. You'll know who he or she is, and you'll care because you'll see yourself as him in the same spot.

In the dreams you've had since you were a little kid, you've been the hero. You know how the routine is supposed to go.

### Plot YOUR Video Story Outline

What is a plot and how can you use one to help your stories become more organized, interesting, to the point, and just over all better?

To tell you the **truth**, before my large amount of homework, research, and writing practice, I was **not** too sure of what a story plot was, and how to use one effectively.

Now, believe me when I say, by simply knowing the basics of a plot and story structure, I have been able to freely express my thoughts on paper far better than before.

### What is a plot?

The plot is simply your line of events within the story. It is the beginning, the end, your characters birth, your characters **death** - ultimately, it is what you want it to be and can be very flexible. Everyone wants something different to help set their story apart from another.

However, it's quite often to find your words mimicking the last good book you read or even a movie you've recently seen.

When you plot a story, your mimicking of other great stories will go away. Plotting allows you to sit back and see the whole story. From this point of view, you can compare your story to others for similarities and easily make changes.

Story line plots can be very unique. They contain many different templates of how the story will flow. Following the template, you've created will help you be more creative in a restricted area.

The more you plan your plot, the easier it will be to write the story. This approach also helps you maintain a direct scene-to-scene flow so that you do **not** get lost within your words or imagination.

Now that we understand the gist of a plot, let's go over a basic plot line. Every story line plot can be very detailed or left open. However, the majority of plots will have something that covers each of the following:

1. Beginning (**Change**)
2. Main Goal (**Question**)

### 3. Middle

### 4. Goal Confrontation

### 5. Climax

### 6. End

These points are the backbone of a story, and thus, are the basic template of a story line plot. The next six parts will go over the basics of a story line plot and detail how you can use them for the best results.

Enjoy!

Presented

Beginning – Change

Beginning with change and threat

Have you ever picked up a book and within the first two pages (or first minute in a video), decided it **wasn't** going to be good?

I have done it! And I know that many others have done it as well. It's **not** something to be proud of, though as a writer you must write for the majority. It is crucial to make your story interesting at the beginning, or your readers will **not** stick around to find out how good it is.

How do you hook the reader (or viewer) to insure they continue reading (viewing)? It's fairly simple actually, you need to incorporate and understand change.

Change

Within the beginning of every book there should be some sort of change. A change is something that is different than before, and in often times, threatening.

First day of school is a change and sometimes people can feel threatened by it. For a fantasy story, being sucked into another world is, by obvious reasons, a change.

We start with a change because it is interesting. **No** one wants to read (or view) about an uneventful story.

A change tells us about the past, the present, and gives the reader some kind of glimpse into the future.

### Main Character

While planning out how your book is going to lay out, you need to know who the protagonist is going to be. What are her traits, purposes, and desires in life?

You need to know the protagonist by what she looks like, smells like, acts like, etc. The more you know about your protagonist, the easier it will be to write about her.

### First Paragraphs

It is within the first few paragraphs ( ...) that you should hook your reader. This is critical so that your reader (        ) does **not** become bored while reading through the building of the foundation stage of your story or book. After you excite the reader to want to read on, you can build more on the foundation (**the necessary and often times boring information**) of the story. This is because they have been given a taste of what is to come and are **not** so prone to drop the book or to **STOP** viewing your video.

### Quick Recap:

1. Something has changed
2. The protagonist is threatened
3. The protagonist vows to struggle

#### Main Goal – Question

What is the story about?

What is the main reason someone wants to read your story?

What attaches them to your story and keeps them reading through the sometimes **not-so-exciting** parts?

It is the unanswered **question**. What does that mean?

Every fiction and non-fiction story that is known to exist has a **question** developed at the beginning and answered at the end.

or the first 1-minute

### The Question

The **question** is merely stating whether or **not** the protagonist will achieve her goal. Usually **no** one truly thinks about the **question** or perhaps the answer, though by recognizing it as you write, it will surely help you stay on target.

### Goal

The reason of the story is based entirely off of the protagonist's goal. How you develop the goal is merely stating what the story is about. The story is about what the protagonist wants to achieve.

The protagonist may have many goals, though what is the main goal? What does she or he want to accomplish over all?

Does she want to ace her mathematics test or to cast a magical spell?

Perhaps she wants to learn how to fly with feathered wings of wax or save the queen of the fairies from ogres.

**There are millions of story goals out there.** You find one or YOU simply have to think one up! Take some time with this. Try to make your goal something that you want to spend a lot of thought and time on. If your goal **doesn't** excite you, then why would you spend so much time writing about it?

Scrap it immediately and come up with something you want to write about!

### Quick Recap:

1. Creating a **question** creates a reason for the reader to want to read
2. The main **question** states whether or **not** the main goal will be achieved
3. Make sure your goal excites you, if **not**, scrap it immediately!

Your main goal is very important! However, do **not** think you are off the hook after you come up with one. In a later part we will go over subplots and their goals.

## Middle

### The new **question**

Now that you have reached the middle of your story, there are a few new **questions** that need to be asked. What has come of your main character?

She has been introduced, the reader knows her well by now, the goal has been developed, and you have your foundation built! Though is that all? What purpose does the middle of your plot line serve?

The middle section of your book proves to hold many things! It is time to bring out other goals. Subplots and goals will be discussed in more detail in one part though as for the middle of your story, you need more to write about!

The middle of the story helps you see the end. It is the top of the hill. From here, everything should be a nice easy run with your words and imagination. You are so close to answering the main story **question** that it thrives through the reader as they read page to page. What happens when they realize that their answer is yet farther than it appeared?

They may get discouraged and their reading speed will slow. It is at this point that you may want to come up with a subplot with an answer that may appear far closer than the main answer.

In doing this, the reader is now thinking more of the subplot answer. Therefore, your reader continues to move excitedly through your book, page to page as before.

### Tip

As you are writing your story it is crucial that you do **not** make any large changes to the beginning of the story. A lot of people make the mistake of finding inspiration or a desire of change that they start toying with the beginning. Do **not** touch the beginning! A few mark ups here and there is fine, though major changes is one of the biggest reasons why new authors and new story tellers **don't** finish their stories.

### Quick Recap:

1. Your foundation is built
2. Your end is in sight
3. New **questions** are boiling to the surface
4. It is time to move on!

Once you get to the middle of the story, you need to start preparing for the goal confrontation that we will discuss in the next part. Please **remember** that there is still a huge gap in time and pages before the goal confrontation.

## Goal Confrontation

### Goal confrontation with struggle

Creating your goal confrontation takes a lot of planning and organizing in order to do it right.

I would suggest you wait until your half way done with your story before you start planning anything in detail. Your reader thrives for the goal confrontation and the climax right after.

### Why?

Because this entire time your story has been working up to this specific point.

### Creating your Goal Confrontation

Whatever your main characters goal is, she will soon get her chance to come face to face with it. If my story were written about a mathematics test, then my goal confrontation would be the test.

