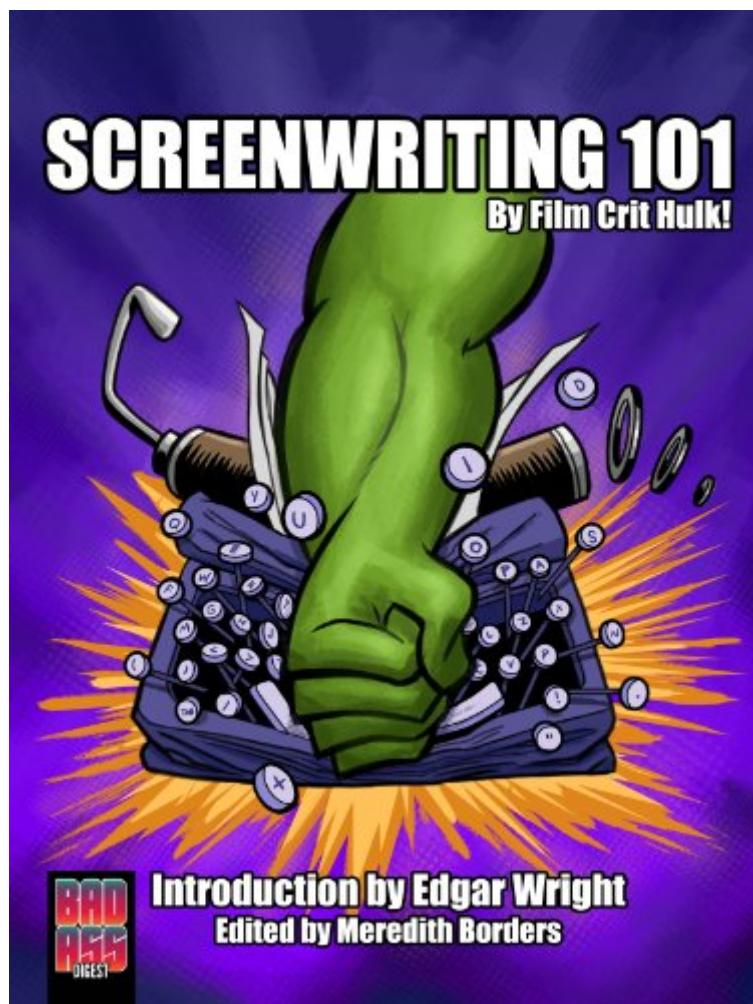


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# Screenwriting 101 By Film Crit Hulk!



## **Synopsis**

SO YOU WANT TO WRITE A SCREENPLAY? BEFORE YOU DO, KNOW THIS: IT REQUIRES A GREAT DEAL OF EFFORT AND DEDICATION. A LOT OF THESE SCREENWRITING BOOKS LIKE TO FILL YOUR HEAD WITH FALSE PROMISES AND EASY TRICKS. BUT ITâ™S SO DAMN FAR FROM THE OBVIOUS TRUTH: BECOMING A TALENTED WRITER TAKES A LONG TIME AND A LOT OF HARD WORK. THEY ALSO CONVENIENTLY FORGET TO MENTION THAT THE ODDS ARE AGAINST YOU. THERE ARE OVER A MILLION SCRIPTS ALREADY FLOATING AROUND HOLLYWOOD. HULK HAS READ, OH... A COUPLE THOUSAND OF THEM. AND NEARLY EVERY SINGLE PERSON HULK MEETS IN THE FILM INDUSTRY ALREADY HAS A SCRIPT OF SOME SORT. NOT ONLY DOES THE SHEER VOLUME OF SCRIPTS MAKE IT DIFFICULT TO DISTINGUISH ONESELF IN THIS CLIMATE, BUT SO DOES THE FACT THAT THERE ARE ALREADY A VAST NUMBER OF TALENTED, PROFESSIONAL WRITERS IN NEED OF WORK. SO GIVEN ALL THESE CRIPPLING ODDS, WE SHOULD ALL JUST GIVE UP, RIGHT? WELL, NO. YOUâ™RE NOT HERE READING THIS BECAUSE THAT REALITY BOTHERS YOU. AND THATâ™S THE THING ABOUT THE MOVIES: THEYâ™RE WONDERFUL. THEYâ™RE THE IMAGINATION OF STORYTELLING MADE TANGIBLE. THEYâ™RE OUR DREAMS MADE REAL. WHO WOULDNâ™T WANT TO BE A PART OF ALL THAT? FILM CRIT HULK WAS CREATED IN A CHAOTIC LAB EXPERIMENT INVOLVING GAMMA RADIATION, THE GHOST OF PAULINE KAEHL, AND TELEPODS FOR SOME REASON. NOW HULK HAS A DEEP AND ABIDING LOVE OF CINEMA WHEREIN HULK RECOGNIZES THE INHERENT VALUES OF POPULAR, NARRATIVE, OR EXPERIMENTAL STYLES! THROUGH A UNIQUE JOURNEY, HULK HAS ENDED UP WORKING IN HOLLYWOOD FOR OVER A DECADE AND NOW WRITES ABOUT CINEMA AND STORYTELLING IN THOROUGHLY HULK-SIZED FASHION. AND NOW YOU HOLD IN YOUR HANDS / HAVE ON YOUR SCREEN / WHATEVER IN YOUR WHATEVER, THE FIRST EBOOK BY FILM CRIT HULK. THE ONLY THING IT MEANS TO BE IS HELPFUL. Free sentence case version included!

