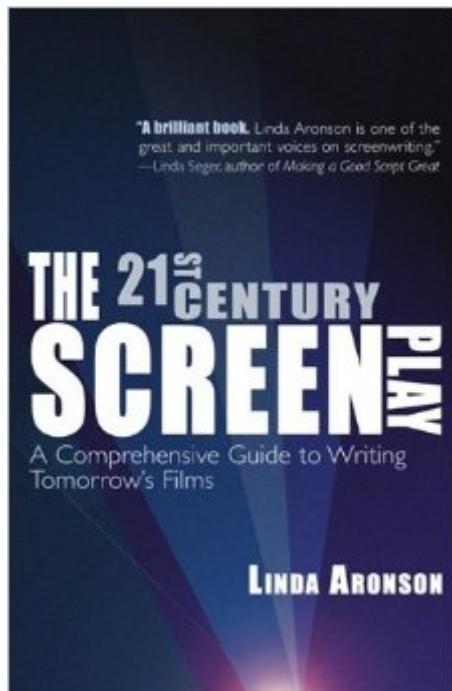


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# The 21st Century Screenplay: A Comprehensive Guide To Writing Tomorrow's Films



## **Synopsis**

The 21st Century Screenplay is the much-expanded successor to the author's *Scriptwriting Updated*. Many books in one, it offers a comprehensive, highly practical manual of screenwriting from the classic to the avant-garde, from *The African Queen* and *Tootsie*, to *21 Grams*, *Pulp Fiction*, *Memento* and *Eternal Sunshine of the Spotless Mind*. Whether you want to write short films, features, adaptations, genre films, ensemble films, blockbusters or art house movies, this book takes you all the way from choosing the brilliant idea to plotting, writing and rewriting. Featuring a range of insider survival tips on time-effective writing, creativity under pressure and rising to the challenge of international competition, *The 21st Century Screenplay* is essential reading for newcomer and veteran alike.

## **Book Information**

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## **Customer Reviews**

Hey I am amazed there's only one review on this book. Mystified. I assumed that there were going to be 30 four- or five-stars by now. I think I have literally over 20 screenwriting books on my shelf bought used or new and now I could probably let them go and just use this one. Each chapter or section could be taken as a different book. There's all you ever wanted to know about 3-act structure. There's exercises for the alternative screenwriting. She compares a lot of the big favorite schools of thought (Field, McKee, and whoever you pick for Mythic/circular) and pulls the notable and interesting and usable from each. And she has devised a comprehensive taxonomy and fit some of the most uniquely structured movies into their category. Maybe you don't agree or maybe you say "Of course!" -- but you have been made to think, compare, conjecture. Look at it as a buffet. Your

friend can eat no fat; you can eat no lean. Great. There's enough for everyone. I think the only danger may be trying to read it cover to cover - I would say go to the table of contents or the index looking for what problem you are trying to solve, or what interests you. And focus on reading that section. And do the exercises. Soak it in. Pull out your pen or keyboard and try the stuff out. Even people who just like to read about screenplays will find a lot of interesting analysis and some commentary. Sorry I am not writing with more concrete references. I am just immediately reacting to lack of reviews. It's like a justice thing - I have to speak up or better yet it's the impulse when you point out to perfect strangers there's a rainbow behind them. Because there really was so many sudden pleasures I had on many pages when things become so crystal clear or at least very interesting. Across the whole spectrum of techniques.

Like the other reviewer, I am shocked that more people have not posted 5 star reviews for this book. It is far and away the best. Just look at her table of contents and read a sample chapter and you'll see for yourself. She does not just provide checklists of what should be in a good screenplay, she provides incisive analyses and examples that help you understand how to write and rewrite your own screenplay. She also devotes many chapters to explaining non-linear plot structures. I discovered her book when I googled this topic. I wish I had discovered this book a lot earlier. I would not have wasted my money on more highly touted, but far less useful books, e.g., Save the Cat, Your Screenplay Sucks, etc. Aronson covers ideas from other good how-to writers, e.g., The Writer's Journey by Chris Vogler. Check out Aronson's website. She is a fantastic teacher!

She goes beyond all the "do X on page Y" books to why and when to use and not use the previous structure books. She looks at most structure systems and the hero cycle, analyzes what is good and bad about each. Structure has a place, but she demonstrates that it is not a single structure for all screenplays. Plus she has a lot of very good data I have seen nowhere else. If you want to write screen plays, you need to read this book

I'd been eyeing this book for a while, and upon the recommendation of another screenwriter, I went ahead and got this one. I'm not disappointed. It's filled with all sorts of relevant and helpful information for arranging a story in a meaningful way. Indispensable.

I've read tons of screenwriting books and have to say this one stands apart. It doesn't cover the same old subjects the same old way. It looks at ways to approach structure and theme with sound

examples and really got me over the hump on areas I was stuck. Strongly recommend giving this one a read. It's a big book and one you can bookmark sections and revisit as needed.

Feels like it's authored by someone seeking a tenured professorial position in an American University. It is as ponderous as some PhD's and Masters submissions I've read and it stands on the shoulders of so many earlier gurus of the craft that it is hard to find anything truly original. Hard to recommend other than as a University text. Academics will love it because it masquerades as something with gravitas. However, if you want to get down to the craft and engage in its practice then there are many other books written more clearly and with a lighter touch.

This book tells lots of good things about the structure of a screenplay. Mrs. Linda Aronson brings us several ways to structure a film more than the monomyth structure or the main protagonist kind of structure. It's a delightful reading. Really interesting and worthwhile.

Great, thorough and incredibly comprehensive book that is full of great insight and guidance for the writer. It's not a "soft" book like some another guides to writing screenplays which recycle the same material, but label it differently. This is the "thinking screenwriter's guide" and it sits on my desk along with my index cards!

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