### What makes your goal confrontation exciting?

It is the amount of struggle your character puts forth. It is unexpected events that could change the possibilities of the main plot answer.

If you simply had the protagonist walk into their goal confrontation and, if it was the test, had her sit down and ace the test and that would be boring! Perhaps to make it more interesting, she would sit down, look at the test and notice a bunch of **questions** that were **not** given to her to study. You need to create a worry for the character. Make **doubt** in a happy ending.

### What's Next?

Your main character has confronted her goal and showed struggle. She was introduced to new information that created **doubt** for a happy ending. Now it is time to move on to the climax of the story!

### Quick Recap:

#### 1. Confronted goal

2. Showed struggle
3. Introduced new information
4. Create **doubt** in a happy ending

Some people get confused between what goal confrontation is compared to climax. “It’s **not** the same thing?”

Of course, it’s **not**, or I **wouldn’t** have made separate chapters for them! Our next chapter will discuss what a climax is and what it should do within your story.

Climax

All **questions** answered

What is a climax? How do you use it? Do you need one?

A climax is the end of your story, which answers all of the unanswered, reader binding, **questions**. Yes, you have to include a climax! If your book **doesn’t** include a climax, then the book would fail miserably and never be published.

The climax is probably one of the easiest yet most refrained areas in which you will plot and write. Starting from the beginning of your story you have been creating **questions** that the reader (**or viewer**) has been wanting to know the answer to. All of the **questions** that you have **not** previously given the answer to, the climax will answer.

Have you ever read a book in which near the end it became really exciting and you did **not** want to put the book down? I have!

That bit that you were reading is first, goal confrontation, and then story climax. Goal confrontation and climax works hand in hand.

One starts it and the other finishes it. Over all, during this time your readers will be more excited than ever, **don’t** let them down!

Creating a Climax

Creating your climax for your story should be easy if you have been keeping track of your **questions**. You have to know what the **questions** are! They are hidden sometimes so look closely.

Presented

Create a scene where the protagonist receives answers to all the story **questions**. You can answer **question** in many different ways:



1. Protagonist figuring them out on her own
2. Someone telling the protagonist
3. Reading them in a book, etc.

Every book is different when it comes to answering **question**. Ask yourself, “What is the best way for you to give the answers to your protagonist?”

Quick Recap: 1.

2.

3.

The climax answers your unanswered **questions**

Whatever **questions** your story comes up with, write them down!

Now that there is nothing binding the reader, end

After answering your **questions**, the story is now less exciting, there is nothing holding the reader to the book rather than just the ending of the book, story or your video story. This leads us to our next part!

End

Your story is done - now end

Welcome to the end of your plot line!

Though, **don't** think you are done just yet, this is simply your plot! After you finish coming up with how you would like your story to end, you get to jump on that long road of actually writing your story, which can be very difficult.

The end of your book is just as important as the beginning. Have you ever seen a movie that was great though then ended horribly? If you end your story badly, your reader will be disgusted with you! Put as much time and thought into how you are ending the story as you would for the beginning of the story.

There are several ways to end the story, and they can be either good or **bad** for your story.

Here are three general ways to end your story, though there are many others:

### Lingering End

The lingering end normally consists of a chapter or two. These endings are usually good for long books that expect to release another book as a sequel.

After the climax the story will close up all open ends and explain what goes on from there preparing for the next book.

### Presented

Sometimes empathy (**placing yourself in the other person's shoes**) comes a lot harder, though, and I think it's most important when it's hard.

Recently I had to write the toughest scene in my life, a scene where a woman that I've gone to a great deal of trouble to make sympathetic over the course of a story for a book and a half does something so utterly reprehensible, so unforgivable, that if I've done it right the readers will be praying for her **death** from that moment on.

Given the choice between doing something right and doing something **evil**, she chooses the path of **evil** and in the moment of her choosing **lies** the fate of her world and the rest of the story.

But her or his choice **couldn't** come out of the **blue**. I had to build toward it. I had to make what she did understandable, and in order to do that, I had to be able to understand it myself. It was a truly terrible act, one of the most horrible things I am capable of imagining, and when I wrote the scene, tears ran down my face and I got queasy and I got cold and when I was through, I went to bed and cried. I had to put myself in the place where that character was, and she was in **hell**, and she did a **hellish** thing -- but she did it with my hands, and my mind, and my eyes.

When you write, you can only write those things you really know (**or the things you know will be the only things you write well, anyway**) about. So, when you write the villain, you have to be the villain.

You have to understand why the villain acts as he does, you have to know that if you were him in that situation, you would do as he does - because if you **can't** do this, **no** one who reads what you have written will believe in the characters you have created. Empathy in those moments is an agony. You have to look into the darkest part of your soul and find the part of yourself that could be a monster, and you have to put that on the page for people to see. There's **no** easy way past this, because your hero can only be as great as the **evil** he overcomes.

If you can't face the **evil** in yourself, you hero will only overcome straw villains, and your work will lie flat and lifeless on the page. Need some ideas - down load the PDF "Old Stories" and maybe it will trip an idea for you.

- **Don't** sympathize with your characters.

Empathy and sympathy are two sides of one coin - empathy is a good deep understanding, while sympathy is an affinity you share with your character that creates change, allowing the character to affect you. You must feel empathy for the characters you create, both the heroes and the villains, but you can never feel sympathy. In other words, you have to understand why your characters do what they do, but you **can't** let that understanding tempt you to ease their suffering or let them take the easy way out of situations or experience sudden miracles that remove their obstacles.

- Finally, do write from your own life.

This is **no** picnic, either, but it's the single technique that has brought my best characters to life.

I've found that when I take my worst moments, the painful, humiliating, disastrous, or simply **dreadful** ones that still make me cringe inside, and I change them enough to keep from getting sued, they make good fiction. And my responses, translated to the character, seem to live.

You can only write what you know, but you can take the **fears** and hopes and feelings you've experienced in a relatively mundane existence and translate them to a broader canvas with imagination and persistence.

The **fear** you felt the moment your car almost slid over a guard rail or the elation you felt when you won first place on your FFA or 4-H project at the county fair translate very well into the **fear** your character feels on finding himself at the edge of a cliff with a sword-wielding army at his back, or the elation she feels on discovering the secret code that gives her access to the hidden passageway to maybe the treasure of her great grandpa.

All paintings are done from the same basic set of colors, and all characters are built from the same basic set of responses and emotions. How you use these elements -- how you mix them and apply them -- determines whether you'll end up with a masterpiece or something **not** even your grandma would hang on her wall.

I hope this list helps you get started and stay headed in the right direction while you find or you're developing your characters.

## Story Development

Writing off the top of our head sometimes is great to capture a fleeting idea. But real planning and preparation work can save the writer a lot of frustration and backpedaling at

a later date. Outlining and breaking down the dramatic elements of a story are well worth the effort. By playing contrasts and conflict to maximum effect the playwright can stir the primal in us.

