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“Tales from the Script gathers notable veterans of the screen wars who demonstrate the basic truth of our adventures in Movieland: Writing is the easy part.” – John Sayles, writer/director of Lone Star and Eight Men Out “Fascinating tales from the belly of the beast.” – Lawrence Kasdan, Oscar-nominated writer/director of The Big Chill, Wyatt Earp, and Body Heat Tales from the Script is an unprecedented collection of

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exclusive interviews with dozens of Hollywood screenwriters—including industry legends Bruce Joel Rubin, David S. Ward, Nora Ephron, Paul Mazursky, John August, Steven De Souza, and Paul Schrader. In these conversations, they reveal the secrets behind their successes and failures, offer uplifting stories about how faith in their talent has empowered their careers, and share colorful, entertaining anecdotes about popular movie stars and films.

In *Screenplay: The Foundations of Screenwriting* (1979), Syd Field first popularized the Three-Act Paradigm of Setup, Confrontation and Resolution for conceptualizing and creating the Hollywood screenplay. For Field, the budding screenwriter needs a clear screenplay structure, one which includes two well-crafted plot points, the first at the end of Act I, the second at the end of Act II. By focusing on the importance of the four essentials of beginning and end, and the two pivotal plot points, Field did the Hollywood film industry an enormous service. Nonetheless, although he handles the issue of overall structure expertly, Field falls down when offering the screenwriter advice on how to successfully build each of the three individual Acts. This is because Field did not recognize the importance of another layer of analysis that underpins the existence of plot points. This is the level of the plot genotype. This book will offer you a richer theory of plot structure than the one Field outlines. It will do this not by contradicting anything Field has to say about the Hollywood paradigm, but by complementing it with a deeper level of analysis. Plot genotypes are the compositional schemas of particular stories. They are sets of instructions, written in the language of the plot function, for executing particular plots. This book outlines the plot genotypes for *The Frog Prince*, *The Robber Bridegroom*, *Puss-in-Boots*, and *Little Red Riding Hood* and then shows how these genotypes provide the underpinnings for the film screenplays of *Pretty Woman*, *Wrong Turn*, *The Mask*, and *Psycho*. By means of a detailed study of these four Hollywood screenplays, you will be able to offer a much richer description of what is going on at any particular point in a screenplay. In this way, you will become much sharper at understanding how screenplays work. And you will become much better at learning how to write coherent screenplays yourself.

When the newly-promoted Sergeant Crystal Lewis and her military team loop to a parallel world, they discover a London very different to those their agency have investigated elsewhere. Steam powered ships fill the sky, metal creatures scurry through the streets, and the Great Library is now nothing more than a burnt out shell; the history, knowledge and literature of the world has been destroyed. Crystal's investigations discover the records of the Scriptorians: elite explorers, scientists and chroniclers, chosen for their wordsmith abilities, their tenacious belief in uncovering the truth, their passion for the bizarre and baffling. There is some evidence that these mysterious adventurers, fighters and writers also discovered the technology to loop and visit other parallel worlds. Here are some of

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their tales... Zoë Harris offers us a vision of feminism taken to extremes, while Ken Dawson has the epitome of the pushy parent at the heart of his story; Jake Finlay's and Ross Kitson's stories are concerned with moral dilemmas in research and medicine and both consider the nature of immortality; Steven J. Guscott gives a novel twist to the Frankenstein story; David Muir's central character is an apparently immortal warrior; on lighter note, Paul Freeman gives us a hero easily swayed by a pretty face and adventure, and Robert Peett shows a world of strange invasions, infections and mutations, and at the end, Sammy H.K Smith shows how it all began with the daring Lady Pippa Raven - the first true Scriptorian.

This revised and refreshed edition guides the contemporary screenwriter through a variety of creative and critical approaches to a deeper understanding of how to tell stories for the screen. With a renewed focus on theme and structure, the book is an essential guide for writers, script developers and teachers to help develop ideas into rich dynamic projects, and craft compelling, resonating screenplays. Combining creative tools and approaches with critical and contextual underpinnings, the book is ideal for screenwriting students who are looking to expand their skills and reflect on practices to add greater depth to their scripts. It will also inspire experienced writers and developers to find fresh ways of working and consider how new technology is affecting storytelling voices. Comprehensive and engaging, this book considers key narrative questions of today and offers a range of exercises to address them. Integrating creative guidance with rigorous scholarship, this is the perfect companion for undergraduate students taking courses in screenwriting. Encouraging and pragmatic, it will provide a wealth of inspiration for those wishing to work in the industry or deepen their study of the practice. New to this Edition: - Refreshed and revised edition to meet the demands of contemporary screenwriting - New case studies, models, tools and approaches to writing for the screen - Updated areas of industry practice, including web series, transmedia, VR and long-form storytelling - Includes practical approaches and creative exercises that can be used in the classroom

Nora Ephron famously claimed that she wrote about every thought that ever crossed her mind, from her divorce from Carl Bernstein (Heartburn) to the size of her breasts ("A Few Words About Breasts"). She also wrote screenplays for three of the most successful contemporary romantic comedies—When Harry Met Sally (1989), Sleepless in Seattle (1993) and You've Got Mail (1998). Often considered mere light-hearted romantic comedies, her screenwriting has not been the subject of serious study. This book offers a sustained critical analysis of her work and life and demonstrates that Ephron is no lightweight. The complexity of her work is explored through the context of her childhood in a deeply dysfunctional family of writers.

