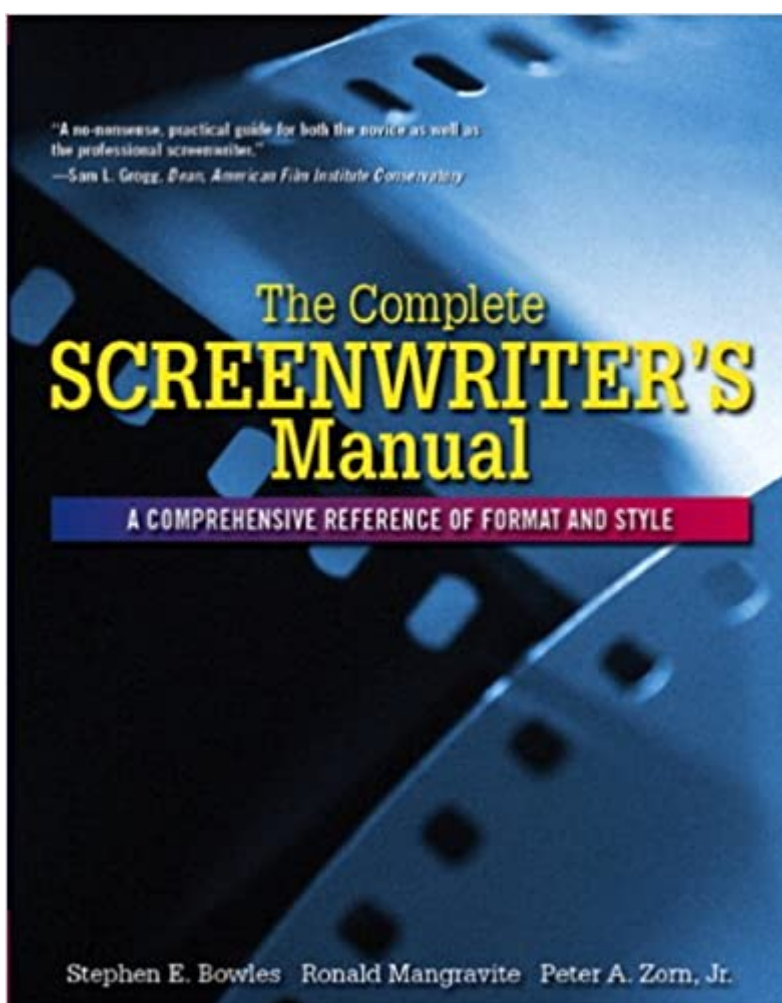


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# Complete Screenwriter's Manual: A Comprehensive Reference Of Format And Style, The



## Synopsis

The most complete and comprehensive presentation of screenplay format and style ever written, *The Screenwriter's Manual* is designed for beginning and intermediate screenwriting students. Written by an author team with extensive professional and academic experience, *The Screenwriter's Manual* is the only book that offers a systematic approach to mastering the complexities of writing for the screen. With its step-by-step approach, this text is appropriate for readers of all experience levels.

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## Customer Reviews

Stephen Bowles, Ronald Mangravite, and Peter Zorn are screenwriters. Zorn and Bowles co-wrote *Florida City*, which was shown at the Sundance Film Festival in 2001. Ronald Mangravite has spent several years in Hollywood as a screenwriter and story analyst for NBC, CBS, HBO, and Disney. His latest project *Kennedy Boulevard* is in preproduction as an independent feature. Stephen Bowles and Ronald Mangravite currently teach in the University of Miami Motion Pictures Program.

The Complete Screenwriter's Manual is an absolute must for the would-be screenwriter. This text gives the exact format that every script submitted to any agent or studio in Hollywood for review should follow - if you send a script that deviates from this model, it is highly unlikely (even more so than average) that you will receive any offer for your script, let alone get an agent or studio to even

touch it. With the piles of scripts agents and Hollywood studios get on the average day, the slightest of errors can be enough for your script to hit the trash. That precludes that you haven't made the error of creasing one of the pages or allowing a smudge of ink on the cover of your manuscript. The simple fact of the matter is that screenwriting is a profession and expects professionalism. If you cannot bring together a presentable script for anyone in the business to look at, you are not a professional, nor will screenwriting be your profession. Beyond mere format, however, the Manual is quite informative on the conventions in writing used within the normal script - another area where one screw up can send your script to the trash - e.g., one must know the correct way in which to close a scene; if not done correctly or done awkwardly, then, again, the script is junk, even though the ideas contained within might be absolute brilliance; if you have zero credits to your name and generated zero dollars via screenwriting, it simply is not worth an agent's or studio's time to continue reading because the risk is too high. Most of the hurdles in format and conventions can be overcome through using the advice in this book. If you study the technique diligently, use correct formatting, use proper conventions, and have a compelling story and interesting plot, you can make a sale. This book can give you all the tools to build the salable script; it cannot, however give you the path to a compelling story and interesting plot. However, if you've made your way to this book, you probably have the compelling story and interesting plot running through your mind - get this book and learn the proper way to present that story/plot, and you have a significantly higher chance of making a sale. There are other ways to make a sale in Hollywood, and ways to improve your chances of making your script sell (which this book touches on), but basic formatting is absolutely critical.

I teach screenwriting (beginning level) at a local university, and I assign this as the text for the course. I have used it for 4 years. I have found the Zorn et al. book to be a comprehensive formatting guide. The formatting instructions cover just about every situation that you (or screenwriting students, as it turns out) can think of -- slug line variations (including internal slug lines), telephone conversations, car scenes, dreams, fantasies, voiceovers, imaginary characters, character introductions, etc. The final chapter in the book is devoted to common format mistakes. The visual layout of how do's and don'ts are presented is easy to grasp and minimizes confusion. Finally, the price of this edition is really great for my students, who are used to being dinged outrageous amounts for their college texts. I promise them that they will get more than their money's worth in using the book over the course of the semester they are taking my class, and that should they continue to write screenplays beyond that, they'll get so much use out of the book it is one of the

best investments in their craft that they could make.

Don't let your natural talents go to waste because the reader doesn't recognize it. I can emphasize hardly enough the importance of assimilating the content of this book in order to present your great idea in a format that the professionals know how to read and grasp quickly. Once you own this book, it will remain at arm's length at all times.

A lot of screenwriting books cover the basics of formatting, and many of those are valuable because they're newer, and yes, the style changes. But this monster covers every imaginable situation. Really well thought out. Do NOT buy the vastly more expensive educational version. This version has everything you need.

This manual was concise, well written, well organized and contained an invaluable amount of information that any screenwriter can use. The font was large and could be easily read. As a new screenwriter I was introduced to it by another writer who swore by its content; he was right.

Just what I was looking for. Proper formatting is essential for the professional appearance of a screenplay--to grab the interest of agents and producers. My subsequent re-write is cleaner, a product I can submit with confidence.

Highly recommend this to any screenwriter, beginner or seasoned professional. Lots of helpful information for the specifics of scriptwriting. Great book to have on your shelf.

Stimulating. Practical.

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