There are so many ways to approach an idea. And the actual activity of logging in the possibilities is **not** a pleasant task. But having an easy and systematic method to catalog ideas, dialogue, and other snippets is like having an assistant available at all time to do your bidding.

In recent years software developers have created products to simplify this process; some are for outlining or even brainstorming and others specifically organize dramatic elements under a theoretical umbrella.

Whatever method you choose here is a "Top Ten Tip" List for you:

<http://www.playwriting101.com/>

### The Play's the Thing

The stage is a magical place. Live actors and a live audience make for an immediacy **no** other art of the written word can duplicate.

The ancient Greeks and Romans believed that the dramatic "poet" (**that's us**) had the power and the duty to "teach and to please," and it's a tradition that lives on to this day.

Sounds great, but how do you do it?

Before your play video can teach and please anyone, you have to write it, rewrite it (**probably over and over again**), before you will want to produce it.

It can be a long road, particularly because now more than ever, people's first video competitions tend to get plenty of development (i.e. **readings and workshops**) before getting fully produced. Any good play or story writers typically have patience and perseverance to spare.

### Types of Plays

Most after submitting their video – wish they had done some or it a lot differently – so then go on and redo this one into a new video to submit into the competition. Plays come in all shapes and sizes. Here are the most common ones:

Do two - Ten – Minute Plays – however you have up to 26-minutes of time.

Ten-minute plays have become very popular in recent years with the advent of The Actors Theatre of Louisville contest. A good ten-minute play is **not** a sketch or an extended gag story, but rather a complete, compact play, with a beginning, middle and end.

It typically takes place in one scene and runs **no** more than ten pages. In fact, because many contests disqualify entries with more than ten pages, it's a good idea to adhere to that page limit religiously.

**Do - One – Act plays –** however you have up to 12 to 26-minutes of time. One-acts can run anywhere from fifteen minutes to an hour or more.

While technically, the one-act gets its name from having only one act (**however long that might be**); it's more commonly thought of as a play that **isn't** long enough to constitute a full evening.

Arguably the most popular length for one-acts is around a half-hour. At this length, a play can fit on a bill with a pair of other one-acts, and if your play is suitable for high school production, thirty minutes is a good length for a competition play.

A good one-act focuses on one main action or problem; there's **not** time to get into complicated layers of plot.

And for practical reasons, it's a good idea to keep your play to one set and as few scenes as possible.

Why?

Let's say that your one-act is on a bill with two other one-acts, a common scenario. Let's further say that your one-act has two distinct settings, requiring two different sets and a set change in the middle of an already short play will **NOT** come out as a great video. **YES - Not** a good thing.

Each of the other one-acts already has its own set requirements, so suddenly the theater is faced with building four different sets for one evening. **Not** likely to happen. Maybe just do a 12-minute segment part or in segment parts, **not** a two-hour show for RFDN - TV. Contact **Have Talent** at “**Your Show Interactive**” through e-mail: [John@HaveTalent.US](mailto:John@HaveTalent.US) Another common situation is that a one-act precedes a play that's **not** quite long enough to be an evening unto itself.

My play *The White Pages* opened for Steve Martin's *Picasso* at the Lapin Agile and had to make use of largely the same set, with canvases painted like bookcases and a desk brought on to make it look more like a bookstore. So, the moral of the story is to write your one-act with the most minimal set and technical demands possible.

**Full – Length Plays or Stories**

Full-length plays are also called evening – length plays or videos, because they're long enough to be their own evening. How long is that?

Anywhere from around seventy or eighty-minutes and up. How up is up?

These days, with TV shrinking our attention spans, you'd better have a very good reason to keep an audience in the theater for much longer than two hours. And it's always a good idea to write your play so that it can be produced, if necessary, with minimal set and technical requirements.

This **doesn't** mean that an ambitious designer **can't** go to town on your script if that possibility exists, but if producing your play requires eight set changes or filling the stage with water, most theaters will **not** be able to afford you.

### Musicals

Musicals can run the gamut in length from ten minutes (**though these are rare, because it's not very cost effective to assemble a band to play for only ten minutes**) to three hours. Again, the middle ground - somewhere between ninety minutes and two hours, is probably the one to shoot for.

### Different Theater Spaces or video Sets

**Not** every theater space is the same, and it pays to be aware of the types of spaces in which your play might be produced. Often, plays work better in some spaces than others. Keeping in mind that many theater spaces are hybrids, here are the basics:

#### Proscenium

Effectively, the actors perform with the audience sitting in front of them. Either the stage is raised above the level of the audience (**for example, in many high schools**) or the seats in the "house" are raked (**in other words, the farther away from the stage your seat is, the higher up you get**). Most theaters - everything from Broadway to high schools - are prosceniums.

#### Thrust

Imagine a tongue thrusting into a proscenium-style audience and you have a thrust configuration. In this configuration, though this may **not** be true of the extreme upstage area, the actors will have audience on three sides.

#### In the Round

The actors are in a central playing area, and the audience surrounds them on all sides. Actors may have to enter and exit through the aisles. Are you going to have an audience with or in your video?

#### Black Box

A black box is a performance space that is exactly what it sounds like: a black-painted square or rectangle used for a video background.

A **true** black box - that is, one with **no** fixed seating - is the ultimate in flexibility, because the theater can configure the audience arrangement to match the staging needs of your play, rather than staging your play around the audience. Or the video works around people at a table, etc.

Story Structure Scenes or Acts for your video?

Should you divide your play into acts, or just into scenes?

It's really a matter of personal taste, as long as you recognize a few basic principles of play video construction and why we have these divisions in the first place.

Virtually all plays, as much as we rail against the way some screenwriters have turned this into a cookie-cutter, divide into what has come to be called three-act structure. Here's where you get to impress your friends with your fancy verbiage:

- • The first act is the Proteses, or EXPOSITION.
- • The second act is the Epitasis, or COMPLICATION.
- • The final act is the Catastrophe, or RESOLUTION.

Just as in screenwriting format, the middle act is the longest.

Aristotle (384 - 322 BCE), whose Poetics represented his collected observations on dramatic structure and playwriting based on the practice of Greek dramatists, is largely credited for three-act structure and has had long-lasting influence on playwriting.

Want to really, really impress your friends?

Tell them Aristotle **didn't** say anything about three Unities. So, what does this three-act structure mean?

It means that **no** matter whether you label the divisions in your script acts or scenes, the arc of a good play will be roughly the same. Logically, though, if you're writing a play that is **not** meant to have an intermission, it makes sense simply to have scenes, whereas if you expect to have an intermission, put it between two acts. Of course, you could also put an intermission between scenes if you prefer. You have options. You even have options when it comes to structure.

Holly Hoffman Survivor Nicaragua **red** carpet interview 4th place CBS - She was the last woman standing and the final remaining player from the tribe ages 40 and older.

Holly Hoffman had an interesting journey on Survivor: Nicaragua on CBS after she struggled with her desire to quit the game within the first few days. A pep talk with former NFL coach Jimmy Johnson pulled her mind back into the game and gave her the motivation she needed to stick it out.

