

Speaker 1 ([00:00:00](#)):

Um, I found myself advocating for the woman's role of course. And it was awesome. It was really, um, regulatory and, uh, what an interesting way to get to know another person. I always found that, uh, that I was very fortunate to be a coach because you get to people to know in a, in a way that is intimate, but not personal. It's kind of awesome. You get to know that the heart of people without having to get involved in any of their personal traumas, you know, it's very interesting. So you'll keep us posted on the, on your progress. How are you? Welcome. So, um, so, uh, uh, we have to just say, what should, are you there? I'm looking at Richard Bhante. I need to see your face before you are. Okay. I can only see your lovely computer. Is it possible for me just to have a look at you as a person, and then you can go back into hiding.

Speaker 1 ([00:00:54](#)):

Hi, welcome. It's just, it's my check. Just to make sure you know that we're all, uh, no robots here. Not that I don't put it against robots, but I would just want to know, are we supposed to be, I'm sorry. You're you're well, you can turn your video off cause it's it's it might be impairing your signals, but I just want to make sure that you were here. So to now that I've seen you go ahead and take yourself off if you want to. Okay. Sure. I mean, we like looking at, you know, you're not bad to look at, but okay. All right. I really appreciate that you do that cause it makes me feel safer in the zoom room. I just think that's weird. I personally think that's weird. No, it feels good. Thank you. Can I ask you just to turn your camera down? It's very distracting. I keep going like this cause I can, I can't see your chin, so I'm going to be okay. Thank you. It's for my benefit. Okay. So, um, we have to give a huge round of applause to Helen, who is this lady here? Because she finished a workable script that she can submit in six weeks. All right.

Speaker 1 ([00:02:00](#)):

I've been doing this for 20 years. It's the first six weeks. That's amazing. I mean, it's not her first rodeo, but you know, nonetheless, um, you know, just because you've done, it doesn't mean you're going to do it well. So, um, so you know, part of the secret, I think I'm going to ask her to talk about what, what do you think made it so straightforward for you? Was it having a structure? Was it knowing your story in advance? What was it that gave you the great, uh, ability to accomplish this amazing feat? Yeah, I think just writing the, um, working on the outline and making sure that I had it sort of set before I went to S to draft it out, that was really, that's always really helpful. Yeah. I find that too, because then you, then you can, then you have, you know, because you have the wine bottles set up, you can go crazy mashing the grapes, right?

Speaker 1 ([00:02:52](#)):

Say it's a nice way to think about it. Cause, cause it's the fun part to me is getting to the point where I can write a scene and I can just get the characters in there talking. And then, you know, that's, that, that to me is why, you know, dramatic writing is worth all of the trouble we go to because you had that fun, you know, that's, that's the fun part. Um, so anyway, I just think that it's an, it's a wonderful accomplishment and I would like you all to listen to Helen because I had developed this writing system and I will tell you a story. We just got hired to do work on a TV show. I can't tell you what it is and don't clap yet. We haven't turned it on and have to wait cause it's bad luck. Right? And until, until, until I have the way I feel about things until the check is cleared, it seems feels not.

Speaker 1 ([00:03:33](#)):

That's how I feel. Um, but my point is the way that we got the deal, because we're, we're not telling, you know, I, I work as a coach, but I have not had a show made myself yet. Right. Cause I never, I was never interested in until recently. Then I got asked to do this was because we had them in, uh, an outline that is exactly in the format of my format. Your questions. In other words, it's by location, it's broken up into act one, act two part one, act two part two, act three. You can actually see it. And um, there are a few bits of dialogue and there's some bits. Do you know what I mean? They're are bits because as I say, and I'll say it again. I think Helen saw this there, butterflies, you know, you have a sudden little flash of intuition when you're struggling to get the structure, you'll get an image.

Speaker 1 ([00:04:18](#)):

And if you don't grab it, that was the thing that you're really looking for now, Rex, I'm a novelist. Okay. So this is directed to you. It's the same thing when you're working on your novel and I, what you're trying to get a sentence, but you need to be paying attention over here while you're struggling to figure out whether it's paraded or yelled at, you need to have your radar set so that when that image flashes at that time, when you were a boy with your dad and he went fishing in Nova Scotia, when that comes in, you're there to nail it. Cause that will exceed your writing process. Because the, as I said, the writing system is designed. So that vacuum is created and we all know that old homily about nature of whoring, a background, a vacuum, right? It really is true, but you have to create the vacuum.

Speaker 1 ([00:05:00](#)):

That's what people don't do. So the idea that you actually imagine, something like you make it up is so not true. You are receiving things and you have to have a place to catch them. That's the difference in how I teach creating as opposed to the way other people do. It's all there. It's all in your head. It's all right here. It just has to kind of come through and get on the page. That's that's your game makes sense. Right. And, and Ariana did another, I think we have to give her a round because she finished her scripted very recently. So let's give her a round of applause, Ariana. Good job. And again, her, her second draft is awesome for second draft is so much closer to like, you know, her first draft is here like here, but her second draft is already over here.

Speaker 1 ([00:05:41](#)):

And then the finish line is over here. So she has half the distance to go again to get that. So starting my third draft. So while it's a very good story. All right, let me just make sure, um, Lorraine, I don't know you. So would you mind just showing us your face for a second and then you can go back into hiding. Would that be okay? Hi, welcome Lorraine. Good, good. You look great. Thank you. If you want to stay, we love to see your face, but if you don't want to that's okay. And Nancy, you are doing a very interesting disappearing act. I'm seeing you in and out of your background. So welcome. Welcome. It's psychedelic. You can, you can see yourself later on the recording, but if you could adjust your camera so that you're, you, you stay in the image, it's very distracting. So you have to move your camera down a little bit with these backgrounds.

Speaker 1 ([00:06:35](#)):

There you go. There you go. And, and, and, and, and like, and like, don't do the hokey pokey, right? Cause you keep disappearing. I'm afraid. I'm sorry. Let me unmute you. I'm sorry, Nancy here. Hang on. Okay, welcome. Okay. Right there. We can see you and the, the Palm trees are going and you're not, and you're, you're staying in frame. So that's beautiful. If you can hold that, if you can't, it's fine, but it looks great. Okay. Let's get to work. Um, I'm going to show you two of our latest clips at the end, because it's

going to be, there's going to be a very heavy class. All right. So we're going to try to go till about seven, eight, 15 so that we can move on. So the first thing I would like everybody to do is take a deep breath and stretch. Okay. Maybe I'll do that. Right? I don't know about you. I have been going since seven 30 without a break. I worked so hard today that I was having a cup of coffee and my hands were like this. Oh, I'm sure that I'm sure that you all had equally difficult days. So roll your shoulders and breathe. It's amazing. Take a big breath. All of you, I'm watching and then hold the breath. And just to, you know, when you hold your breath, you calm down. There's self come down and the next day, well that again, and hell no stretch. Something will hold your breath and then exhale.

Speaker 1 ([00:08:01](#)):

And then let's do a little bit of this stuff. We then through that, then we then again,

Speaker 1 ([00:08:19](#)):

All right now, because we're writers, I want you to take your hands and I want you to rotate them to the right. And you should do this every day to stretch out your carpal tunnel. So breathe in, count to ten one, two, three, four, five, six, seven, eight, nine, 10. Relax, hold it go. The other way for 10, seven, eight, nine, 10. Now you got to do every day is just take your hands like this, and now push your hands together. Don't hurt yourself. It's easy, but feel your, your heel of your hands the same. And when you push together, you should feel the whole front of your body lift. You should feel the back of your neck. Relax, relax your shoulders, Deborah.

Speaker 1 ([00:09:03](#)):

Okay. And then just exhale and shake out your hands. Now, obviously a couple more minutes would be good, but we have so much time to journal. The cover is a little time, but it's very good to have some kind of ritual. Um, if you put on a song and you dance around and you just do this with your hands, but we all work and we must stretch. Okay. And it doesn't really matter what you do. The idea is we don't do these movements. So I do this every day. I do this, I do this. I push my hands together and I work. I'm very careful about my wrists. So be very careful. And so when you're exercising, don't be vigorous. That's the, you know, we're going to try hard. No, very sloppy, very gently, but try to do it every day. Okay. Let's take one more deep breath.

Speaker 1 ([00:09:54](#)):

Okay. Now I want you, as you're holding a breath for a count of 10. Think about your favorite movie or your favorite TV show and why we chose about inhale. Okay. Ready? Exhale. Okay. So everybody just relax. Hopefully you're now smiling and you're a little more present and it's not a big deal. Okay, good. All right. Um, so, uh, uh, now what we're going to talk about is what a hook is, okay. Or a high concept or whatever. This is what drives everybody crazy. This is how they get you to feel terrible is how they get you to pay more money and waste time. And this is why your scripts and your stories don't sell because you don't do the right work first. Okay. So the reason for the four magic questions, I don't know if some of you have taken other of my webinars and I, if I sound like a broken record, well tough because this is what works.

Speaker 1 ([00:10:48](#)):

Okay. Repetition is the key, right? Uh, someone very, very high up in the spiritual community once said to me, and it's funny, he said that revelation comes from repetition, which is right. Two things that don't together. It's what to have a sudden insight. Right. But the fact is it's the repeating of something that

works, that helps you have the insight. So again, very much of what we need to do is understand that we're taught to do it incorrectly. Okay. We're taught backwards. So the way to work is to understand that the great movies are great. Not only because of the concept and let that concept can be translated as location, which is why I make such a big deal about location. We'll talk about that in a second. The most important thing is that you have a character who is specific to you, the four magic questions by answering them, you connect that character to the universal archetype, which means that everybody can connect with your characters.

