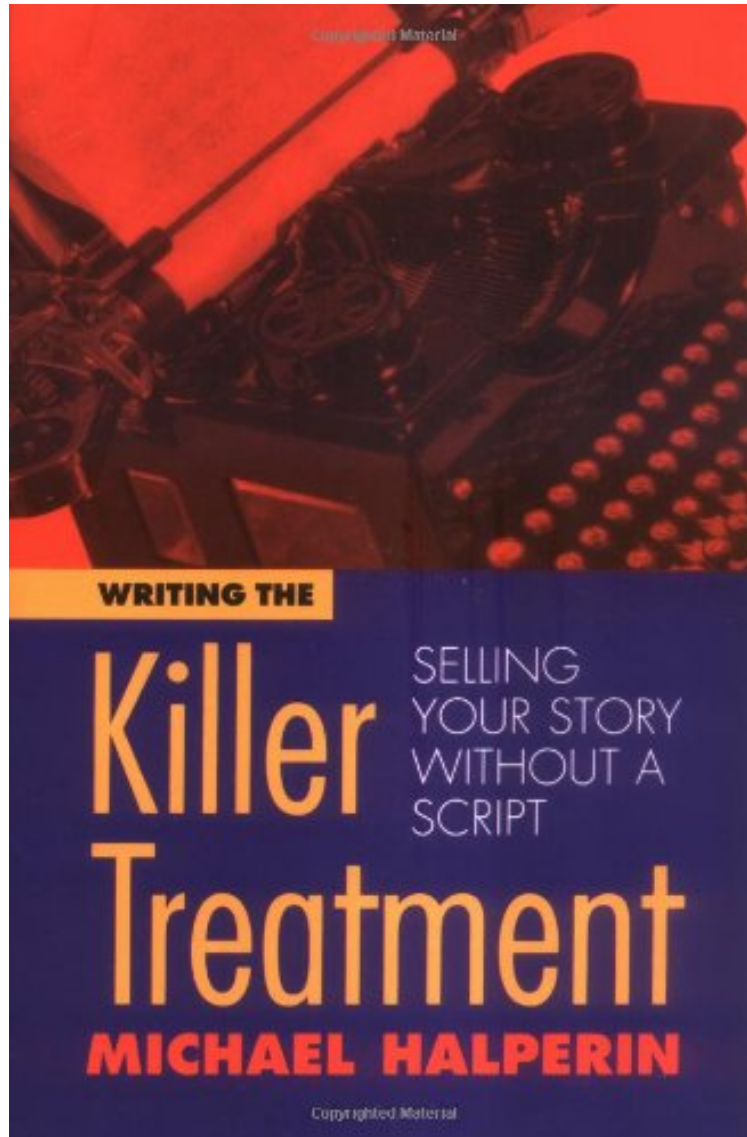


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Writing the Killer Treatment: Selling Your Story Without a Script

Michael Halperin

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Michael Halperin : Writing the Killer Treatment: Selling Your Story Without a Script before purchasing it in order to gage whether or not it would be worth my time, and all praised Writing the Killer Treatment: Selling Your Story Without a Script:

6 of 7 people found the following review helpful. No Treatment at AllBy chaztvThe title promises to instruct one on how-to write an exceptional script treatment. Yet, like most books of the Hollywood how-to genre, story elements are stressed. Though Mr. Halperin may or may not be "the foremost authority on screenwriting in America," one thing is

for sure: you will not find one example of a "killer treatment" in this book. No, you won't even find one fraction of a decent treatment. The only example of the writing of this difficult to define style of storytelling sales document in the book begins: "Dark, threatening clouds loom over jagged snow-covered peaks casting ominous winter shadow on the river." A.K.A. the "It was a dark and stormy night..." opening gambit. I find treatments the most troubling and perplexing form of writing required in the motion picture business. For me, the last piece of the four major forms: log line, synopsis, treatment and script. The one form I have not yet come close to being able to execute with any aplomb. I bit the bullet and bought the book hoping to at last gain some insight into how I might improve. There's nothing in here you haven't read in other screenwriting how-to books, but even more egregious you won't even find a good treatment, or part of one, as an example and an inspiration. 0 of 0 people found the following review helpful. Great title: poorly executed By choebunny I've taken several screenwriting classes and attended several festivals, and writing treatments are the most puzzling thing as every screenwriting instructor of screenwriter has their toe on how to execute the,. But.... This book has the least amount of useful info that I've ever one across. Buyer beware. Not a good investment. The INO in this book is some of the SOS all ove. Nothing new. 2 of 4 people found the following review helpful. Almost Useless unless you saw same films author did By Daniel A. Russo I saw half of the Tao of Steve and never saw East is East, and that was a long time ago. This author uses these two films as examples for what he is saying and so you need to see them before buying his book. He does talk about knowing your character's biography, his childhood, etc and this does help a bit but what it really means, for example, is, if your Character is Hitler, you need to go back and study Hitler's childhood, his biography, his family, and friends, to really know him, before you use him as your Character. If you have a story like War and Peace, with mucho characters, then you will be doing a lot of research for a long time before you are writing your treatment. This gets us to the point where we already are in a sense. If you have been in the screenwriting arena for some time you have heard the stories about writers who spent ten years writing a script. When I first heard about Halperin's book, from Halperin, I thought it was going to be the BOMB. To him, it is the Bomb. To me, it Bombed. Why? Because he presumes you know something odds are you do not know. On the other hand, perhaps it is precisely because I DO KNOW Tao-ism (which I translate as Now-ism) that I was not impressed with the Tao of Steve. In fact, what I saw of Steve made me think he was a big, fat lazy SOB who made a big, fat, sloppy movie. It is not the kind of movie I want to re-watch as I did not like Steve. If the film had been Desert Heat, or Bloodsport, or Kickboxer, almost Anything by JCVD, I would have already seen it a few times and would have had no problem. I think the Outlaw Josie Whales has been re-run on TV almost everyday for the last two or three months or more. Eddie Murphy's Cop flix have been done over and over again, as has Trading Places. Even Coming to America or French Kiss would have been better choices, richer flix, for the author to use for his treatment. But he chooses Steve and this East is East out-of-the-way crapola. Who CARES? So it comes down to, DO YOU THINK the Title of the book represents the book well? The answer is NO! Killer Treatments or How to write Killer Treatments, should have been called Killing My Readers who want to learn how to write Killer Treatments. I suggest the author go back and lick his pup. He needs a step-by-step way to write a treatment for Anyone. I did not buy the book to read treatments about so-and-so's flix. Odds are almost no one has seen the same flix. So why does this author presume that? For busy people, who don't have time to re-invent the wheel, a fill-in-the-blank book would be better.

Writers have to understand and develop the elements that make a great script before writing the script itself. Halperin demonstrates how treatments can be effective, taking writers through the entire process in a variety of genres including originals, adaptations, movies-of-the-week, miniseries, sitcoms and soap operas.

About the Author Halperin is a professional writer and has worked extensively as a creative and story consultant in the television industry.