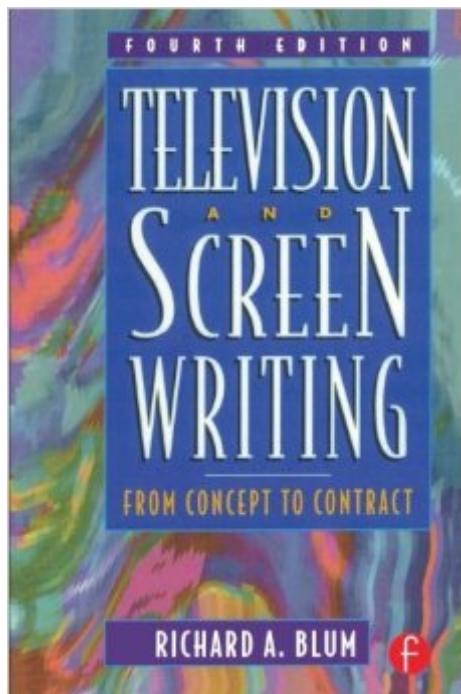


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# Television And Screen Writing: From Concept To Contract



## **Synopsis**

Now in its fourth edition, *Television and Screen Writing: From Concept to Contract* is a classic resource for students and professionals in screenwriting and television writing. This book will teach you how to become a creative and marketable writer in every professional arena - including major studios, production companies, networks, cable and pay TV, animation, and interactive programs. Specific techniques and script samples for writing high-quality and producible "spec" scripts for theatrical motion pictures, the sitcom series, one-hour dramatic series, longform television, soaps, talk show, variety, animation, interactive and new media are provided. *Television and Screen Writing: From Concept to Contract*, Fourth Edition also offers a fully detailed examination of the current marketplace, and distinct strategies for marketing your scripts, from registering and copyrighting the script to signing with an agent. This new edition has been expanded to include the most up-to-date creative and professional script samples, marketing resources, and practical information possible. The companion website offers a wide range of contacts and resources for you to explore, and Internet links to professional resources. There is also an Annotated and Selected Bibliography for your reference

## **Book Information**

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## **Customer Reviews**

It is a rare day when a textbook makes my blood boil. Today is that day, and "Television and Screen Writing" is the book. I should say, at the outset, that I intend to go into great detail, because this book illustrates principles which go far beyond the topic it addresses. However, in the interest of easing the burden on more casual readers, I have summarized my less philosophical, more literary

criticisms first. Also note that, because I hope to support my criticisms with extensive examples from the text, I will refer to these by number within the body of this article; following the main article, I will append the full citations. I would not be so upset by this book were it not for two facts. First, the author is a professional writer who, in addition to holding a doctorate, teaches film and screen writing at the University of Central Florida. Had this been a book written by a mathematician or a sociologist or a painter, I would have held it to a different standard. But this is a book written by a professor who teaches writing: \*Doctor\* Richard A. Blum. I think that it is entirely reasonable to expect such an author's book to be extremely well-written. As I will detail below, nothing could be further from the truth and, in point of fact, this is the most poorly written textbook I've ever read. The second point which upsets me is that this is the fourth edition of "Television and Screen Writing." Again, it is reasonable to expect that most -- or at least some -- of the major flaws in the text would have been addressed by the time a fourth edition went to press. However, Focal Press is, evidently, willing to charge the reader \$40 for a copy of this book, but unwilling to hire an editor to make sure that its contents meet even minimal standards.

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