Speaker 1 ([00:11:45](#)):

Like you make a gigantic plug in the wall so that people can just plug into your story. Does that make sense? It's so and so hard because it requires you to plug into yourself first and that's why people don't do it. Hi there. Welcome. Hello. Nice to see you. Sylvia. Welcome. Welcome. Um, very nice to see you tonight. Um, I'll, I'll reprise. What I said very briefly, which is that high concept is a combination of a great location or situation and taking a personal character and connecting them through the four magic questions to the universal. And you know this because you're, you're a person of the cloth and you teach the Bible and you know that each of these characters is not only a specific character in the Bible stories, but also an archetype, right? Joseph and the coat of many colors is a dreamer.

Speaker 1 ([00:12:38](#)):

It's an archetype makes sense to people. So characters like Raymond and everyone, like Raymond are both a specific character in a show which had as its location is a suburban home where the main characters, mother and family live across the street. That is the location of that show. So don't make a big deal out of it, right? But nail it. Why is that a good choice? Because very many people live in the suburbs across from their families. Does that make sense? In other words, you, you, you, you were, we were told not to be cliched and to be original. And what that does is it effectively shuts down our ability to be, to personalize our stories. Does that make sense? It makes us reach away from us from material. Um, uh, Judy, I'm doing Nancy, I'm doing a, you know, I'm, I'm creating a weird things by moving away from the camera.

Speaker 1 ([00:13:31](#)):

I won't do it. Um, so this seeming paradox about the specific and the universal is what wounds very many good stories, because we're also afraid of, of doing something ordinary that we naturally will only do something ordinary. Does that make sense? Whatever you fear appears. It's a fact. So the more, so whenever someone says to me, well, I don't want to do that. I'm like, all right, you're going to do that because you're not letting yourself have another choice. You're so focused on what you don't want, what else could come in. Right. You know, and the way to work with your creativity is to understand that that our minds are like a TV station or a radio station and the control and everything is going on all the time. Everything is happening, all channels, all the streams. Our job is that we can take an imaginary dial, which is our concentration, our attention.

Speaker 1 ([00:14:22](#)):

And we can decide which channel we're going to watch. Does that make sense? And the gift is that if we understand what we're doing creatively is that it's no different than when we watch a TV show. Always for the TV show is one that we're generating out of our imagination. Not one that we're receiving on the screen, but it's the same place neurobiologically in your head. All right. I'm going to prove it to you. This is fun. All right. So everybody get a picture of you in your bedroom and don't share just to have a

picture. Okay. I don't want to know. All right. And you're in bed. Feel your pillow, feel your, your, your carbonated fields, see who your who's in. Who's, who is, or is not with you. And now take a breath. It's very important to breathe, and you do the work. And now imagine yourself getting out of the bed and walking through whatever space you need to get to, to get to your bathroom.

Speaker 1 ([00:15:24](#)):

Okay. The most important things to keep it right. And I'd like you to notice physically that you have almost like a screen that pops up here. I can explain the brand science to you, but just suffice it to say that, that you were accessing the autonomic nervous system, which is the part of you that keeps you from tripping over things in your house. Cause you kind of know they're there. And when you go into the bathroom, go and look in the bathroom mirror, okay. What do you do when you see your own space? Do you smile? Do you start looking at your Winkle lines? Do you start, you know, like, Oh, you know, do I need to do this? Or do you look into it and go, Mmm, great. What do you, what do you do now? Just, just own that again. I would love to know that we will be here till 10 o'clock.

Speaker 1 ([00:16:03](#)):

If I indulge my own curiosity, if you want to send me an email later, I would love to know. Um, when I look in the mirror, um, I consciously make a decision not to criticize myself. That's it. I look at them and I say, you know what? It looks fine. That's my competition. And for people who know me will make you laugh because that's pretty much how I am. Pretty matter of fact, you know, I'm accepting of reality and I'm accepting of foibles, but I have no, no time or interest in indulging yet. That's basically how I am. So whatever you did in Mira is a way of understanding the core, the beating heart of any character. You write to understand that. And it's a way of coming upon yourself in a nonjudgmental way. And this kernel is like, you, you, you plant the seed in the beginning, which is a sense of your own identity. And instead of trying to do something else, you just understand that there's nothing else you can do. You can only plant a seed that you know, what it is. Makes sense. All right. So let me, let me show you how to do this. Is, is someone willing to be my Guinea pig and tell me what they saw when they looked in the mirror show of hands quick. Okay. Judith, I saw you first and let me take you off mute, darling. Wait one second. Okay. You're off. You're you're un-muted okay. Try speaking.

Speaker 1 ([00:17:29](#)):

Are you, are you on mute? Try again now. Okay, great.

Speaker 2 ([00:17:37](#)):

It depends on what time of day it is.

Speaker 1 ([00:17:39](#)):

What would that, that, that very line is going to stink your story. So just, just tell me because you're right, but just for, to help me do this exercise quickly, tell me what you saw this particular time when you looked in the mirror.

Speaker 3 ([00:17:53](#)):

Like, I didn't like myself so much.

Speaker 1 ([00:17:58](#)):

Okay. And, um, and, and so, and there's a particular body feeling that went with that, right? Yeah. So just thinking, feeling of like, Oh, okay, good. So now what's good about that is that is the relationship between your two main characters. Do you understand? Because you're always in a relationship with yourself and that's the primary relationship. So you should have no tremendous impact. You just nailed it. I did good. Yeah. You did. How so?

Speaker 3 ([00:18:30](#)):

Well, my two main characters are always fighting with each other.

Speaker 1 ([00:18:34](#)):

I wonder why,

Speaker 3 ([00:18:36](#)):

Because one is an angel and one is a devil.

Speaker 1 ([00:18:39](#)):

Well, I rest my case. So, you know, in alchemy they say as above, so below in other words, or what I say is it is what it is, whatever it is is what it is, the point is we just won't look at what it is and deal with what it is. We always try and make it into something else. Right? Yeah. So I'm sorry that that's your experience. And maybe you can work on that and your next script can be the two people who just love each other's and it'll be a terrible script, but you'll feel a lot better about yourself. I'll put

Speaker 3 ([00:19:03](#)):

My makeup on before I go in the mirror.

Speaker 1 ([00:19:06](#)):

I love that

Speaker 3 ([00:19:08](#)):

Difference. I gotta tell

Speaker 1 ([00:19:10](#)):

Ya. I think that is a great solution. You know, I'll tell you one story. So when I was, I was having an argument with someone and I said, you know, this is the line in the sand. And the person started laughing. And they said, how about this? Instead of drawing a line in the sand between us, let's draw it behind you. That's kind of what that's, that's like your creative solution. Like I'll put on my makeup before I look in the mirror, it's a great solution.

Speaker 3 ([00:19:35](#)):

And my next script will be, we have another character who else,

Speaker 1 ([00:19:39](#)):

But I'm saying right. And you could write a thought. You could write a short story. You know, you could get up tomorrow morning and write your, you know, give yourself a 15 minute short story and then

throw it in the garbage. You don't have to read it either. The work doesn't have to be. It doesn't have to be, you're not writing this. Do you have to make a high concept story? Um, what I'm really teaching you is how to be a high concept person who naturally thinks in hooks. I'm not teaching you how to make one hope for your story. You get that. Yeah. It doesn't matter if you can do it once. You've got it. You've got to repeat it. We just got hired. We have to turn into three pilots, three scripts, a pilot and two scripts. Okay. I mean, and you have to be able to do that in this world. You have to be able to prove it over and over repeatable. And that's one of the reasons I was so excited about Helen's process and Arianna's projects because they're very efficient. Now these are half hours. They're not as big as features, but it's the same principle. You know, when you get hard professionally do a rewrite. It's about six weeks. That's one of the reasons

Speaker 3 ([00:20:29](#)):

I don't like the wait five minutes.

Speaker 1 ([00:20:31](#)):

Oh, you're never going to be able to make up your mind. You have to do both.

Speaker 3 ([00:20:34](#)):

No, I can make up my mind. I can make

Speaker 1 ([00:20:38](#)):

Excellent. Okay, good. So I'm going to move on, but thank you very much. Can we give her a round of applause? That was really brave. Thank you. Thank you for sharing your, you, you, you, we did lot of work because of your, of your generosity. I really appreciate it. Thank

Speaker 4 ([00:20:51](#)):

You. It's good to see you.

