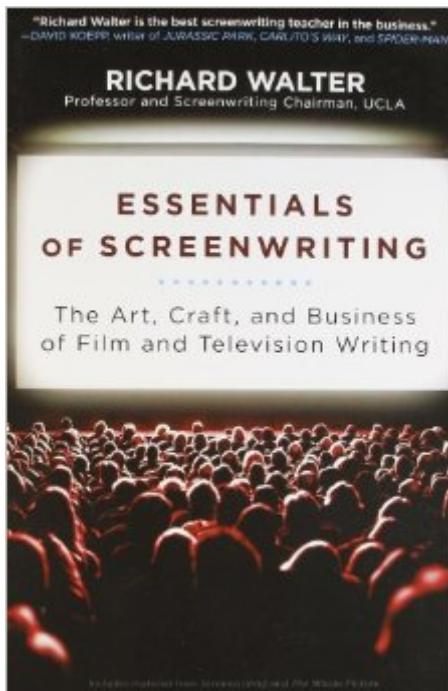


The book was found

Essentials Of Screenwriting: The Art, Craft, And Business Of Film And Television Writing



Synopsis

Hollywood's premier teacher of screenwriting shares the secrets of writing and selling successful screenplays. Anyone fortunate enough to win a seat in Professor Richard Walter's legendary class at UCLA film school can be confident their career has just taken a quantum leap forward. His students have written more than ten projects for Steven Spielberg alone, plus hundreds of other Hollywood blockbusters and prestigious indie productions, including two recent Oscar winners for best original screenplay—*Milk* (2008) and *Sideways* (2006). In this updated edition, Walter integrates his highly coveted lessons and principles from *Screenwriting* with material from his companion text, *The Whole Picture*, and includes new advice on how to turn a raw idea into a great movie or TV script—and sell it. There is never a shortage of aspiring screenwriters, and this book is their bible.

Book Information

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Customer Reviews

A teacher can only be a guide on a journey that ultimately one must take on their own. Richard Walter is the guide I'm taking. He is wise yet hilarious, unequivocal and unshakably optimistic. Neither bitter nor jaded. If at times he's authoritative, it is to chop the crap constipating other how-to tomes and pamphlets. In sixty-six principles dusted through the text, hard-won truths lay bare what most aspiring screenwriters and screenwriting pundits would know given enough experience and the requisite perception. There is no filler in this book. Mr. Walter's voice is like rice: there is more there than it seems. The humor is shorthand communion; his ability to flash from ego and abundant self-esteem to jocular self-disparagement and humility is striking and compelling and always insightful. Anything less from the Chair at The Holy Grail of Screenwriting and I'd donate this book at

my own unrealized loss, somewhere around the twenty-five percent mark. Principle 6: "Screenwriting's one unbreakable rule: Don't be boring." A good principle all around: vacation food, nicknames, hairstyles, first-date monologues... and screenwriting books. This book is effective both in content and delivery: "Lie through your teeth. What matters is not the data but the emotion." If you seek tissue-soft pronouncements the bathroom is on the way out. Just kidding. Seriously, you should look elsewhere - another profession some would suggest. Some of my favorites: identity as the only theme; the 'hydrant effect' or why every producer and rewriter has to dribble a few drops on a script; Principle 39: "Breathers are for after the movie.

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