Reality TV Magazine's Ryan Haidet talked with Holly on the **red** carpet immediately after the live Survivor finale at CBS studios in Hollywood, California.

<http://www.youtube.com/watch?v=yP5Ag37moS4>

Also - Brandon goes off at Tribal Council. Some of Bran **don't** more interesting moments at Tribal Council, 10 episodes into the season. Just on the TV show Survivor – filming those 20 hours up to 28 hours – gets cut down to about only 8-minutes.

<http://www.youtube.com/watch?v=QpnDUP5P-k8>

### Write to be Read

One of the terms you'll hear a lot from me is "your reader or your viewer." But plays are meant to be performed, **not** read - right?

**True**, but before your play makes it to a stage, it will have to survive a small army of readers.

For **example**, when I was reading for Robert Brustein's American Repertory Theatre, a play typically had to get through at least two script readers before it reached the head of new play development.

If it got through him, it would go either to the literary manager or to the associate artistic director or perhaps to Brustein himself. That's a lot of reads, so it's crucial that you write **not** just to be performed, but to be read as well.

### Story Development

Writing off the top of our head sometimes is great to capture a fleeting idea. But real planning and preparation work can save the writer a lot of frustration and backpedaling at a later date.

Outlining - breaking down the dramatic elements of a story are well worth the effort. By playing contrasts and conflict to maximum effect the playwright can stir the primal in us.

There are so many ways to approach an idea. And the actual activity of logging in the possibilities is **not** a pleasant task. But having an easy and systematic method to catalog ideas, dialogue, and other snippets is like having an assistant available at all time to do your bidding. In recent years software developers have created products to simplify this



process; some are for outlining or you brain storming and others specifically organize dramatic elements under a theoretical umbrella.

Whatever method you choose here is a "Top Ten Tip' List for you:

1. Create a world that's **true** to real life or fantastical or that mixes the mundane with the magical. But whatever set of rules you create for that world, make sure you follow them.

2. Write a conflict that builds as the play or video progresses. As you structure the conflict, think in terms of your play having a beginning, middle and an end.

3. Write characters that want something (**which puts them in conflict with other characters**) and try to get what they want at every moment.

4. Make sure that each character has something at stake, a consequence if he **doesn't** get what he wants.

5. Create a "ticking clock" that puts the characters under pressure to get what they want right away.

6. Make sure there is a good reason, an "event," for your play. It's **not** enough for two characters to sit around and talk for a while and then leave.

There needs to be some important reason why we're watching them now, at this particular moment.

7. Write dialog that illuminates your characters and advances the plot at the same time.

8. Make each character speak in a distinctive voice. If you have trouble with that, try imagining a specific actor you know - even if it's someone who will never play the part - in the role. Maybe video the family bones – skeletons' coming out of the closet.

9. Do **not** have a character tell us something she can show us instead. For **example**, it's much more effective to hide under the bed than to say, "I'm afraid."

10. Give each character a "moment," something that justifies the character's existence in your play and that makes him attractive for an actor to play.

What Does a Play Look Like? **Not** Like This!

You may have seen plays that look something like this:

ALEX. I want somewhere with a lawn.

MERC. What? That patch of **dead** grass on 133<sup>rd</sup> Ave. is **not** good enough? (**Merc eyes the lock on the box of women's clothing.**) Wish I had a lawn.

I would've been a different person. (**Beat.**) Make sure you get a lawn. (**Beat.**)

You been through your Mom's clothing?

ALEX. (**Lying**) **No.** You?

Notice that character name, dialogue and intermittent (**stage directions**) extend from left margin to right margin, except for a small indent of the first line. Text is single-spaced.

This is Published Play Format, typically what the publisher gives you in an Acting Edition, and its goal is to save space. It's hard to read, and **not** submission format. Submitting a script in this format or trying to make this a video is a **bad** idea - it would surely give a theater's overworked literary staff a headache.

What Should My Play Look Like?

Playwrights and the people who read their work have never adopted an ironclad, industry-wide format, maybe because theater, by its nature, tends toward the revolutionary and **can't** bear to become establishment. Maybe we're just **not** that organized.

But even if there's **not** one, absolutely must-follow format, there are definitely common-sense formatting principles of "read ability" that must be respected. If a work is going to be read by potentially many people you must place the words on the page in the most familiar manner. This will assure the reader that an experienced writer is behind the work and that same writer will **not** burden the reader with unusual markings, fonts, or margins. Here is a general rendering of Manuscript Format.

**Note:** Script formatting software has made formatting all scripts considerably easier and less time-intensive in recent years, and many of these same programs have playwriting templates, with settings that you can modify with relative ease. They're definitely worth investing in and more on those later.

## Cast Page Element

Use the standard page margin, without page number. Capitalizing the character names helps set them apart - you may even wish to write them in bold. If the character description wraps onto a second line, use a .5" hanging indent.

**The Rules:** This is the readers' and potential producer or director reference page.

- • Detail your characters' age, gender and anything else that is essential to casting.
- • If necessary, include a little spin on "who" your characters are.
- • Include whether one actor is meant to play multiple characters ([referred to as multiple Casting](#)).
- • Do **not** write exhaustive descriptions of the characters' behavior; you have to show this in the play.

Here you can also include any setting information, whether there's an intermission in your play or **no** obvious act break. If you want the play to run without intermission, tell us that too. Here's the Cast Page from my play Milk and Cookies as an **example**.

### Cast of Characters

**MARGE NANCY REAGAN BALLMOTH**, harried thirty-something mother **JACKIE**, her ten-year-old son, played by the actor who plays Rufus **BRUCE**, the average-looking man from the milk carton and about Marge's age **BLONDIE**, a youngish, **not** necessarily blond woman **MARGE'S HUSBAND**, about Marge's age and played by the actor who plays Rufus - **RUFUS**, a thirty something mysterious freelance version of the witness protection program living in Montana.

The play takes place over several days in various suggested settings in California, Nevada, Idaho and Montana.

### How to Describe the Setting

The amount of information playwrights includes to set the scene varies incredibly. Here are a few examples:

(A deserted road on the outskirts of a **not** quite apocalyptic suburbia. **Not** quite five o'clock in the **not** so distant future. COWGIRL, late twenties and the Bonnie half of a Bonnie and Clyde team, holds a syringe. Her hands shake. COWBOY, about her age, holds a backpack.)

In Beef Junkies above, I give a sense of the world of the play and the time of day, but "a deserted road" is as specific as I get about the set. But in the opening of **Killing** the Wash, I give more detail.

“**Killing** in the Laundry”

(The laundry room of a New York apartment building. Friday night, around nine o'clock. A row of washing machines right. Opposite them, a row of dryers.

Center, several chairs for those who wait. JUDITH, mid-twenties, puts her laundry in a washing machine. Her pocketbook is atop Agatha Christie's **Dead** Man's Folly inside her empty laundry basket.)