Speaker 1 ([00:20:53](#)):

Good to see you. Let me, let me move on and we can always chat, but I want, I have to so much that I'm like, Okay. So let me reprise the four magic questions using Judy as an example. Okay. So, so now, you know, now this is for you developing your next story. So it wrecks when I do novels, I'm I'm in the middle of rewriting, a novel that I wrote, this is how I'm working. Okay. This is hands-on because I'm a fiction writer also. Okay. And I think you're the only novelist, which is why I'm, I'm directing this comment to you. Okay. You're frozen. So I hope you're hearing me

Speaker 1 ([00:21:31](#)):

Anybody who's working on it. Who's working on fiction. Okay. This is specific to this. So you, you, if you're not using fiction, you use fiction to start the story. So you need to think of this as a story, not as a screenplay for this essay, for this exercise. Okay. So the exercise is Judith has her experience in the mirror. She doesn't like herself. Okay. My experience in the mirror is no nonsense. You could go there, but I've just met. I'm making a choice to go in the other direction. So my characters are all about choice and personal identity. And how do you create that? That's my thing. You know, what is that? And, um, and, and Judah's thing is it, isn't two people who are trying to reconcile their differences in values and so

on and so forth. So the dream becomes what it would be, the outcome of this situation with you and that relationship with that person you saw in the mirror.

Speaker 1 ([00:22:21](#)):

This it's cool. It's a very good way to work. It's very fast, right? So the resolution would be that in some way they get along, right. That would be obvious from Judas thing. In my case, you know, maybe, maybe there'd be, uh, you know, uh, more of an interest in the other person, right? Cause mine are like, you know, you get all of it, but maybe there, there would be a characters who come to appreciate that. There's more to life than just being transactional. Maybe that's a journey that my characters would take, right. That it's not just about getting the business done. It's about having a relationship, whatever that means. Right. And, um, and in both cases, and then the core of both stories is about how do you have a good relationship? And that's pretty much what we're all dealing with is how, how do you retain a sense of identity and have a relationship, whether it's with your boss or a personal relationship or a cat, how much do you have to give in order to get, what is, what is that transactional thing that's going on there makes sense.

Speaker 4 ([00:23:26](#)):

Hmm.

Speaker 1 ([00:23:28](#)):

And so this is how you get to high concept because you're starting in a place that is a living place that you understand. The, the, I read an interesting book recently, and here's the tears that the twenty-five words on are less what we're, what fear is, can be as unfamiliarity. It's not cool. And that that's it, whenever you feel fear, it's because you, you don't know how to do something, you're unfamiliar with it. So the cure is to gain familiarity. Now that doesn't mean that, you know, if a bear is chasing you, you want to go say hi to the bear. That's not, that's not what I'm talking about. Right. But I'm talking about is that you make friends with the fear. And so the next time you feel the bear further away, so that you're safer. Right. Does that make sense? Or would you, you, you take fear as the most primal survival mechanism and you make it your friend, and that's how you write a story because that's what we're all afraid.

Speaker 1 ([00:24:24](#)):

We're all afraid of fear. And that's at the core of a hook. So back to everyone loves Raymond. His fear is that he could never make peace between his wife and his mother and his fear. Is it? No. When you write TV, just to get a little aside. When you're writing movies, you have a dilemma within the character. Like this one that has to be resolved by the end of the movie or the novel in a TV show. It can never be resolved because then you, otherwise you have no episodes. So it's a different structure of the same stuff. You have to think about it differently. And that's a conversation for maybe that'll be my next webinar or movies versus TV. That would be a good one. Right? Um, but anyway, for our purposes, if you understand that what we're all doing is trying to find a way to deal with our fear.

Speaker 1 ([00:25:13](#)):

Are they unfamiliar and unfamiliar as another person that we want to love? Whether it's, again, whatever the setting, then now you already have a high concept story. Do you see how you can't fail? Because you're your fundamental basis for the story is true. It's true to you. You're not going to lose. It's not unfamiliar. You're not making it up. It's coming from within, it's coming this way. Instead of coming

this way or that it's, it's coming, it's welling up within you because it's something that you understand because you, you, and if you don't understand yourself, well, that's why you're a writer.

Speaker 1 ([00:25:50](#)):

It's because unlike other people, you would, you deeply want to understand yourself. Otherwise, why would we put ourselves through this kind of torture? I don't know why it's so hard, right? So this is a dismantlement of this I concept, but this is how you get to a hook. Do you understand that is the hook is the problem put in now the five W's the who, what, when, where and why? Right. So the fundamental problem is how do we please ourselves and others? How do we deal with fear? And the way we're taught to deal with fear is, is in a way that it always comes back because we're not given the proper mechanisms we're taught to work through to ignore it. And we taught all of these mechanisms. And the only way that you, you, you can get over your fear is to focus on something else.

Speaker 1 ([00:26:40](#)):

So you have to be safe in order to get our rear thesis. People with people don't get, is it some magical thing you're supposed to change the most fundamental thing that keeps you alive and pretend that it's not happening, right? Mean, I'll just keep my hand on the stove and like, it's my skin's running off, but you know, it's okay because that's what everybody I ever knew did. And that's how we deal with fear. My answer is no ouch. That hurts. I'm afraid of the stove. So I want to cook. And my movie is about how someone becomes familiar with using stove. My making my point. Yeah. That's how you get a high concept, a hook for your story. Then you have to use your own frame of graphics. Okay? Cooking is appropriate for me. Cause it's something I do a lot of. And if I had not become a writer, I would have been a chef.

Speaker 1 ([00:27:28](#)):

Right. You know, I, I was, I was a cook for years. So it's a frame of reference. And I talk a lot about that in my other seminars. But when you have characters, you have to start with your own frame of reference. Now you can decide that your character has nothing to do with you. And you can now go and do research and learn a whole new field. And you can make your character, you know, a brain surgeon and find out enough about that to write a convincing branch service. But that's only because you have taken not a piece of your rib, but literally a piece of your heart. And you have been willing to understand that we are afraid of fear.

Speaker 1 ([00:28:01](#)):

That's huge. And that everything we're doing is to find a way to deal with our fear. So that is the fundamental. So for, for, for, for Judith to transform her relationship with herself into one where she lets herself, which would make them happier is very high risk because this is, this is how we are. We're like, wait, I can't transform. Because even though I'm unhappy, I'm here, I've made it this far. Right? You see how, how, how, how really difficult the situation is because it makes no sense to transform. It's very scary. And that's why we writers are the bravest people on earth, because we must transform in order to write a good story. Because when we have no choice, that's, that's the, that's the price tag. And that's why it hurts me. When I see so many, many people learning how to create badly, because it's just as easy to create.

Speaker 1 ([00:28:53](#)):

Well, as badly, you just have to figure out how to do it for yourself. It's no different you're going to go with the same amount of effort you guys will have it. Right. Arianna. I'd rather have it be three drafts. The 20, right. Helen. I, I'm glad that I can see if I can get a Christmas sale while I'm improving the core of my scripts. I love the idea that I can sell it and keep working on it. So new idea, right. You know, it's like, it's like, it's good enough to sell, but meanwhile, if I get the sale and I say, you know, I did a little work and they're going to go, Holy cow, cause it's going to pop. But because the relationship between the two characters that we talked about becomes a universal. You see how, when talking about how it comes from you and universal.

Speaker 1 ([00:29:34](#)):

So this relationship between yourself and what you see your other self, the self you see in the mirror is the way to get all good stories started helpful. Yeah. Okay. And, and if you, if you don't ever let anybody talk you out of that or get you off that path, you will do a solid act of creation every time. And Deanna, I know that you're working on a book at a screenplay and you're, you're going back and forth between your different mediums. It makes no difference. You want the beating heart. Cause we have the beating heart. You can do it anyway. Make sense, right. It's not about, it's not about the fabric over the skeleton. It's a question of getting a heart in there. Okay. And, and that, and that is difficult and very, very worth doing. So that's part one. Now the other part is that a situation comedy is what all stories should be.

Speaker 1 ([00:30:31](#)):

I need to be a situation drama or a situation, whatever it is because it's all the location is what gives you the story? Things happen somewhere. And, uh, Debra, one of the ways to, to, to correct your story easily is you just have too many locations. You're literally trying to cover too much ground. But yeah, you, you never had a Debra H ness. Does that make sense as a, as a way to do a diagnosis that would help you resolve this. Yeah. Okay. That's awesome. You just have too many locations. So if you cut out three locations, it's going to change. It's going to help you come to a different understanding of how to write that story. Cause you've got like three stories in there. Right? But you see, it's a different way of getting there. It's not getting there through your head. It's getting there experientially through your, your sensory stuff.

Speaker 1 ([00:31:23](#)):

Right? And so in the same way that if we are willing to acknowledge that what we fear is fear and that everything we're writing as a way to overcome or deal or release fear, and the way you deal with fear is familiarity. So every single story is a journey to become familiar with that fear, whether it's spoken or unspoken. I mean, that's deep stuff, but it's very usable, right? In other words, Joseph and his coat of many colors, what else could happen to him? But the coat gets stolen. It has to happen because he can't transform as long as he is comfortable in this, literally the code that he has put on the assumed identity. Right. And there's been no challenge for him to discover who he is. Right. So the entire story is about him discovering and he turns out to be pretty great, right?

Speaker 1 ([00:32:14](#)):

And he turns out to be generously. He helps his dad and he helps his brothers. And you know, the whole thing is fantastic. Right. But as an appetite, and this is what I'm talking about, he's a dreamer, right? So, so Judy, the next layer of, of, of this understanding of how you interact with yourself is to see how you are in the outer world. We were always a lot of different archetypes. We're always somebody's child. We're always somebody's parent or always someone's student, always someone's teacher. But to start

to have a everyday awareness, when you're putting on these other roles will help you write much better character. Does that make sense? Because then Judy can write a script about anything. It can be about a cook and a waitress. It can be about a dictator and, um, and, and dialogue, it can be that anything, because it's the, the fundamental mechanism is an archetypal relationship and these characters are a certain kind of character, right? So Joseph is a dreamer, but he could be a teacher. I mean, it would be a different story, right, Sylvia, but it would still be in the pocket. It would change the framework. And this understanding of how to create is what's going to make you write something that will sell, not tricks that you can read. You know, you can, you can go on, you know, you can go look at, um, you know, study high concept and whatever, and it will not do any good because they don't know.

