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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 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.

"The Handbook of Script Development provides a creative and critical guide for those who study, teach and work on the development of stories for the screen. The larger, international perspective is highly valuable in today's media climate where screenwriters sell stories to streaming services with an eye on collecting viewers from all over the world. Such a cross-cultural product requires exposure to new ideas in how scripts are developed which is exactly the perspective I discovered in these pages." --- Dr Rosanne Welch, Executive Director, Stephens College MFA in TV and Screenwriting The Palgrave Handbook of Script Development provides the first comprehensive overview of international script development practices. Across 40 unique chapters, readers are guided through the key challenges, roles and cultures of script development, from the perspectives of creators of original works, those in consultative roles and those giving broader contextual case studies. The authors take us inside the writers room, alongside the script editor, between development conversations, and outside the mainstream and into the experimental. With authors spanning upwards of 15 countries, and occupying an array of roles including writer, script editor, producer, script consultant, executive, teacher and scholar, this is a truly international perspective on how script development functions (or otherwise) across media and platforms. Comprising four parts, the handbook guides readers behind the scenes of script development, exploring unique contexts, alternative approaches, specific production cultures and global contexts, drawing on interviews, archives, policy, case study research and the insider track. With its broad approach to a specialised practice, the Palgrave Handbook of Script Development is for anyone who practices, teaches or studies screenwriting and screen production. Stayci Taylor is a Lecturer in Media at RMIT University, Australia. She is an award-winning screenwriter and researcher, published widely on screenwriting, web series and creative writing. Craig Batty is Dean of Research (Creative) at the University of South Australia. He is an award-winning educator and researcher in the field of screenwriting, and is also a writer, script editor and script consultant.

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 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 adventue, 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

The first biography of critically acclaimed then critically derided filmmaker Michael Cimino—and a reevaluation of the infamous film that destroyed his career The director Michael Cimino (1939–2016) is famous for two films: the intense, powerful, and enduring Vietnam movie *The Deer Hunter*, which won Best Picture at the Academy Awards in 1979 and also won Cimino Best Director, and *Heaven's Gate*, the most notorious bomb of all time. Originally budgeted at \$11 million, Cimino's sprawling western went off the rails in Montana. The picture grew longer and longer, and the budget ballooned to over \$40 million. When it was finally released, *Heaven's Gate* failed so completely with reviewers and at the box office that it put legendary studio United Artists out of business and marked the end of Hollywood's auteur era. Or so the conventional wisdom goes. Charles Elton delves deeply into the making and aftermath of the movie and presents a surprisingly different view to that of Steven Bach, one of the executives responsible for *Heaven's Gate*, who wrote a scathing book about the film and solidified the widely held view that Cimino wounded the movie industry beyond repair. Elton's *Cimino* is a richly detailed biography that offers a revisionist history of a lightning rod filmmaker. Based on extensive interviews with Cimino's peers and collaborators and enemies and friends, most of whom have never spoken before, it unravels the enigmas and falsehoods, many perpetrated by the director himself, which surround his life, and sheds new light on his extraordinary career. This is a story of the making of art, the business of Hollywood, and the costs of ambition, both financial and personal.

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.

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.

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