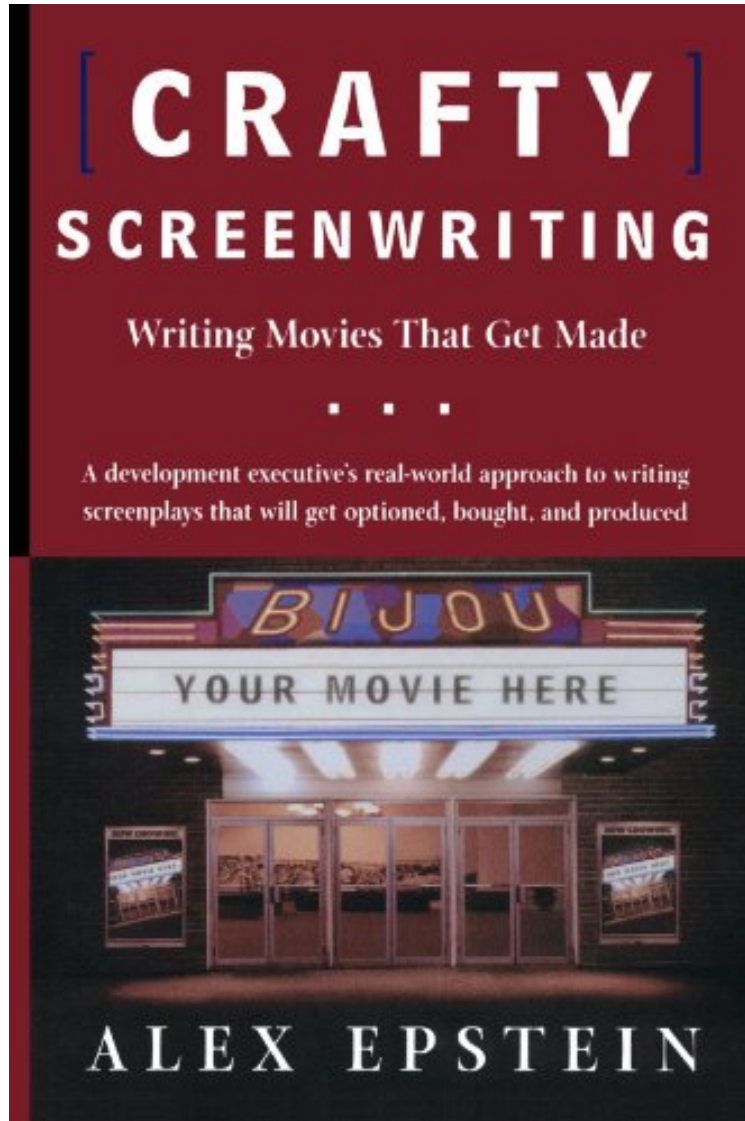


(Download free ebook) *Crafty Screenwriting: Writing Movies That Get Made*

Crafty Screenwriting: Writing Movies That Get Made

Alex Epstein

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Alex Epstein : Crafty Screenwriting: Writing Movies That Get Made before purchasing it in order to gage whether or not it would be worth my time, and all praised *Crafty Screenwriting: Writing Movies That Get Made*:

1 of 1 people found the following review helpful. Buy it for the chapter on dialogue, other than that, ignore. By E. M. Hobo This is a highly bigoted view of Hollywood, that assumes that if your screenplay doesn't attract lots of producers at the same time, you're no good as a writer. Plenty of works of fiction, screenplays, books, paintings, music, and so forth, were long undiscovered and unnoticed, sometimes even after an artist's death. Still some of these artists even

