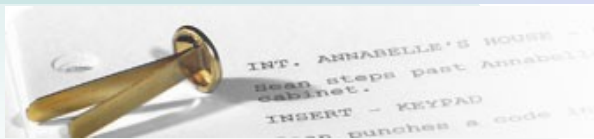


# Idaho Screenwriters Association



[www.idahowriters.org](http://www.idahowriters.org)

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The November meeting of the Idaho Screenwriters Association will be on Tuesday, 16th, starting at 6:30 pm.

Idaho Pizza at  
7100 W. Fairview.  
Near Cole Rd



## November Meeting AGENDA

### INTRODUCTIONS

(come prepared to answer the following:

*Tell us what topic you would like a Guest Speaker to discuss at a future meeting.*



Inside this issue:

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Bring your 10 pages, and enough copies for all the readers necessary and let's READ!

Got any Holiday Stories???

*\*we will not be having a meeting in December.*

### Reminder:

*There will NOT be a meeting in December.*

*The next meeting will be Tuesday, January 18th*

Happy Holidays  
Everyone!

## JENNIFER ORVIS

Jennifer Orvis was born and raised in Boise. She is married to a police officer and is the mother of two wonderful children. She enjoys creative writing, belly dancing, traveling and acting. She began attending the Idaho Screenwriters Association meetings back in January of this year and loves it.

As a native Idahoan (yes, we DO exist), she remembers a time in Boise when there were little or no opportunities for people who were interested in pursuing careers in filmmaking. It delights her to be

able to talk to and share ideas with people who have the same vision: bringing the film industry to Boise.



*"I am big. It is the pictures that have got small."*

~ Sunset Blvd 1950



## IMP Christmas Party

IMP Members and their 'significant others' are invited to the

# IMP Christmas Party

Friday, December 10th, 6-10pm  
at Her Spirit 5181 W Overland Road  
in the Pioneer Square.

Finger food Potluck—also bring a 're-gift' wrap up a gift you no longer want and exchange it for something else!



<http://idahomediapro.org>  
Wednesday, Nov 17th  
IMP Luncheon 11 am—1pm

Smokey Mountain Pizza in  
Parkcenter

*\*no meeting in December*

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During the filming of *Some Like it Hot*, actor Tony Curtis pointed out to director Billy Wilder that he was doing an impression of Cary Grant. Billy Wilder replied, "If I wanted Cary Grant, I would have hired Cary Grant."

There is no one else in the world exactly like you. You have talents, experiences and a perspective that make you unique. Be grateful for your unique gifts. Nurture and develop them and utilize your strengths to add your unique vision and insights to the world. Your uniqueness is your most marketable quality. Yet many creative people make the mistake of chasing the latest fad or imitating the newest style.

It's tempting to chase trends or emulate successful people. I fell into this trap. Years ago I worked on a screenplay with a friend of mine I knew since high school. We were 3/4 of the way done with our script and we decided to celebrate and went to the movies. We were enthralled with the escapades of Indiana Jones in the *Raiders of the Lost Ark*. We decided to rewrite our detective screenplay in the Indiana Jones style. We never finished it.

"I don't know the key to success, but the key to failure is trying to please everybody."--  
Bill Cosby

Don't try to chase the market or try to please everyone. Imagine Leonardo da Vinci painting the Mona Lisa in a storefront window. People pass by giving him feedback on his work in progress. "I think her dress should be a lighter color." "Her smile should be bigger." "The painting should be bigger." "She should wear her hair up." "The background should be the city, not the mountains." "There is too much shadow under her chin." Can you imagine Leonardo changing the painting as people made comments, concerned about whether everyone

would like *La Gioconda* when it was finished?

Those who allow their unique strengths to set them apart from the crowd are those who achieve milestones in science, art and literature.

Whenever you are tempted to blend in and try to be popular with everyone, remind yourself of your uniqueness—your passion and goals. Dare to be different and you will achieve success. You can't be all things to all people. Rita Mae Brown reminds us: "The reward for conformity is that everyone likes you except yourself."

Be thankful that you are different from everyone else in the world. You have a unique contribution to make. Go ahead. Be distinctive. Originals are rare.

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Pamela Kleibrink Thompson is grateful for her family and the opportunity to contribute to the Idaho Screenwriters Group newsletter and to Sherry Cann for starting the group and the newsletter and for all the readers and followers. Pamela is a recruiter, career coach and speaker. You can contact her at [PamRecruit@q.com](mailto:PamRecruit@q.com).

Pamela Kleibrink  
Thompson  
The 911 Recruiter  
Career Coach



read my online column  
"The Career Coach" at

<http://mag.awn.com>

Linkedin profile at

<http://www.linkedin.com/in/pamelathompson>

Understanding the elements of a good story...

## GENRE

The genre of the film is the category it falls in. Thriller, Comedy, Action-Adventure, Romance, Epic. Know your genre! Make sure your story follows the “rules of the genre”. A race against time thriller must have a race against time!

## ARENA

Not the location, but the WORLD your story takes place in. “*Top Gun*” takes place in the world of Navy fighter pilots. “*Caddyshack*” takes place in the arena of golf caddies, as does “*The Legend of Bagger Vance*”. Though the arena has to be appropriate for the story, the fastest way to turn an old concept into a fresh exciting idea is to drop it into a new arena. Arena is a part of the Swiss watch that’s so darned big, the casing won’t fit if you have two of them. Know the arena where your story takes place. You are going to take the audience into a world, know what that world is. Two worlds is probably one world too many!

## WHAT IS A STORY?

The story is the thing that connects all of the scenes into a whole, the thing that gives the scenes a purpose. The story is the sum, and scenes are the parts. We are storytellers...not scene tellers. A script has “story problems” when the scenes don’t add up...when the pieces don’t form a whole. A story is also characters in conflict. A “story” is the point in a character’s life where he is forced to confront and solve his emotional conflict (character arc) in order to solve the out conflict



(plot). This ties the emotional conflict to the outer conflict—it’s organic!

Why do you need emotional conflict? To show character growth! Characters are the key to any good film—we want to see people wrestle with the real moral, ethical, or emotional problems. So the big question in any story is—What is the central conflict?

## CHARACTER IN CONFLICT

Every scene in your script should have conflict, that way we can expose character. Screenwriting is dramatic writing. It’s about people in conflict. People with really big problems which will be solved through emotionally charged action or dialogue scenes. Not only should each scene move the story forward, each scene should also be a microcosm of the story.

If the conflict is meaningless, get rid of it! If the conflict isn’t tied to the story, get rid of it! Remember, every scene in your script should move the story forward, entertain the audience, and expose character—at the same time!

## THEME

What is a theme? It’s what

your film is really about—the POINT rather than the plot. The moral of the story. Theme is tied to your inner conflict, it’s that lesson your protagonist will have to learn in order to grow into someone who can solve their external problem. The theme to “*Liar Liar*” is that honesty is the best policy. The theme to “*The Wizard of Oz*” is that there’s no place like home. The theme to “*Indiana Jones and the Last Crusade*” is that you must have faith to succeed. Once we’ve isolated the theme, we can add shading and depth to our characters—not just the leads, but the supporting characters too.

When the emotional and the outer conflicts are connected, the theme can be explored visually (through actions rather than words). Film is a visual medium. Movies are about people who DO THINGS. We want to be able to SHOW rather than TELL our stories. Give audiences an experience rather than a lecture. Bury your theme. We don’t want to be obvious, we want to be clever!



Sherry A. E. Cann  
ISA President

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