



Collected Screenplays 1: Jokes / Gummo / julien donkey-boy

Harmony Korine

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Only 23-years-old when he directed his extraordinary debut feature **Gummo**, Harmony Korine has since continued to serve notice that he is the riskiest, most radical young talent in independent US film. This collection of three screenplays displays his defiantly unorthodox approach to film form, as well as the unclassifiable imaginative energy that drives all of his work.

Collected Screenplays 1: Jokes / Gummo / julien donkey-boy Details

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From Reader Review Collected Screenplays 1: Jokes / Gummo / julien donkey-boy for online ebook

Lafayette Hubbard says

probably better off just watching them foreeeeeeal

Riar says

Jokes is probably his best written work so far.

Bad-at-reading says

Gummo does not have much of a script. The rabbit scene is free of cussing and set on a front lawn instead of in a junkyard. The chair-wrestling scene that's easily the film's funniest moment is not mentioned, and was probably a spontaneous moment on set. With these and many, many other scenes in truncated form or not appearing at all, something surprising emerges: the genuinely compelling and sad story of three sisters' search for their missing cat. I think Gummo the film benefits greatly from its verité and tangents, and even more interestingly, a few lousy scenes from the script were cut, altered, or possibly never even filmed. In light of this, it becomes clear the best adjective to describe Gummo is not "weird", "gross" or "difficult", but "miraculous". No one but Korine could have filmed the script to such an accomplished, unique, and important result; the mark of a true auteur.

In Julien Donkey-Boy Korine's sociological side (that heavily informs Kids and Spring Breakers, and Gummo to a subtler extent) falls away, leaving an outlandish but naturalistic tale of abuse and tragedy. The "script" here is just a list of vague descriptions of scenes, that were hashed out and improvised during shooting (the long-form "screenplay" seems to be merely a transcript of the film). The fact that it turned out so cohesive and watchable is, again, miraculous. It's my favorite of Korine's films so far, and very underrated.

Jokes, never filmed, seems like a minor work, though so did Gummo, on paper. It's two unconnected short stories, each very loosely inspired by a corny one-liner joke. Korine has used the lost art of vaudeville for pathos before, through allusions in Gummo, and centrally and explicitly later, in Mister Lonely. Jokes splits the difference. Its characters and narratives aren't particularly interesting or affecting, but who knows how it might have been expanded in execution.

All three of these scripts provide valuable insight into Harmony Korine's creative process and are essential reading for those who enjoy his films. The smarmy, affected quirkiness of his introduction to the book is rather off-putting, though. Perhaps he is good at making films but not much else.

RB says

If you're a fan of Harmony Korine, you're going to want to pick this collection up for a number of reasons.

Firstly, the written scripts are not the finished films: "Gummo" as a screenplay lacks many of memorable scenes that ended up in the movie and also includes different settings and dialogue for the scenes kept in. The "Gummo" screenplay is melancholic and more focused than the movie, basically it's the story of a few sisters searching for a missing cat after the storm.

Secondly, "Jokes" was never completed. "Jokes" is part of a trilogy that was never finished (the other two parts being done by Gus Van Sant & William Eggleston) and promises to be, when completed, quite something. In fact, if you want to see what this project looked like, check out the recent book released about Gus Van Sant called "Icons", where you will find stills from the movies.

Lastly, these scripts are pure Korine in a very messed up period of his life. There's nothing glamorous or fun about being hooked to smack but to read these scripts knowing how whacked Korine was at the time should shed some light on just how talented this guy is: through an immense opiate fog, Korine is able to be more true, absurd, and beautifully asinine than most sober writers of his generation.

So there's much to recommend here for fans of Harmony's but if you're not a fan, I really don't see what this book will do to sway you, instead I'd just say stop being so overly uptight about what proper art is and get lost in his crazy dreams and enjoy/disgust yourself with the movies first.

Matt Margo says

There is a somehow hypnotic and projective quality about all of Harmony Korine's works. What is presented never ceases to be both stunningly beautiful and unbearably ugly simultaneously. "Gummo" is currently my overall favorite film for a nearly infinite number of reasons. One of these reasons is that every scene has the potential to be picked apart and/or pieced together literally and symbolically. Another reason is that the film succeeds radiantly at inventing and presenting a world that is both 100% realistic and entirely dreamlike. I had originally purchased this book mainly to read the original screenplay for "Gummo." I have found that the other two screenplays, "Jokes" and "julien donkey-boy" are nearly just as riveting. The transcript of "julien donkey-boy" that concludes the collection does not serve much justice to the film. (It is widely believed that the transcript was not even written by Korine.) Otherwise, this is a marvelous treasure for any fan or enemy of Korine's films. I do recommend watching the actual movies beforehand (sans "Jokes," which was never completed), but this is a must-read collection that helps to explore Harmony Korine's works further for all of his fans.

Fred Rocha says

The trippy scenes one sees in the movie are as well illustrated by HK's visrtuoso prose.

Cassidy says

This arrived in the mail yesterday and I finished it within hours. It took me years to "get" Harmony Korine; to watch Gummo past the opening narration; to understand that his work is full of heart and free of judgment. It's almost impossible to articulate why Harmony is great because that's an understanding someone has to approach on their own, when discomfort regarding his work turns into understanding and finally turns into admiration.

All of the work is absurd, sure -- but I agree when Harmony calls his work realist. You could encounter his characters anywhere; perhaps you've even lived some of the experiences he details. I was really put off by his

introduction to "Jokes," but I fell in love with it when I read it and I'm sad it was never fully realized as a film. His characters, despite their strange circumstances, feel real. Their struggles feel real. His scene detail in the scripts is imaginative, but always grounded. Harmony doesn't stray from reality, even when it's ugly.

But when it's ugly, he doesn't judge. In these screenplays, Kids, and the films of his I've seen, he doesn't ever seem to judge. He highlights that it's not his job to preach a moral narrative and I agree. He's not trying to tell you anything. He doesn't exploit his characters to serve some preachy purpose. People are as they are, strange as they may be, and Harmony bears witness to it.

Yeah, I get it, everyone hates that "Harmony Korine fan" but I just really love him, ok? Harmony doesn't judge.
