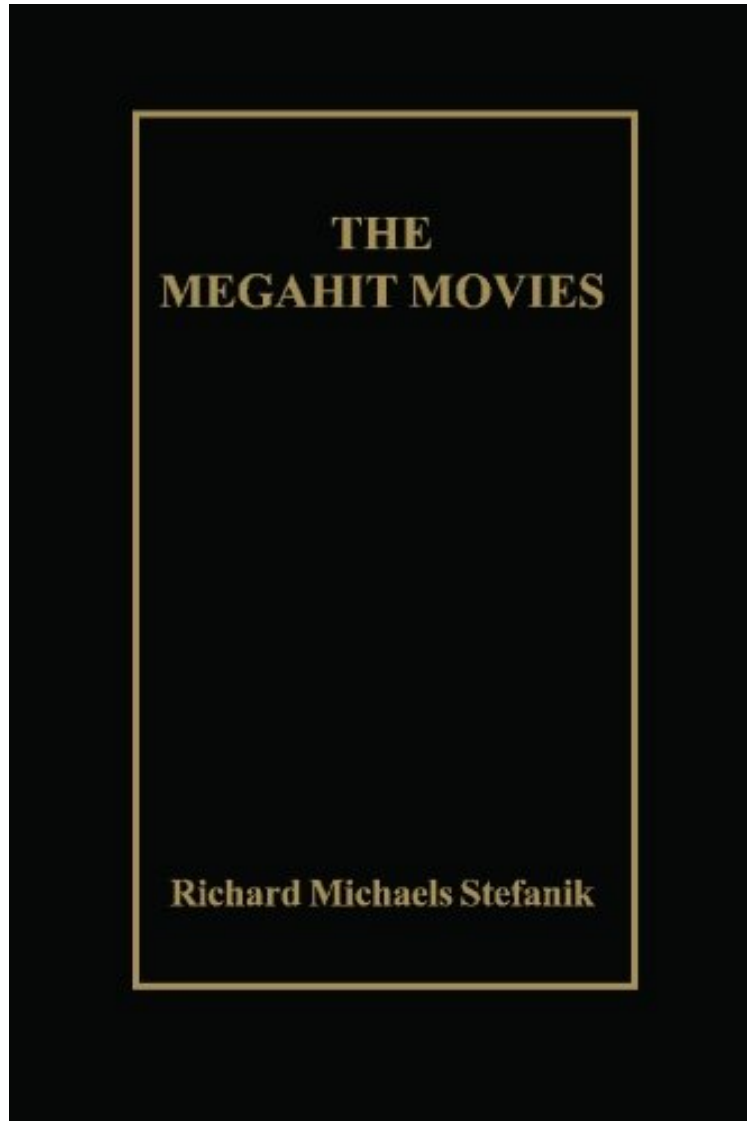


(Get free) The Megahit Movies

## The Megahit Movies

*Richard Michaels Stefanik*

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**Richard Michaels Stefanik : The Megahit Movies** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Megahit Movies:

16 of 20 people found the following review helpful. EmptyBy snowleopard I'm stunned by all the people that recommend this book. Yes, it doesn't talk about formatting, or the three act structure, or snappy dialog. But it says almost nothing valuable about what it professes to educate on. It's a constant reminder, near dogmatic, of simple statements: "Your audience must like the protagonist." "You should have a payoff at the end of the script." Well, no kidding. The other flaw of this book is how little it takes into account of why these megahit films TRULY succeeded.

A huge rash of them were surrounded by enormous hype and marketing. Sometimes upwards of \$100 million alone in advertising. Independence Day was sold on the concept of the trailer alone, and went into production before even one word was typed on a page. What are the chances that the rules that applied to those films, will apply to the spec script you are trying to break in with? Even if he did clearly explain those rules, which I felt he did not. Skip this book. I won't recommend any other books, but I'll recommend something else. I'll recommend to you what Mike Rich did before he came out of nowhere to win the Nicholl Fellowships and sell his first script: Read actual scripts. Read spec scripts and early drafts if possible. And read the scripts that not only succeed, but succeeded not on raw financing power, but on merit. 0 of 0 people found the following review helpful. Great book! By gatomorongo I taught a class on narrative structure for computer and special effect artists created from the first edition and implemented by this later one. I'm very happy to see it still is in print! 5 of 8 people found the following review helpful. A Brilliant Book By Paul Jackson The MEGAHIT MOVIES book is probably the most brilliant book ever written on Story Design, and will outlast the books written by Robert McKee, Syd Field and Linda Seger. Stefanik breaks new ground by focusing on the psychology of the audience and arguing for the position that movies are popular because they create an "emotionally satisfying experience" for the audience. But he gives so much more in this book: by applying the cognitive theory of emotions to popular movies, he gives the writer concrete techniques for placing characters into situations that will elicit specific emotions in the audience. This is something that McKee, Seger or Field never discuss. Stefanik also introduces the importance of SUBGOALS in the creation of PLOT TWISTS as a tool for creating unpredictable stories, a topic not even discussed in any previous screenwriting text. Then there is Stefanik's theory of humor in which he provides writers with specific instructions on how to create humorous dialogue, characters, and scenes, topics not included in the books by the above mentioned story gurus. It should also be mentioned that THE MEGAHIT MOVIES book is an expanded version of Stefanik's book, STRUCTURES OF FANTASY, in which he published all of these ideas in 1992, five years before Robert McKee published his book STORY, in 1997. Stefanik's THE MEGAHIT MOVIES book is destined to become a classic text on the craft of story design, comparable in influence to Lajos Egri's THE ART OF DRAMATIC WRITING. Buy the book. It is great!

This book analyzes the Megahit Movies, those films which have generated more than \$250 million in North American Box Office receipts. It presents principles of story construction that can be used to develop popular movies by providing an analysis of cinematic techniques. It also offers stimulating ideas that can be helpful in the creative process

Structures of Fantasy is listed as one of the Hot Screenwriting Titles in the WGA Library. -- The Writers Guild of America West The Megahit Movies is a revised edition of Structures of Fantasy, selected by WGA Mentors as a Recommended Screenwriting Book. -- Writers Guild Online Mentor Service About the Author Richard Michaels Stefanik was a Screenwriting Fellow at the American Film Institute, then worked at several Hollywood studios, including Paramount Pictures and Walt Disney Productions. He has an M.A. degree in Philosophy from U.C. Berkeley, and also studied Philosophy at Oxford University. Richard conducted a Story Design workshop, "Making Megahit Movies," at the UCLA Extension Department of Entertainment Studies in January, 2001. He is scheduled to conduct a series of classes on "Story Structures in the Megahit Movies" at the Las Vegas Screenwriters Conference, July 12-15, 2001.