How to Create a Character - Ideas For a Good Fictional Persona

Dec 11, 2008 Michelle Wright - Characters - M. Pannecoucke Well-developed characters help the author tell the story. These character ideas are to help writers create believable characters.

The purpose of developing characters for a story is for the reader to know the characters.

Readers or viewers will better like the story and the characters when they are properly developed, believable and easy to relate to.

Important areas to consider when creating a good character are the character's history, his or her name and his or her appearance.

A Character's History

People are **not** blank slates. Characters should **not** be either. A writer wants to create a character that is believable, and believable characters have families and friends, or enemies. They have habits, hobbies and mannerisms.

They eat, sleep, breath just as real people do. Characters need a history because it will help determine their characteristics. Even if the character is a newborn, he or she has a history because he or she has a family. Characters must live somewhere and interact with someone, and since they are usually **not** babies, they have a past. Write it down if it helps to **remember**.

The past, or back-story, that a writer can create for a character does **not** necessarily need to be explained in full within the story. However, it is beneficial for the author to know what the character's past is.

Then when at a moment in the story when the past needs to be explained to further the plot, develop interacting characters or explain the setting, it has already been thought out. When the character has a history, carefully naming him or her is important.

### Naming a Character

The author may, of course, give a character any name that he or she personally likes. But there are also a few considerations that come with giving the character a name. The character's nationality is one, as people generally have names that reflect their heritage.

Another may be the character's lineage. As discussed, the character with a back- story is more credible. As people are often named after grandparents and other ascendants, this is something to consider for the character as well.

Names also have certain meanings, and it is a good idea to look into the meaning of a name when choosing one. Understanding the meaning of the name given to the character may help the writer write about the character's personality. **Remember** that when readers read a name, they have a mental picture of what the character looks like.

### The Character's Physical Description

When the character has a name, the writer will most likely have a mental image, same as the reader. It may only be a particular feature – blonde hair, for instance. Whatever the image is, work with it. An author may describe the character's looks the way as seen in this mental image. But the way the writer sees the character may **not** be the way the reader or viewer sees the character. A good idea is to ask a friend or family member what they see when they read or hear the character's name. Molding the character's looks to what the readers see may benefit the character development.

### Also, on Suite101

Book clubs are a time for people to discover classical works of literature while also discovering their own beliefs. Use these ideas to start conversation.

Feel free to use own artistic freedom but consider these suggestions to make a character plausible and relatable.

## Character Development in Fiction Profile your Characters; Let them Drive the Story

April 15, 2007 – Karen Lotter

Short story or novel, if you **don't** know and **truly** understand your own characters you are facing an uphill struggle all the way. Work hard on real character development.

### Character Development in Fiction- Know their Likes and Dislikes

Much has been written about character, but somehow only a few really good fiction writers manage to create those "perfect" characters that live and breathe on the pages.

The only way **truly** to get to grips with your characters is to profile them. To do so, the fiction writer will need to resort to unusual tactics - take your characters to tea and interview them and really get under their skin.

### To Write a Character Profile the Writer Must Know What Drives Them

In order for your characters to drive your story, you must know them intimately – their likes or dislikes; physical description, past, present, dreams of the future, what motivates them etc.

Although they are fictional, your characters must be human for you – they must be believable (**even if they are aliens or insects or superheroes**). And **remember** nobody is ever totally good or totally **bad**!

### Minor Characters Can Get Away with Being Stereotypes

Your minor characters can get away with being stereotypes - at a push – total baddies or goodie-goodies, but your main characters must be deeply believable – your reader must be able to identify with them, with all their strengths and weaknesses.

So, create your hero (**protagonist**) and villain (**antagonist**) in great detail and write shorter summaries/profiles for the minor characters. This way you will create better fiction.

### Creating Character Profiles for Fiction

- • Name Your Characters In the Context of Your Story

Explore the names you've given your characters in the context of your story. Locate the story in time and make an effort to see to it that the names are suitable based on time period, ethnicity, physical description, location etc.

- • **What Do You Know About Your Characters?**

**So, what do we want and what to know about the characters?**

**Start with the major characters, one by one. Put each character on a new page/file as you create the character profiles. Here are a few **questions** to ask, think up more yourself.**

**Also, on Suite101**

**Writer free writing software is full of features, easy to use, and portable. The program is created by author Simon Haynes, who understands what writers want.**

- • **name age, height, weight/build, birthplace, color hair/eyes,**
- • **physical peculiarities, educational background, best friend,**
- • **enemies, family, what is the core need of this character,**
- • **what drives him/her? Ambition in life, gestures when talking,**
- • **what makes him/her laugh?**
- • **what does he/she do when he/she is alone?**
- • **Will the reader like/ dislike the character?**
- • **does he/she change in the story?**

**During this character profiling exercise, you need to switch your left brain off, engage your right brain (**creative side**) and begin to create a character.**

## Spend Time on the Character Profiling

Yes, you are writing fiction and you want to get on with the actual writing part of it, but you **can't** just invent a name and a few characteristics and cobble them together and expect a reader to be satisfied with such a shallow character.

Start working on this worksheet and if you feel like adding more info about your character like who his / her parents are, where he / she went / goes to school; favorite color; music etc. that is great – writing is **not** a rush for the finish line. Some people draw diagrams and charts to help them.

If you are able to profile your characters well and you truly know them, then you can tell their stories (**you will find that they will tell their stories**).

### Exercise to Help Create Character Profiles

In the fictional story you are writing, do you have a relationship with your characters, both the heroes and the villains?

This is an exercise to help create the character profiles.

Imagine sitting in a nice restaurant, a cafe, or a peaceful garden. Take your main characters one by one and start up a first-person conversation with them. Almost like an informal interview.

Allow the character to ramble — on paper, of course — about what is most important to her or him. (**Don't be surprised if there isn't a little gossip about other characters along the way**). If you start with the main character, she / he will tell you who is important to him / her in the story. This way you can fill in the missing gaps when you profile your characters.

Always Keep Your Notes – **lots of notes**

So, what are you going to do with all this extra information that you **don't** need?

Hey, you're a fiction writer, you'll always need information, so keep all your notes - they'll come in handy sometime, maybe someday later.

It is very hard work being a good writer and anyway, once you've got all this done you will probably find that your right brain has led you all over the place and new story lines and ideas have popped up - some for the story you are writing and others for new stories. That's what happens when you get out of your own way.

Armed with your detailed profiles and with vibrant, multi-faceted characters, your stories will come to life.



- - ----- < ^ ~ , ~ ^ > ----- - -

We are sure you or someone you do know has a home video that fits one of the following:

<http://www.YourShowInteractive.com/>

This web competition site does home videos from 30-seconds up to 4-minutes.

<http://www.PeopleHaveTalent.US/>

This web competition site does home videos from 30-seconds up to 4-minutes.

<http://www.JrHighStudentsHaveTalent.US/>

This web competition site does home videos from 30-seconds up to 4-minutes.