Process to Product is written by industry professional Brian

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Herskowitz, an award winning writer, producer, director with twenty-five years of teaching experience. The book guides the student writer through the process of screenwriting, simply and clearly, from the development of an idea through the finished, polished script. Easy to understand with in-depth examples and helpful exercises, this book puts the reader on the path to the best screenplay they can create.

Screenwriters often joke that “no one ever paid a dollar at a movie theater to watch a screenplay.” Yet the screenplay is where a movie begins, determining whether a production gets the “green light” from its financial backers and wins approval from its audience. This innovative volume gives readers a comprehensive portrait of the art and business of screenwriting, while showing how the role of the screenwriter has evolved over the years. Reaching back to the early days of Hollywood, when moonlighting novelists, playwrights, and journalists were first hired to write scenarios and photoplays, *Screenwriting* illuminates the profound ways that screenwriters have contributed to the films we love. This book explores the social, political, and economic implications of the changing craft of American screenwriting from the silent screen through the classical Hollywood years, the rise of independent cinema, and on to the contemporary global multi-media marketplace. From *The Birth of a Nation* (1915), *Gone With the Wind* (1939), and *Gentleman’s Agreement* (1947) to *Chinatown* (1974), *American Beauty* (1999), and *Lost in Translation* (2003), each project began as writers with pen and ink, typewriters, or computers captured the hopes and dreams, the nightmares and concerns of the periods in which they were writing. As the contributors take us behind the silver screen to chronicle the history of screenwriting, they spotlight a range of key screenplays that changed the game in Hollywood and beyond. With original essays from both distinguished film scholars and accomplished screenwriters, *Screenwriting* is sure to fascinate anyone with an interest in Hollywood, from movie buffs to industry professionals.

A smart, funny take on the Charles Dickens classic *BLEAK HOUSE*—for anyone who’s ever held on to a dream just a little too long. New York writer Ricki Carstone knows the odds of Hollywood actually turning her debut novel, *Jarndyce and Jarndyce*, into a movie are slim. But Moxie Bernard, the most famous teen on the planet, has signed on to star in the option. Plus, the producer is throwing her a super fabulous party in Hollywood (with Moxie!) to celebrate the relaunch of her book with a younger, sexier cover. Maybe it will happen after all. Quitting her dead-end paralegal job to move out to Los Angeles and keep an eye on the project, Ricki meets a handsome out-of-work actor who encourages her to try her hand at screenwriting, and an experienced screenwriter who is willing to help her for a fee, which only starts out small. And then there's her cute neighbor Simon, who thinks her new friends are just taking advantage of her. Will Ricki ever see her name in lights and make it big in Hollywood?

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In his 20 year affiliation with Jim Henson's Muppets Joseph A. Bailey was a staff writer on both Sesame Street and The Muppet Show. He also co-wrote the television specials Big Bird in China, Christmas Eve on Sesame Street and Rocky Mountain Holiday, starring John Denver and the Muppets on location in Aspen, Colorado. Additionally, Mr. Bailey wrote Sesame Street song lyrics, albums, five 90-minute Sesame Street Live! musicals, Muppet Business Meeting Films and special material for Big Bird's appearances in the White House and Carnegie Hall. The Muppet Show guest stars he wrote for include George Burns, Bob Hope, Steve Martin, Rudolf Nureyev, John Cleese, Milton Berle and Peter Sellers. For his writing, Mr. Bailey has garnered 5 Emmys, 3 Emmy nominations, a Writers Guild of America Award and a George Foster Peabody Award. Mr. Bailey lives in Manhattan with his wife, Gail. He indulges in occasional long-distance motorcycle trips and claims to speak French and play piano to the equal amusement of others.

In this mischievous and utterly original debut, Hansel and Gretel walk out of their own story and into eight other classic Grimm-inspired tales. As readers follow the siblings through a forest brimming with menacing foes, they learn the true story behind (and beyond) the bread crumbs, edible houses, and outwitted witches. Fairy tales have never been more irreverent or subversive as Hansel and Gretel learn to take charge of their destinies and become the clever architects of their own happily ever after.

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