

[PDF] Disaster Genre Secrets for Screenwriters (Genre Frameworks)

## Disaster Genre Secrets for Screenwriters (Genre Frameworks)

*Anthony Metivier*

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**Anthony Metivier : Disaster Genre Secrets for Screenwriters (Genre Frameworks)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Disaster Genre Secrets for Screenwriters (Genre Frameworks):

3 of 3 people found the following review helpful. This is a MUST read!By GTIf you have ambitions of writing a

successful screenplay for a disaster movie, here is a book that you simply MUST read first. The author, Anthony Metivier, surveys the disaster genre from both theoretical and practical perspectives. He lays out the major sub-genres and presents the keys to writing a winning screenplay for each of these, while avoiding the traps - such as falling into cliché. Furthermore, he illustrates many of his points with examples from some of the biggest movies ever made, such as "Titanic", "Terminator" and "Jaws". You will therefore learn the secrets to their success and be able to integrate these crucial elements into your own screenplays. Overall, Metivier is very readable and packs a ton of valuable content into this fairly short guide. After reading this you should have a much better idea as to whether the screenplay you are considering writing is one that is likely to sell and convert into a successful movie. You will also have somewhat of a template for writing it. However, if you have not yet reached these stages, this book will still stimulate a lot of ideas in your mind. "Disaster Genre Secrets for Screenwriters" is therefore a book that I highly recommend.

2 of 2 people found the following review helpful. From a Non-fiction Reader...Wow! By Thomas Masters  
Though I'm an avid non-fiction reader, I love the movies. And I rarely know why I like and remember one movie over another. After reading Anthony Metivier's "Disaster Genre" book, I'm beginning to understand the underlying mechanics of what makes a movie tick. What I found fascinating about this book is that you don't have to be a screenwriter to learn about a movie's architecture. It has applications for the everyday moviegoer like me. Like why a theme can have a plot and sub-plots, and when too much is going on, the movie might lose the audience. The author relates how our inner characteristics are themes, and how their opposition creates tension that keeps the audience interested. He discusses the play of the actors/actresses, and their responsibility to the story. And shows how important the story line is to all involved. With observations made from ancient plays, and modern day Disaster movies, one can begin to understand the enormity of making a successful story. Yet, Mr. Metivier has provided a blueprint for the Disaster genre story-writer. It's actually one that can be used in many other genres as well. I'm a wannabe non-fiction writer (currently working on a book), but after reading this book, I'm intrigued with the potential of writing fiction. Now that I'll be watching movies with a renewed interest in structure, Anthony Metivier has made the idea a simpler one, indeed. I'll be rereading this a second and third time, to be sure. There is much to learn here. Well done, Anthony! Kudos!

2 of 2 people found the following review helpful. Applications for fiction writers as well! By Brinn Colenda  
As a writer of action/adventure fiction and always in search of trade secrets to enhance my stories, I was quite interested in what Anthony would lay out for his readers. I was not disappointed. Not only did I get the "how's," I got the "why's" of creating disasters, tension, and conflict. I particularly enjoyed the historical references to Aeschylus, Sophocles, and Aristotle, etc, on which so much of our theatre is based. I recommend this book -- certainly to all screenwriters -- as well as fiction writers who want to broaden their thinking and effectiveness.

Have you ever dreamed of writing the screenplay for a Disaster movie? If so, then here is how some of the world's top Disaster screenwriters do it and how you can succeed in this genre too. Believe it or not, it doesn't matter how much you already know about the Disaster genre. The information in this book will teach you: How to truly disrupt everyday life in the narrative world of your screenplay with a catastrophic disaster. Why everything you've been taught about the Oedipus complex is wrong, and how to really use this story form to explosive effect in any Disaster genre screenplay. How to tap into three fundamental human anxieties that none of the screenwriting "gurus" ever discuss. The real reasons why and how the most famous memory Disaster movies succeed at the box office - including the screenwriting responsible for Jaws and Titanic. How to use cities, vehicles, animals, monsters and storms from natural forces to create thrills and chills your audience will never forget. Unique ideas that will have you literally tuning in on this genre and generating at least 2 new epic ideas for your screenwriting on every page. A simple strategy for using Google Earth or Google maps for narrative worldbuilding in your screenwriting. How to unlock the major conventions of the Disaster genre for massive effect in your screenplay. A list of Disaster genre clichés and instructions on how to avoid them. Two secret ways that pro screenwriters use concepts like destiny, fate and chance to please audiences around the world. And much, much more. The ideas in this book have been used by real screenwriters of major blockbusters - whether they realized it or not. Disaster Genre Secrets for Screenwriters distills their mastery for you and is here to serve as your screenwriting coach-in-a-book. Don't worry! None of the ideas and techniques in this book are rocket science. Frankly, if you can watch a Disaster movie, you can write one. But it'll only be as good as the deep human needs you're able to satisfy through theme, imagery, archetype, characterization and effectively structured plot. Plus, everything you'll learn in this book applies to every other every other genre, either directly or indirectly. And with a little imagination, you'll find that these ideas connect to real life too, which we all know is exactly what most screenwriting needs. But there's really no time to lose. Every day that you are not using these ideas in your Disaster genre screenwriting, you are literally stealing from yourself the joy of writing a Disaster movie that will entertain audiences around the world as a result of your newly enhanced screenwriting mind.