<http://www.HighSchoolStudentsHaveTalent.US/>

This web competition site does home videos from 30-seconds up to 4-minutes.

<http://www.CollegeStudentsHaveTalent.US/>

This web competition site does home videos from 30-seconds up to 4-minutes.

<http://www.TruckersHaveTalent.US/>

**Open to all active duty, Vets, Vet’s spouses, children and grandchildren.**

This web competition site does home videos from 30-seconds up to 4-minutes.

<http://www.VetsHaveTalent.US/>

**Open to all active duty, Vets, Vet’s spouses, children and grandchildren.**

This web competition site does home videos from 30-seconds up to 4-minutes.

- - ----- < ^ ~ , ~ ^ > ----- - -

**WARNING: THIS STORY WILL CHANGE YOUR LIFE!**

“AGING IMAGINATIONS” is a gripping story of a man, whose loss of his wife brings him to a stand point in life. Unable to cope or to tell his young daughter about her mom's **death** the man refuses to go to the wake.

However, an unlikely friend shows him a different path in experiencing what is known to be true and certain in his life, by diving into his own imagination. Through these "sessions" of experiencing a different world, entirely created and lived by the man himself, he finds one of life's most powerful messages.

<http://www.youtube.com/watch?v=Ih4hVXacjxo&feature=fvwrel>

**17:26 Minutes**

In this video, Nick Vujicic talks about how he changed from a man with **no** limbs to a man with **no** limits. Very inspirational! Nick is coming up with a new book called "Life Without Limits: Inspiration for a Ridiculously Good Life" (**to be released on October 26, 2010**).

[http://www.youtube.com/watch?v=yo\\_24\\_qTNac&feature=related](http://www.youtube.com/watch?v=yo_24_qTNac&feature=related) **5:07 Minutes**

- - ----- < ^ ~ , , ~ ^ > ----- - -

Nick Vujicic and his attitude serve as a great **examples** of the celebration of life over limitations.

<http://www.youtube.com/watch?v=H8ZuKF3dxCY&NR=1>

**7:03 Minutes**

- - ----- < ^ ~ , , ~ ^ > ----- - -

Orbit wheel en Guatemala

[http://www.youtube.com/watch?feature=endscreen&NR=1&v=sUXDjg6\\_bhM](http://www.youtube.com/watch?feature=endscreen&NR=1&v=sUXDjg6_bhM)

**4:22 Minutes**

- - ----- < ^ ~ , , ~ ^ > ----- - -

<http://www.youtube.com/watch?v=nbK7Q2MfICI&feature=related>

**0:53 seconds**

- - ----- < ^ ~ , , ~ ^ > ----- - -

<http://www.youtube.com/watch?NR=1&feature=endscreen&v=YG-cHYQWNvc>

**4:48 Minutes**

<http://www.youtube.com/watch?v=4GLAEgOqSes&feature=related>

**1:37 Minutes**

<http://www.youtube.com/watch?v=PIYuc1jsxT8&feature=related>

**1:42 Minutes**

- - ----- < ^ ~ , , ~ ^ > ----- - -

If everybody would pay attention, **accidents like this would hardly ever happen.** It could be your life or those around you.

<http://www.youtube.com/watch?v=TSYDTMcjDII&feature=related>

**4:16 Minutes**

- - ----- < ^ ~ , , ~ ^ > ----- - -

Please make **YOUR** statement on the “**VIDEO**” so “**Your Show Interactive**” may use this information on the video competition web site, in historic form, and for promotion to expand people’s real-life video stories before any more are lost.

May contact: **Your Show Interactive**

**%Have Talent John Wiskus 701 – 452 - 2755**

**P O Box 803**

**Jamestown, ND 58402-0803**

**John Huberty 701 – 269 - 5128**

**[JohnW@HaveTalent.US](mailto:JohnW@HaveTalent.US)**

- - ----- < ^ ~ , , ~ ^ > ----- - -

Visit <http://www.kennethlittlehawk.com> - Little Hawk is a MicMac/Mohawk Native American storyteller and musician.

This below is **6:22** minute short film shares some of the wisdom he learned from his grandparents. Film by John Pritchard on location at Bear Mountain.

<http://www.youtube.com/watch?v=Evh-trlGAlw&feature=related>

Inspirational proverbs from Native American wisdom for you. Enjoy

[http://www.youtube.com/watch?v=noW\\_Q\\_Wyy8M&feature=related](http://www.youtube.com/watch?v=noW_Q_Wyy8M&feature=related)

Interschool Storytelling Competition

<http://www.youtube.com/watch?v=-pl1qJ3cwu8&feature=related>

Interactive Story telling by Sweetheart the Clown where **no** two stories are completely alike!

<http://www.youtube.com/watch?v=misVv5WRdSc&feature=related>

In response to the RDJ Library's call for its Book and Technology month celebration, the Grade 8 had its storytelling contest - all about Philippine literature. It was a chance for the first year to showcase their talents in telling a story. Also, a moment to take a look at the beauty and wonders of Philippine literature. It was also one way of celebrating our culture and appreciating its beautiful heritage...

<http://www.youtube.com/watch?v=uGt0l7AQYaw&feature=related>

Four Generations of the Lakota Wisdom Keepers, interviews with Nathan Chasing Horse, David Swallow, and Grandpa Wallace Black Elk. Produced and Directed by Nick Halsey, Director of Photography Dave Westin, Editing by Steve Weiss, second editor Rafaela Castellanos

[http://www.youtube.com/watch?v=qU4p\\_StNFpc&feature=related](http://www.youtube.com/watch?v=qU4p_StNFpc&feature=related)

A brief video featuring The Native American Taoist website and thoughts from Thunderhands. Native American wisdom and prophecy concerning the balance of Grandmother Earth. A return to the ways of old, and the Wisdom Keepers.

<http://www.youtube.com/watch?v=20tYPUbcfxA&feature=related>

People come into your life for a reason

<http://www.youtube.com/watch?v=bLtt5cPDOc&feature=related>

A sampling of a concept to be forthcoming documentary on the "The **Spirit** Keepers" The **holy** men of the Native American tradition, and their words of prophecy and wisdom. Produced by:

<http://www.thenativeamericantaoist.com> <http://www.youtube.com/watch?v=x-caSgUX9ZU&feature=related>

This video was made for the promotion of **Spirit** Keepers

<http://www.youtube.com/watch?v=Zo0XYWC4LMg&feature=related>

From The Native Wisdom Keeper & Shaman Little Grandmother Kiesha Crowther.

