

Me and You and Memento and Fargo: How Independent Screenplays Work

J.J. Murphy

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



READ ONLINE

#296178 in Books 2007-03-15 2007-03-15 Original language: English PDF # 1 216.41 x 18.41 x 5.541, 1.00
#File Name: 0826428053304 pages | File size: 77.Mb

J.J. Murphy : Me and You and Memento and Fargo: How Independent Screenplays Work before purchasing it in order to gauge whether or not it would be worth my time, and all praised Me and You and Memento and Fargo: How Independent Screenplays Work:

0 of 1 people found the following review helpful. great textbook By WillDoeMoFo this is a required textbook for film

school and it came in great condition. it's also a very interesting read, especially since it explains its difference from classical Hollywood narrative structure.²¹ of 22 people found the following review helpful. The screenwriting book for the rest of us

By Richard Gess

Me and You and Memento and Fargo does more to aid and abet the art of screenwriting than almost the entire output of the writing gurus from Syd Field (orig. pub. 1979) to date. On the way, it also provides a film-fest full of insights into 12 important independent movies (Stranger Than Paradise, Safe, Fargo, Trust, Gas Food Lodging, Me and You and Everyone We Know, Reservoir Dogs, Elephant, Memento, Mulholland Dr., Gummo, and Slacker) that anyone serious about screenwriting or just moviegoing should know. Unlike most of the writers recycling Aristotle's Poetics into lottery tickets for the movie-biz sweepstakes, J.J. Murphy has a long track record as both a filmmaker and a film scholar. His understanding of cinema as art allows him to see screenwriting not as a rigidly fixed path to the least scriptreader/suit resistance, but as a wonderfully flexible and variable calling with as many different possibilities as there are individual filmmakers. In his introduction, Murphy does a long-overdue temple-sweeping on Field, McKee, and Co., exposing their myopic tendency to set the rules by the rules of the marketplace (which is actually clueless, as per William Goldman's summation, "Nobody knows anything"). The chapters devoted to Murphy's film selections provide a catalog of alternative strategies for writers whose voices can't or won't harmonize with traditional American film structure. Mainstream writing coaches would interject here that Murphy's movies are the work of writer/directors, who have the freedom (bought at the risk of personal loss and/or losses to producers without the cash cushions of major studios) to film whatever they write. But in a spec script market drowning in thousands of formula-baked, uninspired scripts, writers in search of others to direct their work should find the study of independent screenplays to be a competitive advantage, supporting the development of their individual voices, which are any artist's prime asset. If your goal as a screenwriter is to cash in with a mainstream blockbuster, this book is not for you. It valorizes things that the gurus hold in (blinker) contempt, and it's resolute in its resistance to any writing paradigms driven by greed and/or the fear of rejection. If you want to write movies because you love that work too much to care about the obstacles, then Me and You and Memento and Fargo will connect you with a set of artists with the same glorious problem. (Murphy mixes generous amount of commentary from directors and other first-hand participants into his own explications.) It will encourage you to make your work like they do: by any means necessary. The energy you'll derive from that is the energy that fuels the movies Murphy champions, and that energy can't be derived from mere recipe books. This book is written as a college-level text, with the appropriate high standards and scholarly apparatus, but page by page it's also highly entertaining. Get it if you're taking a screenwriting course. Assign it if you're teaching one. Drink it in, for courage and companionship, if you're trying to write movies on your own.

³ of 3 people found the following review helpful. Good concept, lacking in execution

By Rathburn Augustine

Perhaps it's because I was expecting this book to be more of an alternative screenwriting 'manual' that would be more scholarly in approach and avoid the simplistic cliches that plague nearly all of the other 'manuals' out there, but I was somewhat disappointed in this book. While engagingly written, it mostly consists of plot summaries of the films it covers, with some commentary on how they differ from the 'classical' approach to storytelling, but little serious analysis beyond what a perceptive viewer would have already noted with a viewing or two of these films, and some experience with Field et al's "paradigm". Above all, I was hoping this would finally be the book to go into depth about the true underlying principles behind the medium of cinema, as not just a means for telling a story, but as a temporal, audio-visual art form, but Murphy didn't use the opportunity he had with this book to do this.

Within the last twenty-five years, an enormous burst of creative production has emerged from independent filmmakers. From Stranger than Paradise (1984) and Slacker (1991) to Gus Van Sant's Elephant (2003) and Miranda July's Me and You and Everyone We Know (2005), indie cinema has become part of mainstream culture. But what makes these films independent? Is it simply a matter of budget and production values? Or are there aesthetic qualities that set them off from ordinary Hollywood entertainment? In this groundbreaking new study, J.J. Murphy argues that the independent feature film from the 1980s to the present has developed a distinct approach of its own, centering on new and different conceptions of cinematic storytelling. The film script is the heart of the creative originality to be found in the independent movement. Even directors noted for their idiosyncratic visual style or the handling of performers typically originate their material and write their own scripts. By studying the principles underlying the independent screenplay, we gain a direct sense of the originality of this new trend in American cinema. Me and You and Memento and Fargo also presents a unique vision for the aspiring screenwriter. Most screenwriting manuals and guidebooks on the market rely on formulas believed to generate saleable Hollywood films. Many writers present a "three-act paradigm" as gospel and proceed to lay down very stringent rules for characterization, plotting, timing of climaxes, and so on, while others who appear to be more open about such rules turn out to be just as inflexible in their advice. Through in-depth critical analyses of some of the most significant independent films of recent years, J.J. Murphy emphasizes the crucial role that novelty can play in the screenwriting process.

"US academic J.J. Murphy argues that the meteoric rise of indie filmmaking in the last 25 years has necessitated a different style of storytelling. His analysis of a variety of indie scripts will chiefly be of interest to aspiring

screenwriters."