Speaker 1 ([00:33:37](#)):

You know what I mean? If they, if they knew they wouldn't be sharing it, I can tell you that much. They wouldn't be teaching. They'd be, they'd be on TV. You know what I mean? And for me, for a long time, I knew this, but I, to be honest, it wasn't that I couldn't, it was that I was afraid to, because I didn't think I was very interesting. And I didn't think that, that my self's worthy. So that's a process for me. And what I'm going to tell you is what I figured out was if I can find myself industry now, remember how I treat myself in the marriage to the problem. I'm not interested in myself. That is the problem. And the solution. If I'm willing to allow who I am, to be interesting to me, that it will be interested in other people.

Speaker 1 ([00:34:16](#)):

Right. But I'm a very, you know, the way I get through my life is I just don't make a big deal out of anything. Right. Which is, you know, it's, it's, it's, I'm a good girlfriend. I'll tell you that much. Right. Because I just don't make a big deal out of things. I'm a good friend because I don't make a big deal out of things. You know, I'm a good tenant because I don't make the deal, but I get things done. Right. So taking that thing. So with Judy, you're going to have to find a way to not have arguments with people anymore, because now that you're aware of what you do, you're going to realize that you, you do this every time you have an interaction with someone. No, I don't. I honestly, my friends think I'm really funny and fun and just we're having an argument already.

Speaker 1 ([00:35:02](#)):

Lovely person. I was just doing that to make the point about storytelling. Okay. I know that I was saying the interaction was already was already argumentative. Right. And what you need to do is use that. Don't worry about it, but that's, that's, that's like your that's like your magic key. That's the secret to getting your characters to come alive with ease is how you are, is how they are. There's no other choice. Yeah. You have no other way. You can, you can, you can train yourself to be, to, to, to see things differently, but start where you are. Right. Something good. And then keep moving. You know, that's one of the reasons how, and your script is so good. It's very honest. It's not detail. Ours is heart honest. You, you, you get these characters, you get them because they're, they've got, they've got a piece of your heart.

Speaker 1 ([00:35:46](#)):

So that's our, that's our, that's our gate. So that's the person. Now the location is the way that you get the story to, to not give you a hard time in the organization. Does that make sense? And I was very hard to organize material and our brains are not, you know, there's no such thing as time, you know, and I mean time is, is, is, is, is a human concept that doesn't actually exist. And there's a famous story about

an anthropologist in the thirties who at that time was working for the railroad and they were building a big piece of the railroad in, I think, um, uh, Arizona, I'm probably wrong about the state, that those details I'm not going to, but trust me, it was somewhere in the West. And they employed all of the Navajo, the native Navajo Indians who lived on the reservations to, to be, to help them build a railroad. And the, the Indians would show up three hours, late, three hours early. And, uh, it was just a maddening and he was, he was firing people and he was going to get fired. And he finally figured out, I don't know how I wish I knew he wouldn't share it. That there's no, there's no word in Navajo language for time. No one knows no one understood what nine o'clock met, because it doesn't exist in, in their perception of reality, cool stuff. Right.

Speaker 1 ([00:37:05](#)):

So in our unconscious, we don't understand time. And that's why we have trouble organizing movies specifically more than books because movies happen in a linear man-made kind of time that is at odds with how we actually create get it. That's why it's so hard. So once you understand what's going on, you don't have to fight with it. So that's why you need to create. And then you use the four magic questions and these other tools that I've created to help you parse the time. That's why Helen was so successful because she was able to let her stuff come out and then organize it. Right, Helen, and right. Ariana, you were able to, to just get it out there and then organize it, right? Trap trap is writing a fantastic novel, right? Debra, you see how this is going to help you finish this piece of work and move on to the next one.

Speaker 1 ([00:37:52](#)):

You get it for you up just like you can just shoot right through it now. So the four magic questions just to repeat them, and then we'll move on to the next part of this is our, what is my main character history. So when you go back to that image of you looking in your mirror, what was your dream? Okay. My dream was I wasn't going to give myself any trouble. My dream was like, can we just, you know, get the work done? Can we just can get the makeup on the face? Can we, you know, get, get the, whatever it needs to be done? Can we, can we get to that thing we really wanted to do all the time. Right? Um, you need to make a statement like that, about what is going on with those two that you and yourself in the mirror, and once had that statement, you'll know what your dream is. So perhaps Judy stream, and again, Judy, I don't pretend to, I wish I knew better, but I don't. So if I'm wrong, forgive me. The dream is to get along, to get along with the person itself, right. To not be in conflict, give, come on, help me get, let's find this. Okay. What is, what is that dream? How do you express that dream? And everybody do this work. So languaging is very important

Speaker 3 ([00:39:02](#)):

To, to function, to function. Okay, good. Yep. The makeup on, get the coffee in my brain. Get moving in function.

Speaker 1 ([00:39:14](#)):

Okay. So we're a lot alike. It's about getting, getting the job done. Right? Okay. So the idea is just make a statement up for like what use it look in the mirror. What's that thing that you need, that you, that you would need to accomplish with yourself again, because remember the key to understanding how you experience things, just to see how you feel. This is very, this is very deep stuff, but it's very easy to use. So how you feel about what's going on is what is, and we are separated by society from this understanding. Okay. So if you take this on face value, how you feel is how it is. It gives you a much

higher degree of control. So Judy, we have a lot in common, right? Yeah. Okay. So, so we would understand how to write a story because our stories are about people trying to get things done, right? So that, that's why you need to find that statement because that's where the emotion lies. Any emotion is motion and motion is what you need and story what happens next to getting middle on it, right?

Speaker 1 ([00:40:24](#)):

And the other thing that you need and people don't realize this is you have to work with momentum. Everything has a short shelf life. We're very interesting, deep and intelligent people. And we get bored easily. And half the time I discovered being a coach for all these years is that writer's blog is boredom. You just don't feel like working on it anymore. You're done, you know, and a lot of times you, you worry about something that's bothering you and you resolve the problem. And then you have no interest because the therapeutic value of this piece of material is no longer of interest to you, but you forced yourself because of the way we're trained. It's much better to abandon something and start something new. It's easy to write. And once you know what you're doing and why you're doing it, right, never be afraid to put out a piece of work.

Speaker 1 ([00:41:04](#)):

This whole thing about you. You didn't, you need to finish your first day just to prove that you can do it however bad it is, doesn't matter. But after that abandoning work is a great idea. Um, so this understanding that how we feel is how it is, allows us a very high degree of control in terms of creating the location stories. Cause we know what we like and we know we don't like. So, uh, uh, my favorite description in a movie of all time is in the movie. Uh, it's a great, I forget the name of the writer, but he's a fantastic writer to go look his stuff up. I forget his name, amazing writer, the description of this room, where the guy has been tortured and, and, and is, is, is an idiot. You know, he's been kept alive and there were all these air fresheners. And it's just a horrible, horrible scenario. The entire description of that room is a bad room, chilling, chilling, and his lack of detail and its ability to just scare you. And that's what I mean by using the location to create your story. So Deanna, when you're going back and forth between the mediums, remember that novel is let a wall, it's like a wide angle and it's in a movies like a 35 lens. And that's part of the problem with that process.

Speaker 1 ([00:42:27](#)):

It's not pulling water from one picture to the other. It's quite different. It's totally different. Yeah. But I'm saying with that understanding, remember what we fear is what we're unfamiliar with. So the moment you become familiar with the, with the aspects of this process that you are in control of it,

Speaker 2 ([00:42:44](#)):

Right?

Speaker 1 ([00:42:45](#)):

So it's one of those backwards things where for every problem, there's a solution, but you have to be able to identify the problem before you can solve it. And we were free to know that's that's, that's what stops most of us. So those are the things that really do that. Now that being said, um, I'd like to, uh, watch a couple of clips to, to clarify this. Okay. So let me, uh, pull one up, hang on a second. Bear with me. All right. So the, the ultimate high concept movie surely is Tutsi, right? So I want to show this clip. I'm going to show part of it because it's a very, it's a long clip and I wasn't able to find a short version. So we'll watch some of it. Um, uh, this is, this is, this is again now remember what I said about looking in

the mirror. Okay. So this is the equivalent of when he is looking in the mirror. Okay. Does that make sense? Okay. So let's watch a little bit of it. I think I have my volume up. Yeah, I do. Okay. Let's see what happens.

Speaker 5 ([00:43:59](#)):

Will you wait outside, please? I'm talking to the coast. This is a close to George new Yorkers and coast to side side. Look what you did. Margaret, get him back. We, I cut myself off or what is it? Michael. Terry Bishop is doing right. Did you promise to send me up for that part? Am I wrong? Did you tell me I was going to, I was going to get a meeting for that card or to my agents who were pressed on what's the name like? Oh, I see Terry, but she was the name. I don't know. Michael Dorsey is when you want to send a steak back. Michael Dorsey. Okay. Wait, wait, wait, let me start all over again. She was on a soap, opera, millions of people watching every day he's known and that qualifies them to ruin Iceman, cometh. You know, I can act circles around that guy already.