## **Book Information**

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## **Customer Reviews**

This is my first review on . I am a recent fan of Film Crit Hulk, and I thought I'd say why. I encourage anyone interested in storytelling, especially popular storytelling, to give his book a read. If you want a preview, you can check out his columns. He's written maybe three books' worth of material on the Internet, so I figured paying him for one book was a ridiculous bargain. As for this book itself, I'd give it four stars out of five. I enjoyed reading it but I wasn't blown away. It offers a personal summation of screenwriting and storytelling. These aren't "new" concepts. I like to think of this book as something like the MLA guidebook: keep a copy around and read it every year to refresh yourself. It's not going to change your life; it's going to accompany you. As for Hulk himself, I'd like to offer a reason why you should read him: he's possibly the most humanist film critic since Ebert died. Maybe this is just me, but I feel that since April 2013, film criticism has been awful to read. Whether you like reading The Dissolve or the Village Voice or IMDB, it seems like everybody is just trying to be smarter than one another, or more of a fanboy. Ebert used to be my oasis; I only agreed with his opinion half the time, but who cares? He watched movies with his heart and he reviewed from the heart, too. If a film broke through and reached him there, he would admit it. These days, I read criticism and I think "none of these guys would ever admit to crying at a movie that wasn't Toy Story 3." Everybody on the web is just trying to sound smarter or more contrarian or more perceptive than the other guy.

I loved this book enough that I'm having trouble writing a short review about it. It made a huge

difference for me personally, so I have to say that if you THINK you might want to read it, just buy it. It costs less than a cup of coffee and the benefits are going to last you a lot longer. But if you want more encouragement to do so, read on.Two practical notes first:- you have the option of reading it WITH CAPSLOCK ON AS HULK INTENDED or "normally". Unless you could use a little shouting.- if you freak out and think "But I don't HAVE a Kindle or a tablet and I'm not reading it on my dang PHONE", there IS a link to download Mac software in very tiny, Ant-Man scaled letters on the right sidebar.I only had a passing familiarity with FilmCritHulk before reading this. But Edgar Wright recommended it, and he gives good advice. I've very glad I listened to him. I read other screenwriting and film books back in the day, and was even in Francis Ford Coppola's experimental screenwriting reader program years ago (poor people I wrote reviews for had no idea I was 15). But I always found them intimidating and generally unhelpful, either from being too esoteric and impractical, or too Stories for Dummies and so focused on "rules" they missed the reason entirely.This is a whole other class of book. It feels more like being mentored than being lectured. While it's more about general ideas over specifics, that makes it more useful instead of less. There are also examples using films you're likely familiar with (good and bad), to help illustrate concepts. And most importantly, it gives you assistance with methods of bridging the seemingly vast and uncharted canyon between having an idea and having a screenplay.

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