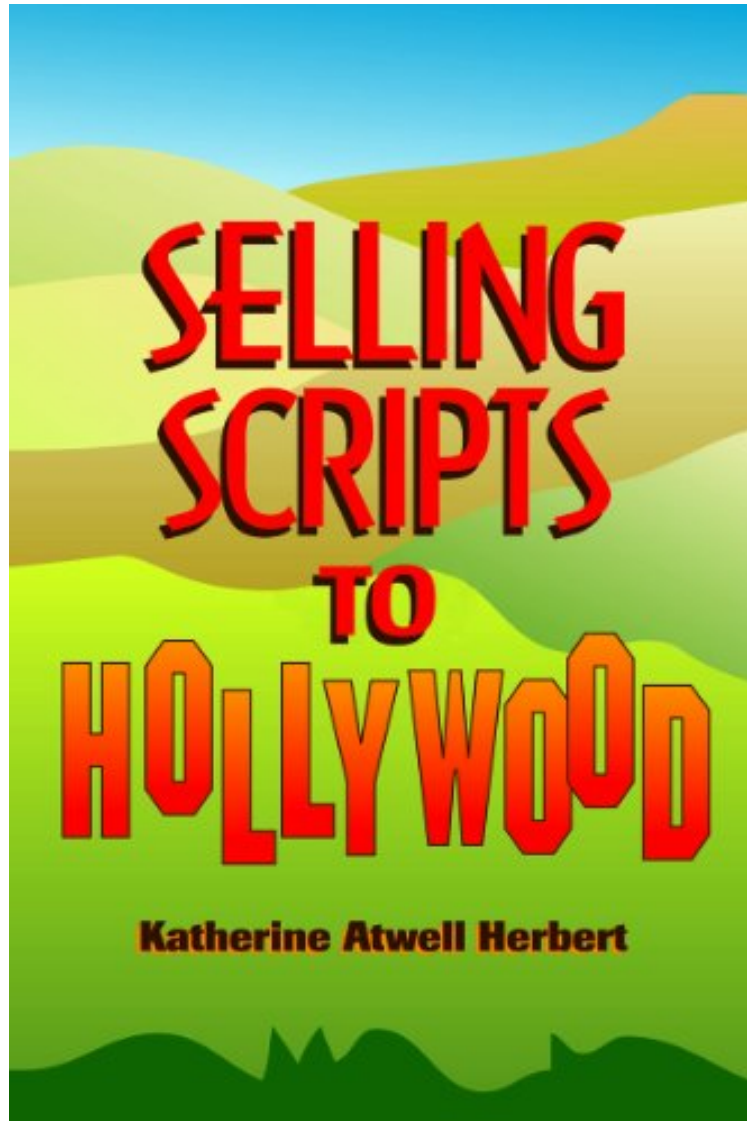


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Selling Scripts to Hollywood

Katherine Herbert

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Katherine Herbert : Selling Scripts to Hollywood before purchasing it in order to gage whether or not it would be worth my time, and all praised Selling Scripts to Hollywood:

0 of 0 people found the following review helpful. There are other screenwriting books I'd recommend before this one By A. Williams What bothered me about this book was at the end I was like, "hm... so, what did I learn from reading this?" and I couldn't come up with a whole lot. The thing is, a good portion of the information contained in this book I already knew from reading other titles like, "How to Sell Your Screenplay: A Realistic Guide to Getting a