Speaker 5 ([00:44:44](#)):

A fair. Okay. I know it's going to discuss you, Michael, but a lot of people in his business to make money in this business to make money too, for the blind Strindberg in the park, the people's workshop at Syracuse, you know, wait a minute. I did nine plays in eight months up to Syracuse, great reviews in the New York critics at the best where I did it. Of course you lose your standing as a coach. I will not get sucked into this conversation. I will not cause my roommate, he had a great part in for me. Did you read it? Where the I held you come off sending me your roommates, play for you to star in I'm your agent, not your mother. I'm not supposed to find place for you to start and I'm supposed to feel offers. And that's what I do. You told me that the agent that was a significant piece of work.

Speaker 5 ([00:45:28](#)):

I could have been terrific in it because it's a downer. That's why nobody wants to produce a play about a couple that moved back. The love canal that actually happened. The, a shift to pay \$20 to watch people living next to chemical waste. They can see that New Jersey look, I don't want to argue about it. Okay. I'm going to raise the \$8,000 myself so I can produce his plate. And I want you to send me up for anything. I don't care what it is. I will do dog commercials on television. I will do radio voiceovers. I can put you up. Why not? Because no one will fire. Well, that's not true, man. I bust my to get apart. Right. You know, like everybody else has asked to that's what you do. I guys got four weeks to put on a plate, argue about whether or not toast and walk when he's dying or what, when he's talking two years ago. And that guy is an idiot.

Speaker 5 ([00:46:15](#)):

You've got one of the worst reputations in this town. Nobody will hire you. Are you saying that? Nobody in New York who worked with me, Oh, that's too limiting. Nobody in Hollywood wants to work with. I can't even stand you up for a commercial. You have played a tomato for 30 seconds. They want to have the day over schedule. Cause you wouldn't sit down. Yes. It wasn't logical. You were a tomato logic. That's what I said. How's he going to sit down? George? Michael, I'm trying to stay calm here. You are a wonderful actor, but you too much trouble get some therapy. Okay. I'm going to raise \$8,000 and I'm going to do just like Michael, you're not going to raise 25 cents. No one will hire you.

Speaker 2 ([00:47:23](#)):

Okay. I would love to watch the rest of the movie with all of you. Um, but now Judy, you see how,

Speaker 1 ([00:47:30](#)):

How, how, how, how, how comes from that place and his at the, the, the choices to make him unaware. That there's a problem. Okay. And that's a key to creating a great story. You figure out you, the writer are aware and then you decide on a descending scale, how aware your characters are or not. Does that make sense, Helen, in terms of conversation yesterday? Yes, exactly. Exactly the same thing as act, except you're doing it on paper and they're both hard for different reasons. Right. But I'm saying it's exactly, it's exactly an imitative process. So, so would you say you see how, how by creating this way, you naturally are going to create an original situation as opposed to doing something derivative. Do you start to see how you create original material? That's really, that's really my, my, my, my, my, my, my reason for teaching these webinars is that because the only protection and the only safety against what's going on in the world is for people to actually create original material.

Speaker 1 ([00:48:35](#)):

There hasn't been any for 20 years. Right? I mean, think about it. There, there there's. I mean, this shop, obviously there's always one that squeaks through, but basically the whole system is set up for mediocrity under the guise of being commercial. Okay. But the point is artists disrupt people who want power. You get that. If you think freely, they can't make you a slave, right? And if you inspire other people that you can't make them slaves and suddenly you're Gandhi and thousands and thousands of Indians are laying down their wives so that the British infantry can't progress. And after you know, enough Indians, they stopped and they gave up. So that's how you, that's how you defeat all the stuff that's going on in the world. You know, this puppet show that we're we're being subjected to is, is, is, is very dangerous and tragedy.

Speaker 1 ([00:49:27](#)):

So the way that we win is by finding this part of ourselves that is unique and presenting it in a way that those people cannot not make our work and get it on screen to get that, or get it into books. So I'm teaching how to do this because it's the only thing worth doing. And it's our only way to be free is to be free. All right. And knowing yourself is very scary for lots of reasons. Right? So that's really at the core of this, you see how touchy comes from a basic understanding of not getting along with, so, I mean, those guys were like sock, puppets.

Speaker 2 ([00:50:10](#)):

Yeah. Yeah.

Speaker 1 ([00:50:12](#)):

Everybody knows what sock puppets are. Right. Okay. Well, um, you know, it's not a bad idea to think of your characters like this because you, you start to, you start to understand, you know, how you're going. So, um, uh, so this idea that, that I'm asking you in return for my old time, that I've put in, which is one being, you know, I'm doing this every two weeks. So I hope you'll, you'll come back in two weeks. I'll do something else. But the idea behind this, um, is, is, is for Peter. This is, this is revolution. Revolution is, is being willing to be who you are and to present yourself in such a way that people can join in. I mean, it's not yourself in the sense that you're not, it's not a biography, but you're, you're working with the human core of yourself. Right? So the dream is whatever that dream is to function, to get along, to find love, whatever you're dealing with. The nightmare, just act two part one is the flip, it's 180 degrees because that's how you get momentum. It's like a speed book. Does that make sense?

Speaker 2 ([00:51:13](#)):

Yeah. Marilyn, yes. I have a question. Um, so you do you, you're applying your format of questions at the scene level, as well as the, you know, as well as the overall project level. Yes. Okay. That's cool.

Speaker 1 ([00:51:32](#)):

As above so below as it is, is how it is, right. We, we, I told you, there's no such thing as time, but the way we organize reality is exactly the way my method journey map is we organize reality as beginning, middle, and end, because that's how we organize it. We have to create these a, a system of, of organization, of reality that we all agree on. And basically what I discovered when I discovered my mythic journey map, was it by taking that and making it into a graphic design, you could flip it so that you would use it for story, or you could use it to make your life better either way it worked. I wasn't particularly interested in making people's lives better nor did I have patience for it. So I figured, okay. But it's exactly the same thing. Check it out. It's really, really, it's creepy almost. Yeah. Great question, Gary.

Speaker 2 ([00:52:21](#)):

Okay.

Speaker 1 ([00:52:21](#)):

All right. So everybody get that. In other words, all you're doing is taking what you already know and you're repurposing it to make stories. So you're experts. Do you get that you're experts, you can do it in your life. Dream three to five times a night, you are experts. You just don't have the right technique. And the image that I like for myself is that in the Italian Renaissance, you know, all those amazing paintings people thought, Oh my God, that perspective's incredible. And what they discovered was that there was this, this device called a camera was set up and a camera is that it was a big triangular prism, honest stamps. And that if you angled it a certain way, it would take the image of whatever was on one side and projected onto a screen. And so all you had to do was sketch the perspective, right? And you can, and then, so the idea is that everything is in there. Um, I'm using my writing questions as a prison to help you focus with the story. It just comes out on the screen without a lot of interruption. Does that make sense? Because if you don't have that happen, the thing that you're creating is fragmented, does that make sense? It's fragmented and you will never get it because it didn't come out right in the first

Speaker 2 ([00:53:26](#)):

Place. Right?

Speaker 1 ([00:53:29](#)):

If you, if you build a house badly, no matter what you do to it, it's never going to be a good house. You have to build the house right

Speaker 2 ([00:53:34](#)):

From the beginning.

Speaker 1 ([00:53:36](#)):

All right. Let me just say hardest person. Hi Vonda. Do you mind showing me who you are? Because that's just kind of how I make sure that everybody's a real person. Is that be okay? And then you can go

back into anonymity and thank you for joining us. Can I, can I see you? Hello, Vonda. Very good. Okay. I'm going to, I'm going to move on, but very much welcome. And thank you for, for sharing. And please stay on, you have a lovely stage. We'd like to look at it.

Speaker 2 ([00:54:01](#)):

Okay. Okay. So, um,

Speaker 1 ([00:54:07](#)):

So, so do you have that in other words, they're really only two. So if we, if we're going to reprise what I said, we are afraid of fear. We don't know how to manage our emotions. We don't understand what they're for and what to do with them. And we were given all kinds of things. You know, you take yoga, you're supposed to sort of not, you know, make the world disappear and you do this other thing you're supposed to do this other thing. And the answer is no, really what you need to do is sit and be quiet to figure out how you talk to yourself in the mirror and move from that place.

Speaker 2 ([00:54:37](#)):

Okay.

Speaker 1 ([00:54:41](#)):

Hard to do that. So easy for me to tell you how to do it as very hard to do that. And so once you do that, you can, then once you get the fundamental interaction, you understand them for much question. So it's the dream. What's the best possible outcome. The nightmare is the flip back to part one. What's the worst possible things that can happen. And that's where you start to have fun, right? What are all the things that can happen to prevent your character? And then, um, and then in the middle of that story, something more happened. So in Tootsie and act why he can't get hired and act two part one is the nightmare. And act two part one, he gets hired as a woman, which is a dream. It's not necessarily the dream he had in mind, but it's a dream. And then in the middle of the story, he meets Jessica lit and that's the complication. And that's how you get a story to work. You have to find that thing in the middle that pushes the stakes up because what Michael is most afraid of is love.