<http://www.youtube.com/watch?v=vv83H4evKiM&feature=related>

- - - - - < ^ ~ , , ~ ^ > - - - - -

**“WARNING”** The devil doesn't want you to see this! The devil hates this video!

<http://www.youtube.com/watch?v=uP47qmcuYII&feature=related>

- - - - - < ^ ~ , , ~ ^ > - - - - -

Four Generations of the Lakota Wisdom Keepers, interviews with Nathan Chasing Horse, David Swallow, and Grandpa Wallace Black Elk. Produced and Directed by Nick Halsey, Director of Photography Dave Westin, Editing by Steve Weiss, second editor Rafaela Castellanos

[http://www.youtube.com/watch?v=qU4p\\_StNFpc&feature=related](http://www.youtube.com/watch?v=qU4p_StNFpc&feature=related)

What "Dances with Wolves" looks like if Kevin Costner is removed from the film.

<http://www.youtube.com/watch?v=NXtkbFIEg2o&feature=related>

A brief video featuring The Native American Taoist website and thoughts from Thunderhands. Native American wisdom and prophecy concerning the balance of Grandmother Earth. A return to the ways of old, and the Wisdom Keepers.

<http://www.youtube.com/watch?v=20tYPUbcfxA&feature=related>

- - - - - < ^ ~ , , ~ ^ > - - - - -

People come into your life for a reason

<http://www.youtube.com/watch?v=bLltt5cPDOc&feature=related>

- - - - - < ^ ~ , , ~ ^ > - - - - -

I'll Always Be there for You - >

Beautiful images and messages of angels, Unconditional Love

<http://www.youtube.com/watch?v=UD2twZY8qKs&feature=fvwrrel>

<http://www.youtube.com/watch?v=fQmbrwRBv6g&feature=related>

A sampling of a concept to be forthcoming documentary on the "The **Spirit** Keepers".  
The **holy** men of the Native American tradition, and their words of prophecy and wisdom.  
Produced by;

<http://www.thenativeamericantaoist.com>

<http://www.youtube.com/watch?v=Zo0XYWC4LMg&feature=related>

- - ----- < ^ ~ , , ~ ^ > ----- - -

From The Native Wisdom Keeper & Shaman Little Grandmother Kiesha Crowther.

<http://www.youtube.com/watch?v=vv83H4evKiM&feature=related>

Alfred Bielek ~ Future Map of the U.S.

<http://www.youtube.com/watch?v=gC2Mh8wkzW4&feature=related>

A person **MAY NOT** have until Sept. 2012 United States Map after 2012

<http://www.youtube.com/watch?v=3tCQJ0mvrNU&feature=related>

[http://www.youtube.com/watch?v=sYzSWLcM\\_a0&feature=related](http://www.youtube.com/watch?v=sYzSWLcM_a0&feature=related)

<http://www.youtube.com/watch?v=ElZh0aa6Al0&feature=related>

Girl **Goes To Hell** **And Lives To Tell and paint The Tale What She Saw!**

• **Luke 14:26** - "If anyone comes to me and does **not hate** his father and mother, his wife and children, his brothers and sisters -- yes, even his own life--he **cannot** be my disciple." \*\* **Note** - The word '**hate**' is better translated "love less by comparison." corresponding Greek original.

• **John 7:37** -<sup>37</sup> For Jesus stood and cried, saying on the day of the Feast, "If any man thirst, let him come unto me, and drink. <sup>38</sup> He that believeth on me, as the scripture hath said, out of his **BELLY** shall flow rivers of Living Water!"

• **Luke 17:21** "nor will people say, 'Here it is,' or 'There it is,' because the kingdom of God is within you."

• **John 7:38** - "Whoever believes in me, as the Scripture has said, streams of living water will flow from within him."

<http://www.youtube.com/watch?v=ci9KI4rSXw4&feature=related>

**Hell is Real! I Went There – A Young Girl's Testimony**

A testimony of a young girl that had a near-death experience and was shown heaven and hell. God brought her back and gave her a second chance.

**Note:** I am **not** Jennifer. I am just posting her testimony to share with everyone. She has given permission to share.

More important messages from God available at: <http://www.spiritlessons.com>  
Apologies for the flashing image at times. The more important part is the audio, so you can just minimize the screen and listen.

<http://www.youtube.com/watch?v=Idmv0zWMuvq&feature=related>

**11 yr. Old Went to Heaven and Back and Tells What He Saw!**

When he was 3, Colton Burpo went to heaven during an operation on his ruptured appendix, and at now age 11, tells what he saw and heard!

<http://www.youtube.com/watch?v=QdUGoFTfP7w&feature=related>

[http://www.youtube.com/watch?v=MAuM\\_5bwo6s&feature=related](http://www.youtube.com/watch?v=MAuM_5bwo6s&feature=related)

**Man dies, comes back to life, what he saw**

This man goes to hell and has been allowed back to tell us what it was like. Some may laugh, but at the end of the day, this is just one of thousands of people we know about that have been through the same thing.

Give it a watch and make your own mind up.

<http://www.youtube.com/watch?v=xRSjzY0s0SM&feature=related>

- - ----- < ^ ~ , , ~ ^ > ----- - -

**You may only do a Video for the GFR Project. And not to enter into any competition.**

You may write an essay – then – transform it to a STORY or INTERVIEW – VIDEO

<http://www.YourShowInteractive.com/>

- - ----- < ^ ~ , , ~ ^ > ----- - -

**FISH – until you find a CHARACTER – THE TOOLS do follow in this guide.**

### **Your Show Interactive**

**Many High School Students and college write an essay and present it to organizations for scholar-ships. With a big interest in this area Have Talent has opened up a web cast site competition video storytelling for YOU to show others what you can do with your essays – your present day to older history people interviews – and your home produced shows with an up from 4-minutes to a 12- minute “Your Show Interactive” video.**

**Great way to get ready to also win some great video competition money for your scholarship funds bucket for college. Do a Video with your winning essay or do a Face-to-Face interview – write the interview outline – follow up with a recorder to tape and then produce you winning video.**

**Learn to direct – produce – edit a video – to transform your essay or interview into a real winner!**

**Enter this video onto “Your Show Interactive” competition video event to the top 120 to win.**

**WIN part of \$120,000 for “Go to College” fund. Into the semi-finals and go for part of \$240,000.**

**Make the 100 then reenter or redo your winning video for the finals and go for more prize money.**

**Video parameters are must be from 4-minutes up to 12-minutes of time. For the semi-finals must be from 5-minutes up to 24-minutes long. May enter more than one video in this event competition.**

**Find a Character around town or in the nursing home with old stories or their winning old story.**

**Don’t find a great old Character make up a Fiction Character and act it out for your video. Main objective is for you to learn to direct – produce – edit – transform this story or interview into a real winner!**

**Your Show Interactive!**

**Share your story: Join the [Your Show Interactive](#) Web Cast Video Competition.**

**Would you like to share your personal insights or stories from your community with Your Show Interactive! Join the Your Show Interactive, a platform that allows writers,**



photographers and videographers to share their knowledge and passion with millions of people worldwide.

Your Show Interactive has many content ideas, but we want to make sure that you have an opportunity to tell your story as well.