Television or Film Deal" and "The Writer's Guide to Writing Your Screenplay: How to Write Great Screenplays for Movies and Television". So, maybe if this were your first introduction to the world of screenwriting it would be more helpful than it was for me. I'm not sure what Herbert meant to accomplish with this text. It wasn't really on crafting stories, like "Save The Cat! The Last Book on Screenwriting You'll Ever Need" (which I ****highly**** recommend for any writer, not just screenwriters!) and it wasn't really an introduction to film and screenwriting, like "How to Sell Your Screenplay: A Realistic Guide to Getting a Television or Film Deal" (also highly recommended - this was the first book on screenwriting I read and found it immensely helpful). One of the issues I had with this book was simply the publication date, which is back in 1999. I was just concerned if the relevancy for things like query submissions, ways to contact agents, etc., were still current given the age of Internet and emails. Still though, insights on how to craft a story aren't as time sensitive, so I could still garner some information from those passages. Another issue was that Herbert would say things like, "After you submit your query, a number of things could happen" after which she'd list all the possible scenarios. Which, in one respect was great! But I never felt confident in what I should ***do*** for each situation. Also frustrating were the lists of things like competitions or agencies followed by something like, "research these competitions and see if they are right for you. This list is not an endorsement." So, I get it -- but also, shouldn't Herbert have a better idea of what is a good, safe, legit competition or agency than New Screenwriter stepping into Hollywood? But what bothered me most was Herbert's tone for sections of the book. Maybe I'm overly critical of this book because of a passage that appeared right there on the first page, but, here it is: Herbert writes about the lack of publicity and acknowledgment screenwriters receive (fine, I think it is important to bring this to the attention of new writers). But, did she have to say this: "Think about it. Would you really want to exchange your mind for a celebrity's physical endowments--both real and recently discarded silicon? I'm thinking you wouldn't. So let's accept our more subdued role and agree not to worry about it until Dow-Corning comes up with brain implants." I mean, wow! To me, that sounds like Herbert just said actors are only images on a screen and that they bring no helpful creativity or intelligence to their roles. Ouch. I can't help but wonder why she decided to write for the screen if she believes this is true. (Later on, she does make a comment about actors adding their own creativity to their roles, but I felt it was too little too late). Perhaps I've misinterpreted this, but... it really rubbed me the wrong way. In addition (or perhaps because of these comments) I felt like the book was more a free zone for Herbert to write out all her jokes and analogies. I don't mind a little of this to keep the feel of a book friendly and easy to read. But, I felt myself tripping over passages and felt at times that the analogies got in the way of the information. Still, on the plus sides, Herbert does include some helpful tools on formatting your script, abbreviations, camera angles, etc. And she includes some great lists of websites, magazines, directories, etc., which I could really appreciate. So, there's some good stuff in here, but sadly too much chatter and too many snide remarks hinder it. Herbert makes some good points, but if I were to recommend a book or two on screenwriting, this probably wouldn't be one of them. 7 of 8 people found the following review helpful. This is the book to put you in Hollywood!! By T. Fleming Wow! Herbert's style is informative and easy to read. The book reads like you're talking to your favorite aunt! The resources are WONDERFUL, and she includes a lot of great tips on developing a story the guys in Hollywood will accept. She does all of the leg work--all you have to do is write the script.

This upbeat resource book is full of encouraging advice to budding screenwriters on just how to prepare, submit, and sell their movie scripts. From structuring the plot and formatting the script to finding an agent and negotiating the best deal, this insider's information covers all the bases. Tips are offered for developing characters and storylines; using scriptwriting computer programs; sending letters to prospective agents; working with directors; getting along in the business; tapping into Web sites and workshops; and other sources of support for writers.

After a brief reality check, and a bit of a pep talk, author Katherine Atwell Herbert gets down to business basics in *Selling Scripts to Hollywood*. This work is highly functional and almost utilitarian in presentation. But Ms. Herbert colors this down to earth approach with "Big Sisterly" advice derived from years of experience in the business. It is a lightning fast read at only 149 pages and every bit of that space is used effectively. The author is persistent. The liturgy is clean and direct. The refrain echoes throughout: Know your craft and know the business. There is also a wealth of reference material to move you beyond the written word towards action. This book is a compelling first step for the novice and a fresh breath for beginners, who have stumbled, unadvised, into the gaping maw of Hollywood. -- Wordsmythe.com From the Back Cover This all-in-one resource offers both aspiring and seasoned screenwriters the hard facts about writing for Hollywood today. Veteran script analyst and writer Katherine Herbert gives an honest and illuminating overview of the business and the role screenwriters play in it, divulging secrets of how to successfully write, develop, and sell scripts to the major entertainment venues and markets. Chapters cover: * Researching a script's market and knowing its audience * Exploring venues outside of the feature film industry * What to expect from living and working in Hollywood * How to stay up-to-date on industry news and where to find the most complete resources for research and writing * Turning a story idea into a full-length script * Formatting for both screen- and teleplays * How to articulate specific shots to create the right look * Testing a script, editing, and rewriting * Pitching to agents

and negotiating contracts. Helpful examples of how to format dialogue and cover pages are provided, along with up-to-date lists of agencies, writers' organizations and publications, screenwriting software, Web sites, workshops, competitions, and opportunities for further education. More than just a how-to book for screenwriters, *Selling Scripts to Hollywood* contains a complete set of tools for launching and advancing a thriving Hollywood writing career.

About the Author After getting an agent with her very first script, Katherine Atwell Herbert moved to Los Angeles and began working in the business. At DeLaurentiis Entertainment Group, she was a script analyst and the executive assistant to the vice president of production. Later she became the development director for a production company at MGM Television and has worked with Backroads Productions preparing films for production. She has also analyzed scripts for Fox Broadcasting, IRS Films, Carolco, and other, including Multimedia, Viacom-Showtime and Lightstorm Jim Cameron's company. Her scriptwriting includes episodes for *Trial by Jury*, *Murder She Wrote*, and *Quantum Leap*, among others. The writer-analyst has won several national and local awards for her work from the National Federation of Press Women and was nominated as an Outstanding Young Woman in America. She lives in Phoenix, Arizona.