Speaker 2 ([00:55:36](#)):

So it has to be love for him.

Speaker 1 ([00:55:41](#)):

And then the third magic question is, is, is who or what would my main character die for? And the die is intended to be like in the tarot cards, the death card is a card of transformation. You're not dying in a sense that you're actually dying, but you are having let go of an old understanding of yourself in reality, in order to achieve this goal. And then you have to sum up as a writer with different kinds of obstacles. That will, it has to be a different journey. So, um, uh, I couldn't find a short enough clip in star Wars. Um, when he goes into the cave to fight his father, that's the perfect example of this. That's an act two part, two things. So until see, that's where he goes off for the weekend with Jessica Lange and her, his father hits on him and whatever and who, or what we would die for is he has to decide if he's going to be famous, or if he's going to find love, it's, it's not optional.

Speaker 1 ([00:56:35](#)):

Right. And then act three is the resolution of the train. So Michael's dream is not really to be an actor it's to be loved. Right. And what he finds out is that in order to be loved, you have to love, he didn't know that that's what we all need to find out. Right. I once got a fortune cookie that said, if he would love be lovable, right. If you would be loved, be lovable, right. And so that's how that story is built. And that's why it is again, it's, it's, it's it's high concept or it has a hook, but it's not from there is the hook naturally occurring that he gets famous, but as a woman, right? Because the universe has a sense of humor, right. And we all have that sense of humor, but we don't give ourselves enough time to find that sense of humor. We're imposing it because we're trying to do this thing as opposed to allowing the situation and the location to appear

Speaker 4 ([00:57:34](#)):

[inaudible]

Speaker 1 ([00:57:34](#)):

Right. And that, and that location appears in part based on our own, you know what we know our frame of reference, what we're thinking about, what we're talking to. And that's why it's very important. If you're a writer to incessantly, read and research and look at things because that's how you trigger yourself, you know, and to get us not watching, you know, you can watch an episode and try to learn how to structure something I've answered. Welcome. Um, uh, but the, the, the concept here is, is that, is that is that you, you need to start from here in this place. And that's why Tootsie is a, and you know, Sidney Paul who plays the agent, the director didn't want to do the movie, but the idea that, that you, you, you could be a better woman, you know, without the dress intrigued him. And there's an interview and what she talks about. And that's why he took the, he took the, the, uh, the job directing it, because he was just so intrigued by the premise. So, uh, if you remember what I said about my map is that it's like a Rosetta stone, meaning it's a universal translator. You, you hold up this template and it organizes both movies and reality.

Speaker 1 ([00:58:43](#)):

That's how you do it because you want to have your, if the definition of great acting, um, is to appear natural and unnatural setting, right. Judy, right. Okay. Then writing is exactly the same. It's to it's to make what you're reading appear true in unnatural setting. I know that somehow people open a book and yet they're in their story and it feels real. It's the same, it's the same desire and level of craft that you need to accomplish. Reminds me. We used to say, it's all in the doing, it's all the doing. I love it. And, and, and it says last few said, you know, character behavior is character. Yeah. So similar, similar concept, I studied with him. You studied with Meisner. Yeah. Wow. Well, what happened? . Yeah. That's, that's true. That's amazing. That's an incredible opportunity that you had.

Speaker 4 ([00:59:30](#)):

It's fabulous.

Speaker 1 ([00:59:33](#)):

Uh, now he, no Meisner wrote a great book, um, uh, that you can get, and it's a good book for, uh, dramatic writers to read. Cause it's all about how to act. And of course, where we're writing for we're writing for actors. So understanding their process will definitely help you, um, the book about him and apparently I'm in it, so, Oh, well, in that case, I'm buying it tomorrow and I'll pay for it. I don't remember what, if you get it, you can put it on the chat. If you want to go look it up, stick it up on the chat and then

we'll have it. Okay. Okay. So I'd like to, um, we're going to watch one more clip, and then we're going to, we're going to wrap up and then I'm going to show you two episodes. It's two minutes of our latest, uh, effort of people who don't know me, but we'll talk about joking stick in a second. Okay. So let me find this clip,

Speaker 4 ([01:00:19](#)):

Right.

Speaker 1 ([01:00:20](#)):

Okay. And if anybody has a question, you can certainly ask me, it's going to take me a minute to find this thing. Okay.

Speaker 4 ([01:00:30](#)):

Yeah.

Speaker 1 ([01:00:32](#)):

Okay. All right. So, um, I'm, I'm going to, uh, show this amazing scene from the original star Wars. And we're looking at this because this is the next part, an important part of your story in other ways. So now we have the equivalent of your having gone and looked in the mirror. Right. And, but the interaction is the call to adventure. I want to function. Okay. So clearly what's implied is you're not functioning right with me. I want to have no fuss, no muss. Clearly there's a lot of fuss and muss going on. Right. Whatever, whatever, whatever you're seeing, you want the opposite. And that's where you get your story material. Right. You get the call to adventure. Right. And that's, that's, that's the, that's the spark. That's what sets the fire. Okay. That's what gets the fire going? So this is the equivalent scene and we're not going to watch all of it because it's long, but we'll watch some of it.

Speaker 4 ([01:01:35](#)):

Well, my little

Speaker 1 ([01:01:37](#)):

And something jammed in here. Real good. Were you on a star cruiser? Yeah.

Speaker 2 ([01:02:32](#)):

You said the property by Frank gets out. I didn't know what he's talking about when I think about, well, I don't know anyone named, Oh, Ben out, beyond the, don't see who she is. Sounds like she's in trouble. I better play back. The whole thing. You said recordings. He said yes to a small to run away on me. If I take this off, there you go. Where'd she go? Bring her back, play that the entire message.

Speaker 1 ([01:03:43](#)):

All right. Awesome. Right. Anyway, uh, let me escape this. Okay. So, um, so do you see how clever this is? In other words, you see how there's steps. You can't each thing in that same scene, there's an escalation so that he has no choice. And then he gets called away at the last moment. And then when he goes back, our two has escaped. Now, George Lucas, you can find early drafts of this episode of star Wars and they are terrible. And he said that until he discovered, um, the work of Joseph Campbell, who is a comparative mythologist, he had no way of fixing the story. And basically what Joseph Campbell

discovered was that this issue of time is the problem. And that by, by using the mythic journey structure, which has 17 steps minus 12, and there's a long story about how that happened. But anyway, it was a very inspiring thing to me and the idea that everybody has the same version of the story that they understand led me to do a lot of work on the brain.

Speaker 1 ([01:04:52](#)):

And that's how my system is designed on, on, on, on the, the, the visual charts and everything they're designed to make your brain work at a certain way, which is to tell stories, this idea of the prison system is designed so that you have no choice, but to aim your story through this particular prison and get it out, and there's a net to catch it. The, which is the outline forms I use. And that's the basic idea is that you're trying to get this thing out of you in one piece, which is why I was so thrilled. How long with your script and why I was so happy with yours, Ariana, because you did both did a great job of getting it almost out there and then the other pieces that you needed to put in or not as far as that makes sense.

Speaker 1 ([01:05:31](#)):

Again, that's a bit, that's a big, I know that's a big download, but the, the basic ideas that use it, you, you, you always go back that image of, if not, you looking at yourself in the mirror of the character, and Judy will tell you that, you know, Shakespeare's monologues are what make the plays. And then, you know, in, in the, in the early 20th century, that's what a play was. It was, it was actors getting up and doing monologues. That's basically what it was so different. There wasn't a concept of drama in the traditional sense and Alexander, who was a famous, um, uh, physio, physiological guy who discovered that, uh, he, when he would do, as he suddenly would lose his voice and he couldn't figure out what was wrong with it. And he discovered that he had spelled his habit of doing this with his neck, which basically cut off his lyrics.

Speaker 1 ([01:06:16](#)):

And by releasing that he regained his voice. So again, his, his story is the kind of thing that we are telling. So, you know, Alexander's a fascinating creature. He did this because if he didn't fix his own voice, he would start because that's how he acted. And the idea that he discovered that he did a repair, he had just developed a repetitive habit is an interesting way for us to work. And that's why I'm bringing it up, but on the word. So the trick is, is that in real life, if you have a habit like that, what you do is you just, if you can all do this with me, okay, just put your hand on the back of your neck, where your hair meets your hairline and just gently stroke your neck from top of your neck, to where your neck meets your shoulder and take a breath, feel it, you feel how that releases and you just straighten up.

Speaker 1 ([01:07:02](#)):

Yeah, isn't that extraordinary. So anyway, he made a career out of that discovery. It's called the Alexander scratch, and you could use it to, and it works because it just opens up your whole chest and you can now create things. What happens is we stop breathing because we sit like this and the ribs press in on our lungs and we can't breathe. So the Alexander's scratch at least is that. And you know, you have to be in a body to get anything done. So you need to take good care of your body, right by Saint Saint Thomas Aquinas said, my body, the Humana ducky. Right? So you need to also work with that material. So just to recap, and then I'm going to show you these clips, um, you start from that neuro resolve. So if you, if you, if you think, if you realize that you have this, because you did it before, you didn't know you couldn't do it. Right. I tricked you. Right? You're all experts got that. You can't take it back. You did it. So, baby, can we do that? Just for bands? We'll do it one more time. I want you to see if you get something

different. There's a reason why I'm doing it. So based the exercise was you imagine yourself, you keep your eyes open and you imagine yourself asleep in your bed, and then imagine yourself waking up. And you imagine yourself getting out of bed, walking into your bathroom and looking in the mirror.