**What people worthy events are happening in your state?**

**How is your family affected by the recession or the latest piece of legislation?**

**What's your take on the biggest stories of the day?**

**These are the kinds of insights we want you to share through the Your Show Interactive!**

**Here are stories we've featured from readers and contributors like you: Your Show Interactive!**

**Your memories of major events for: Your Show Interactive! Interviews with experts: Your Show Interactive!**

**First-person experiences with big news stories: Your Show Interactive! Commentary and opinion: Your Show Interactive!**

**Stories about your city or state: Your Show Interactive!**

**In addition to Have Talent opportunities are also may be to publish YouTube and on Yahoo!**

- - ----- < ^ ~ , , ~ ^ > ----- - -

**Hover board – Ah, what is a hover board?**

**Q <http://www.youtube.com/watch?v=7-Qzh45PEis&feature=related>**

- - ----- < ^ ~ , , ~ ^ > ----- - -

**Other Information:**

**Up – Coming “Power and Love School”**

**Host Location: - Resurrection Fellowship 6502 E. Crossroads Blvd**

**Loveland, CO 80538**

Date: September - Depart North Dakota on the 18, school on 19-22, 2012 - Depart back to North Dakota September 24<sup>th</sup>.

- - ----- < ^ ~ , , ~ ^ > ----- - -

## How to create a polished, powerful “VIDEO” “STORY”

16 tips for making video interviews come alive

<http://www.socialbrite.org/2011/08/09/tips-for-telling-stories-on-camera/>

Additional reading on nonprofit storytelling

Storytelling **isn't** just limited to video. It should permeate through all of your communications.

Stories have the unique power to inspire feeling, connection, and action. They capture the hearts and minds of your audience in unimaginable ways. We use stories every day — in our conversations with donors, in our mailings, and even our Tweets.

Because storytelling is so important for nonprofits, we've rounded up a few recent articles on how you can polish up your storytelling skills.

- [Digital Storytelling from Soup to Nuts](#) by Denise Atchley 102

<http://www.socialbrite.org/2010/07/21/digital-storytelling-from-soup-to-nuts/>

- [Digital Storytelling Festival Digital Storytelling: A Tutorial in 10 Easy Steps](#) by JD Lasica

How to create a polished, powerful digital story for yourself

<http://www.socialbrite.org/2010/07/15/digital-storytelling-a-tutorial-in-10-easy-steps/>

- • [Storytelling through Infographics](#) by Debra Askanase, Community Organizer 2.0

<http://www.communityorganizer20.com/2011/09/06/infographics-for-nonprofits-the-new-storytelling/>

- • [Data can tell stories](#) by Beth Kanter, Zoetica

- • [4 Tools to Tell Stories Online](#) by Amy Sample Ward, NTEN

<http://amysampleward.org/2011/08/28/frogloop-guest-post-4-tools-to-help-any-nonprofit-tell-stories-online/>

**The Next Phase of Storytelling** by Blair Miller, Acumen Fund

<http://www.nextbillion.net/blog/2011/07/27/the-next-phase-of-storytelling>

• **How to Get Started in Storytelling for Fundraising** by Cara Jones, Storytellers for Good

<http://www.causevox.com/blog/2011/07/14/how-to-get-started-in-storytelling-for-fundraising-cara-jones-interview/>

• **The Power of Storytelling** by Linda Ziskind, Z2 Consulting

<http://lindaziskind.com/the-power-of-storytelling>

• **How to find amazing, powerful stories for your nonprofit video**, by Socialbrite

<http://www.socialbrite.org/2011/08/03/how-to-find-amazing-powerful-stories-for-your-nonprofit-video/>

<http://www.socialbrite.org/2011/08/09/tips-for-telling-stories-on-camera/>

- - ----- < ^ ~ , , ~ ^ > ----- - -

**Any People Like - > GERMAN PLUS {Germans both from Russia to the United States and those also from Germany that have immigrated into the United States} VIDEO INTERVIEW.**

**GERMAN – IRISH - ENGLISH - ITALIAN - FRENCH - POLISH - DUTCH - SCOTCH- IRISH – NORWEGIAN - AMERICAN INDIAN - GERMANS from Russia etc. – PLUS, any of the others and also the many mixes of others that have pat families that have immigrated into the United States. For all 50 states and its Territories – which include = American Samoa – Guam – Midway Islands – Puerto Rico – and the Virgin Islands.**

**Please head line your video with your past life story or with only the last name - sir name or maiden sir name as to be listed. Then as in this as a **sample**: “Wagner” – Then research the mailing addresses – and E-mail addresses of all the “Wagner’s” in the US and ask them all to vote for your “Your Show Interactive” “Wagner Video {Video Number} competition event.**

- - ----- < ^ ~ , , ~ ^ > ----- - -

Please submit you interview work to: [JohnW@Tri0-CountyReagon.US](mailto:JohnW@Tri0-CountyReagon.US)

In a PDF form for Oral (as taped) or Written form. If in Video form, please E-mail before submission. We will also get you in contact with GFR at NDSU in Fargo North Dakota to the proper people and to the special Oral, written and Video Project.

Also, we are working with the “Women in Military” Oral, written and Video Project, this is an ongoing as is doing interviews with all Military people that is or were in all of the Military services.

- - ----- < ^ ~ , , ~ ^ > ----- - -

Also - Please make YOUR statement on the “VIDEO” so “Your Show Interactive” may use this information on the video competition web site, in historic form, and for promotion to expand people’s real-life video stories before any more are lost.

May contact:

Your Show Interactive %Have Talent  
P O Box 803  
Jamestown, ND 58402-0803

[JohnW@Tri-CountyReagon.US](mailto:JohnW@Tri-CountyReagon.US)

Or call: John Huberty 701 – 269 – 5128

Or call: John Wiskus 701 – 452 - 2755

- - ----- < ^ ~ , , ~ ^ > ----- - -

News, the interview video work you do – may be - ON - Your Show Interactive may even appear on other TV and Cable shows across the US with their Content.

Maybe on RFDN – Internet TV on the Family Shows.

- - ----- < ^ ~ , , ~ ^ > ----- - -

I didn’t know they have Baby Boxes in every state!

700 club interactive- **January 8, 2019 =>** A man and his two loves: drugs and music. It wasn’t until he came to Christ that he learned of something greater.

<https://www.youtube.com/watch?v=f9ri8Pe4Tf8>

**Heart to Hand Ministries**

**Childhood Cancer Awareness Month - Day 8 - 'Because of You' - Updated**

**Woody Wolfe**

**Childhood Cancer Awareness Month - Day 8. The 8th in a series. Check them all out and go to [ALEXSLEMONADE.ORG](http://ALEXSLEMONADE.ORG) for more childhood cancer facts and to donate towards childhood cancer research.**

[https://www.youtube.com/watch?time\\_continue=167&v=QhTL7zhUsbM](https://www.youtube.com/watch?time_continue=167&v=QhTL7zhUsbM) **6 ½ min**

**[www.MiracleNews.net](http://www.MiracleNews.net)**

**Miracle News**

***ZZ***

***Z***