after their passing still managed to gain critical acclaim. On top of that, if all screenplays would have multiple interested parties, all screenplays would sell for \$5 million. This just isn't going to happen. On top of that, he introduces stupid rules like for instance what names you should and shouldn't give to your characters, that some people seem to have broken in highly successful films already (No Country for Old Men, Coen Brothers), maybe even just to prove him wrong. The only reason you want to buy this book, is because the chapter on how to write dialogue is relatively exceptional, relatively speaking to any other book I've read. Although other books (The Art of Dramatic Writing, Lajos Egri) contain the general rules and are spot on, this book explores the result of these rules in a bit more detail. Buy it for the chapter on dialogue. Ignore the relatively condescending description of what success means. 1 of 1 people found the following review helpful. Could be one of the best investments you make. By Customer In recent months I've shifted from learning how to write scripts to learning how to sell them. Writing is hard, selling is harder. I've also reached the point where any time I run across a book about screenwriting and the business I check IMDBPRO so see if the author has credits. This author has a long list of credits. With a few exceptions such as John Truby and Robert McKee on story, I am only interested in books by people with real experience in the industry. It appears that almost anyone can read some books about screenwriting and set themselves up as a guru. One of Epstein's ideas is that your title and log line are key elements in the selling process. I just finished writing a query letter based on that notion so we'll see if it works. Keep in mind that you will probably have to write many query letters before you get a hit-direct mail returns are 2% on average. 0 of 0 people found the following review helpful. A movie that gets made, or one to make yourself. By Jackie Smalls Don't get me wrong, I would have no problem with a big studio coming to snatch a script out of my hand in exchange for some filthy lucre, but I am more interested in making them myself. Though, taking risks and playing with form is great in an indie production, at least being aware of the stuff that connects with audiences, and how, is a really good starting point...to either adhere to, or to ignore. This book has a lot of the good points of structure and the psychology behind what makes a movie "work".

The most innovative and creative screenwriting book yet, from an author who knows first-hand what it takes to get a movie made. Based on an award-winning website hailed as "smart enough for professional screenwriters and accessible enough for aspiring screenwriters", Crafty Screenwriting is the first book not only to offer a successful screenwriter's tricks of the trade, but to explain what development executives really mean when they complain that the "dialogue is flat," or "the hero isn't likeable." Fresh, provocative, and funny, Alex Epstein diagnoses problem that other screenwriting books barely address, and answers questions they rarely ask, like "Why is it sometimes dangerous to know your characters too well before you start writing," or "Why does your script have to be so much better than the awful pictures that get made every day?" As a development executive who has accepted and rejected countless screenplays, and a produced screenwriter himself, Epstein can take you into the heart of the most important question of all: "Is this a movie?" A crucial book for anyone who has ever wondered what it takes to get their movie made.

Alex Epstein brings a screenwriting pro's honesty, skill, and expertise to a field otherwise crowded with how-to-write quacks. John Badham, director of Saturday Night Fever About the Author Alex Epstein has worked as a development executive, screenwriter, and television story editor for more than a decade. He has helped develop projects with directors such as Richard Attenborough and John Badham. A graduate of Yale University and the UCLA School of Film and Television, he is the creator of the popular website www.craftyscreenwriting.com. Excerpt. Reprinted by permission. All rights reserved. Chapter One HOOK What's a screenplay? Good question. After all, if you're going to write one, you ought to know the answer. Right? You probably already know an answer. A screenplay is writing intended to be turned into film. It's a hundred-odd pages held together by brass brads, in which you have written down whatever you want the audience to see and hear in your movie. If it gets made, the director will come up with a whole new vision, the actors will change your dialogue, the editor will concoct another way to order the scenes, and it won't be "your movie" any more. That's okay. A screenplay is not a complete work. It is not intended to be appreciated on its own. If a movie were a building, a screenplay would be the blueprint. Nobody settles down in front of a roaring fire with her beloved, a bottle of Chianti, and a nice blueprint. Nobody takes a couple of good screenplays out to the beach outside of show business, anyway. That means there is no point writing a screenplay if it isn't going to get produced. We all know that, somewhere in the back of our minds, but most of the thousands of screenplays I've read in ten years as a development executive were never in any danger of being made into a movie. From the moment the writer conceived them, they were doomed. They may have been well-crafted or poorly crafted, but they were all missing what they needed in order to get made. This book is about writing movies that get made. Not just popular movies. Art films get made, too. Writing a screenplay that will make a brilliant movie is a good part of writing a movie that will get made, and that's what most of this book is about. But that's not all of it. So it's important to understand what else a screenplay is, if you're going to go to all the trouble of writing one, because if you don't, the odds are you're wasting your time.