Speaker 1 ([01:08:23](#)):

And when you look at yourself in the mirror, what happens? What do you say to yourself? I need coffee. Okay. That's good. And that's the way you write the scene, Judy. Right? Interior, interior, bathroom night, Judy staggers into the bathroom, looks in the mirror and says, I need coffee. Then she realizes it's 2:00 AM. It's about time to get up yet. Go from there.

Speaker 3 ([01:08:48](#)):

Doesn't matter. I still need.

Speaker 1 ([01:08:51](#)):

Okay. But you see how you have a screenplay just based on this conversation. We had just play my changing the time you get, you see what I did to make it into a story? Yeah. Just change the time. See how little you have to do to get a good story going. Right. So all of this making up things and imagining someone's phone is, is digging. So they could either mute or turn it off. Yeah. Thank you. Um, okay. You get what we just did. You see how it is? So you just have to do that and it's not cheating. It's how we organize reality.

Speaker 3 ([01:09:27](#)):

No, we're, we're all so many different things that so many times, especially if we're like a Gemini, um, you know, don't like me, I'll wait five minutes. Um,

Speaker 1 ([01:09:39](#)):

Okay. Write this stuff down. How, by having this conversation, she is writing. She can be Judy, I'm going to cut you off only because it's fine, but you could be doing a one woman show you if you hang up and I intend to, but I will. I will, I will look at it for you. I've worked on many of them, um, because you can do them on zoom. You can put them on. It's a very good time to do that sort of thing. Um,

Speaker 3 ([01:10:01](#)):

Into a club. There's nobody around. Everything's closed.

Speaker 1 ([01:10:04](#)):

No, you just do it online. It's much easier, but this is sorry, Judy. I have to keep going because I get I'm, I'm working on my, uh, you know, I got all these things to her. Okay. So now you can do this with other characters in other words. So, so, so beans, you can, you can create a scene by, instead of having you converse with yourself in the mirror, right. You just have it be the other person. Okay. Location. We can see you hugging your dog, just so you know, they know no French kissing. All right. Um, um, so, so that's what I want you to do with your other characters. In other words, you, you, you, you, you, you, you, you would invite them into that intimate space where you know how people relate and you just let them relate as if they're two parts of you.

Speaker 1 ([01:10:50](#)):

It's the sock puppets idea. And then by changing, one of the ordinary pieces of reality is the key. That's how you get a story. So all I did was have it be a D or the wrong time of the day to get up and have coffee. And suddenly Judy's whole story came into being, and we could see the whole play. Right. And I don't know if you remember a couple of a couple of seminars ago, uh, there was a actress and the exercise was okay. You have, you know, you have to leave your house right away. It's an emergency, what's the emergency. And what four things do you take with you? And she, her character was a business woman who took her computer, her dog, um, her wallet, and one other thing. And when she got outside, I said, well, you know what happened to your phone? And she was like, yeah, what happened to my phone? And I said, that's the name of your one-woman show? Where's my phone.

Speaker 1 ([01:11:42](#)):

It's easy. It will write itself. Where did I leave my phone with that guy? I slept with last night or the one I slept with the night before, or with my mother, or which would I leave my phone? You see how that is, see how easy that was to create. And you see how compelling it is and how, how engaged she, how our attention changed. That's what I want to point out here, our attention. You see how suddenly, like almost a different piece of, of your brain step forward with interest. And we all got quiet and we concentrate on that story. I was telling that's how, you know, how a story with a hook when that happens. So the way to do it is when you feel that way about your own story, you got it. And not until that, right. That's why people pay me so much money because I can do that.

Speaker 1 ([01:12:31](#)):

I can take their work and pull that thing out and say, here, they're like, wow, that's fantastic. I didn't know I was doing that. The answer is, yeah, you were doing that. Well, we don't see ourselves. You know, it's the classic story about the two lighthouses and this poor, sad little lighthouse. It's a children's book. I forget who wrote it is, you know, was wandering around his lighthouses, of course, CAD trying to, you know, follow the light. And she keeps, you know, are you the son? Are you, you know, are you, are you the moon? You know, where's the light. And she had realizes at the end of the story, this will make me cry. And she's the light. And the lie that she's been following is her own life, but she didn't realize that she was projecting it. And that's what we're all doing. Let's see. I'm just trying to teach you how to follow your own light. And then once you learn how to follow your own light, then you have to keep learning it because it's scary.

Speaker 1 ([01:13:22](#)):

Right? So that's how you get to an original story and you, hi, Joseph, welcome. Um, uh, so, so that way of creating is the way to come up with something that has a hook, because you're, you're taking yourself, you are taking that basic interaction with yourself and you're deciding if you want that or something different. So you have a basis for comparison. You know, you have the four magic questions that you already have. You don't need to buy anything or read anything. You know it now, and you ask those four questions of your characters and you keep it simple. And then you look at the situation that has presented itself. In my case, you were, I had you walk into your bathroom and look in the mirror, but you can pick anything. You know, someone can be in a concentration camp, someone can be going to the office. Someone can be, you know, about to receive an award Debra kinda right. For, for something. But the location suggests the rest of the story. And what you do is you change one thing and make it different, make it unexpected. And that's how you find a high concept story.

Speaker 1 ([01:14:28](#)):

It's, it's, it's, it's amazingly simple and hard to remember and difficult to do, but it's very simple. So by having Judy's character, walk on stage, look in the mirror and say, I need coffee. And then she realizes it's two o'clock in the morning. No one is going to leave the theater or turn off zoom, because everybody wants to know what's going on.

Speaker 2 ([01:14:48](#)):

Right? Hmm.

Speaker 1 ([01:14:50](#)):

Well, been there, we've all gotten up and gotten dressed and gone to school on a Saturday, right?

Speaker 2 ([01:14:56](#)):

Yes. Right.

Speaker 1 ([01:14:59](#)):

And so, and so, but I'm saying, I

Speaker 2 ([01:15:01](#)):

Thought it was, we thought it was Saturday and it was really Friday and we were supposed to be at work. I've had that happen. Whoa. You see.

Speaker 1 ([01:15:10](#)):

So, so, but, but you see how that is the secret it's, it's very, it's very, it's very intricate. It's not complicated or tricky. It's an intricate and interesting word. It means that it's like a watch. It actually makes sense, but you have to be willing to understand it on its own terms. And so the basic thing that we don't do is we don't understand how reality actually works. So we can't mimic it and we don't get it well. And that's why great acting teachers like Meisner as not as Lawsky succeeded in creating a generation of incredible actors, because they understood reality. They understood that it was the opposite of the way we're being told. So I'm just trying to share that with you. Now, I say I'm teaching or whatever, but the truth is we're all writers and we're having a conversation. So I want to change the playing field.

Speaker 1 ([01:15:54](#)):

Okay. And whenever I am teaching, I'm not teaching, I'm another writer talking, okay. I want everybody to, to process the information is, Oh, I figured this out and you do it too. Just do it. Tell some stories, see what happens. It's not a big deal. But the mechanism that prevents us from just using this is that we are afraid of our own fear because we have not been taught about what it really is and how to use it. And what it really is is it's our emotional guidance system that keeps us from harm. And the reason that we are afraid of transformation is that we only know one way to interact with it. And even though it's wrong and it makes us unhappy, it's all we got. So when we watch a movie that changes our life is because something got plugged in, or we read a book that changed her life.

Speaker 1 ([01:16:39](#)):

And I'll tell you one experience and then we'll go. Um, so I saw, everybody's knows that movie adaptation, right? And it's about two screenwriters, one who's successful and one's not. And they end

up in a swamp and you know what happens? Right? Well, in the swamp, both characters are played by Nicholas cage. It, I call it, I had some brother and another brother and the ugly brother says they have some brother and the other ugly brothers are unsuccessful. And the handsome brothers very successful younger brother says to the heads from brother, why are you so successful? And I am a failure. And the successful brother says, because you define yourself by who loves you. And I define myself by who I love now, you know, it's just a throwaway line. It's fake deep or whatever. But for me, it was transformative. At that moment. I changed my orientation to the world and my life changed completely.

Speaker 1 ([01:17:31](#)):

I went into theater, one person. I came out of nowhere and I'm sure if I wish we had time, I would ask all of you where, where you've had that experience and write it down, do it now while we still have a little time do it now, because this is again, I'm giving you these keys. You don't have to use anything else ever get. You just use the one thing over and over again. That's the other thing in my, in my writing system, we have one set of sharp tools. You use them for writing. You use them for rewriting, use them for polishing. And so you get very good with that. Right? And I got the idea because I'm a cook. And when you're cooking, the idea is you're supposed to be able to do everything. All you're supposed to need is two knives, right?

Speaker 1 ([01:18:09](#)):

Supposed to be able to create everything with two nights. And the idea was, Oh, I see if you have one sort of sharp tools and you practice a lot, you get much better than if you have lots of different tools that you use less, right? So it's the same idea. So these, these tools, the mirror exercise, every time you use it for magic questions, every time you use it location, every time you use it changing one of the components, every time you use it and you use it and scenes curious, you pointed out there's all this stuff is as above. So below you use it in one place and then you use it in the other place.

Speaker 1 ([01:18:42](#)):

And that's the, that's the secret. Those are, those are the ways that you do this. Okay. So that's really our, our, uh, that's my, uh, material for this particular webinar. I think next time I probably will do one on the difference between creating movies and creating TV series. Is that of interest? Yes. Yeah. And it works for novels as well. In other words, you, you novels, you want to write like a, more like a movie, but you need the chapters to be like a TV show. It's a very tricky, does that make sense to you? Deanna? That's that would be helpful to you write every chapter in a book has to be like an episode of a TV show, but then at the end they resolve it. So it's a hybrid. A novel is like a combination of both of these styles of creation. Interesting. Right. This stuff is endlessly fascinating. Okay. So let me, if anybody has a question and then as I say, I'll give me four minutes and let's have a laugh. Yes. Bates,

Speaker 2 ([01:19:38](#)):

My dear. I hate to seem like an idiot here. Um, I'm assuming that you guys have already been going for quite a long time, correct? Um, our clocks move forward. So I'm taking it that the United States hasn't done that yet. That's why I'm late is because normally I, you start at, at my midnight. And so I, I will send you,

Speaker 1 ([01:20:10](#)):

I will send you the recording. It's all on there. So do you have a question again? I'm just trying to keep it to time for people and I have to show clips. So do you actually have a question based if so, find out if I

was like, that's all thank you that you relate and you'll be caught up and don't worry. And the next one will be in two weeks at the same time. So you can adjust your clock. We may have moved those. You better check us. You have to Google. I always Google. What time is it? Whenever I have to call somebody in another country. Cause I never get it. Right.

Speaker 1 ([01:20:39](#)):

You know, I've woken up very big executives at two o'clock in the morning. Cause I had the time wrong. So I gotta be careful. Okay. I saw, I saw other hands. Anybody else had a question? You don't have to have questions. It's fine. If I did a good job, then it should be pretty solid other than you just need to digest. Okay. So that's, this is over now. I'm at the next part of our, our, our, our little class here. And as I said, the important thing I want you to take away is that we are writers having a conversation. I am not teaching you. If I say teach, I don't mean that. I mean, share, it's a habit to use that word. I should use the word share, but I'm saying we are having, we are all writers. We're all storytellers. We're having a conversation about a campfire.

Speaker 1 ([01:21:22](#)):

And if you will process the information that I've given you on that level, it will go and quickly, it will stay in there and you will use it. Then you'll write better work. Okay. What I'm into now and what I'm up to is I let, I think people need to laugh. I think that that where people need more than anything else right now is laughter. So my writing partner, um, and I started a website called joke on a stick and you can Google it as joke on a stick.com. And uh, my, my right partner is also a very gifted animator and artist. And he's the comedy guy. I do the stories and he does the gags. So, uh, we started to put out these, uh, these, these a little before where we're sending out a newsletter. If you go to joke on a stick.com, you can subscribe.

Speaker 1 ([01:22:07](#)):

And then you get four of these episodes, little jokes in your mailbox. Every Friday, you can go on the website and search. And then what happened is we started posting on Instagram and suddenly we were getting a hundred thousand views of these flips every week. And so we figured there was something going on. And so we're pursuing this. Um, and what I suggested that David do, uh, is that he created these episodes where we're going to watch, which is these four clips strung together with a very hopefully engaging and brief narrative. So we're going to watch two of them, uh, let me find them. And the idea is everybody has, since we started the evening stretching while I'm flying them, can we have another stretch, another breath and just make some noise? Yes. Please

Speaker 2 ([01:22:52](#)):

Getting instruction on how to fall out and, um, um, um, um, uh, call people and get them out to vote. Okay.

Speaker 1 ([01:23:03](#)):

That's a, that's a worthy cause you're, you're excused. You'll you'll have these other tapes. You can watch them. I love this. It was wonderful. Oh, well thank you. I have to, I've had multiple books stolen. I'm going to get the other fear cautious. I'm going to get another one. Okay.

Speaker 2 ([01:23:20](#)):

Thank you. Oh,

Speaker 1 ([01:23:21](#)):

You're very welcome. And thank you. Thank you again for sharing at the, at the opening of this and being so honest about, about the mirror exercise. I just think that was just incredibly brave of you. Thank you. So thank you very much. All right. Great. So, um, give me a second. I have to find them. They were, they were, they were neatly on my desktop and then of course I, as I am wanting to do, I, I move things around and change them. So hang on one second. Hang on a second. Uh, here we go. Hang on. Uh, David I've mentioned is placed them again as my partner. Just hang on one second. He was 15, 16 JLS number 15 and 16. Okay. Hang on. I think it's on my sticky. I think it's on the, it's on the

Speaker 1 ([01:24:15](#)):

Right. You want, you want you to stay in? Uh, okay. Okay. Uh, yeah, just, just, just, just give me a minute. Let's can we, can we do a little stretching and breathing? Cause it's gonna take me a minute to get this to work. So let's do what we did before. Let's do some hand exercises, everybody. Let's let's take, take your risks and then circle them for a minute and take a breath and hold it for 10 counts in one direction and then release the breath. That's good to breathe and not take another breath. Go the other direction. One, two, three, four, five, six, seven, eight, nine, 10, exhale. Okay. And I may actually be able to pull this off. Okay. So it's almost working. All right. Take another breath and let's stretch our necks while we're doing this. Okay. And then what I'd like you to do is again, take a breath, lift your shoulders up to your ears, hold it, and then drop them and breathe. Okay. Okay. Where is it? Here? It is. Okay. All right. So here's the first one. And hopefully they need no explanation. Um, unlike me, hopefully they're funny. Okay. So again, take a breath in and release all of this very, very serious work that we did. Okay. Everybody there is pet your dog. Think about what you're going to eat. All that good stuff.

Speaker 2 ([01:25:52](#)):

Episode 15,

Speaker 1 ([01:25:57](#)):

A social icon just loses it.

Speaker 2 ([01:26:00](#)):

Yeah. Get a haircut kid. I'm not all the personality reaches the breaking point. Why are you doing this? You're ready to take it to the next level. You might not be Corona. Good news is not always pure. Well, mr. Johnson, you did not have coronavirus. So to make up for it, I found one Whopper of a tumor. You get this stuff, right? I'm going to show you the other one, which hopefully will be it's wonderful. Right? Look, look, look, look. When you, when you left, it means some bad thing. Didn't happen. I'm somewhere else in the blood. When you, when you, when you, when you're happy, you change the energy of the world. It's amazing. I'm so happy to see all of you enjoying yourselves. All right. Let me get this up here. Hang on a second. All right. Ready? Everybody breathing. I don't think so. Breathe. All right, here we go. Episode 16. When the boss isn't looking after work, not everyone takes their job. Seriously. This is not Corona. I grownup each other like a book almost. You want to wrestle? I don't want to wrestle. Yeah. Stop then what?

Speaker 1 ([01:29:27](#)):

That's good.

Speaker 2 ([01:29:28](#)):

What role at the opera? What? Nothing here. That is Wasn't around last time I tried to jump over the sun. I didn't land on the house,

Speaker 1 ([01:30:06](#)):

So that's, that's what we're doing. Thank you. Thank you. Um, I'll just introduce this as my partner, who does all the crazy stuff here just to face. He's the eccentric genius. I love to see smiling faces. Laughter is everything. That's right. I'm fading in and out. I love to see smiles that you did, but I'm just going to wrap up and I'll see you in a second. Right? Let's can we give him a round of applause? Awesome. Awesome. So anyway, that's what, that's what we're up to. And um, we're going to have, uh, another one in two weeks. Um, I will do what I do. We'll have the ad and you're on our list, but it's, as I say, just for the sake of the legal stuff, you need to email me and let me know that you'd like to join, because I need to have that because until I get myself organized with your release this way, cause that's where I'm going to send it.

Speaker 1 ([01:31:13](#)):

If you would like to tape a recording of this, let me know if you have questions or concerns or ideas. You're welcome to email me. Um, and again, just to reiterate, the idea is the place where the high concept, the hook and the sale you're going to make is right here. Okay. It's not out there. It's not making things up. It's allowing things to come up into you. Okay? So I wish you happy writing and I will hopefully see a lot of you in two weeks. And thank you for joining me. It's an honor to have a conversation with such talented people. Thank you, Marilyn. Thank you. All right. Thank you. Have a good one. Halloween happy Halloween and happy the luncheon and all that good stuff. Did you get my email? I did not like Kesha because otherwise I would've answered it.

Speaker 6 ([01:32:12](#)):

Oh, I have rescinded. Cause I said that on, um, last two weeks ago, but I'll send them. Maybe I did. I was asking you, which should be my next step after I finished my, um,

Speaker 1 ([01:32:25](#)):

Ah, I did not email them. You, but do me a favor when we get off, you email me right now and I will email you back and we'll have some time like the present. Okay. All right. Okay. What I'm going to suggest that everybody do when they get off the phone is just sit for two minutes and write whatever comes, whatever things come into your mind because you'll be very juiced and you won't know what they are. They'll be stupid. Helen. YouTube. You might get your next script right now. Okay. All right. And you, I'm going to send you the, I'll send you your recording now. Okay? Okay. Not everyone. See you next time. All right. Keep writing. Okay.