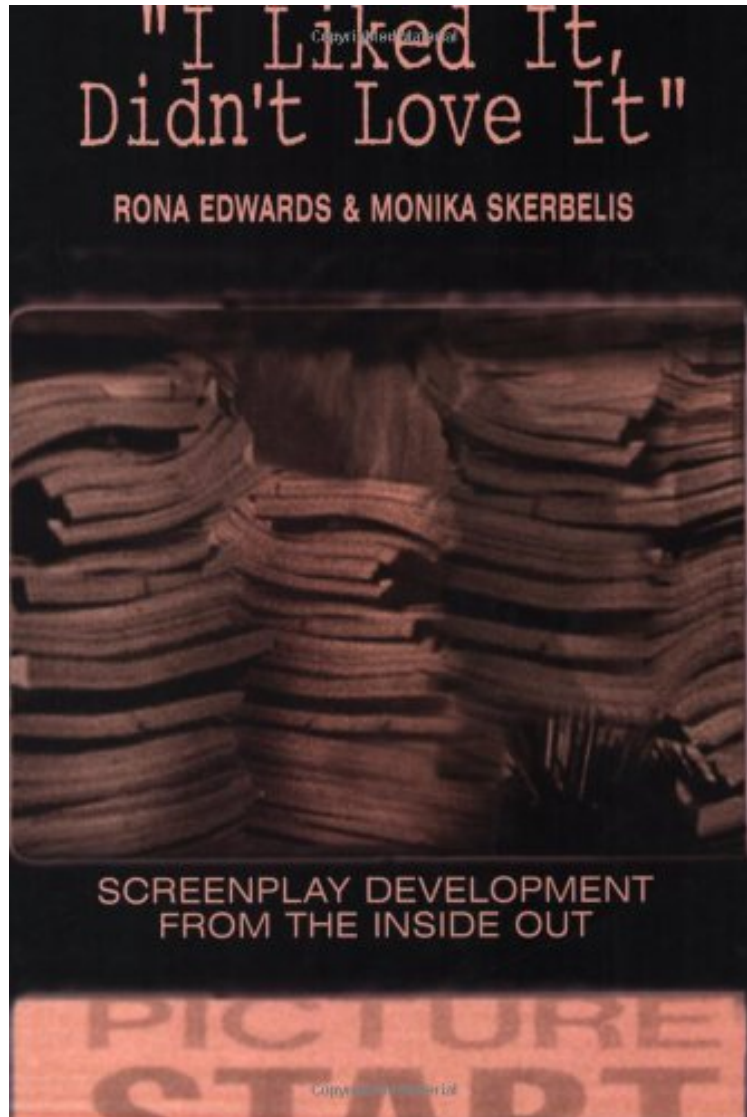


(Pdf free) I Liked It, Didn't Love It: Screenplay Development from the Inside Out

I Liked It, Didn't Love It: Screenplay Development from the Inside Out

Rona Edwards, Monika Skerbelis
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Rona Edwards, Monika Skerbelis : I Liked It, Didn't Love It: Screenplay Development from the Inside Out before purchasing it in order to gage whether or not it would be worth my time, and all praised I Liked It, Didn't Love It: Screenplay Development from the Inside Out:

1 of 1 people found the following review helpful. I Love It. By Vicki Peterson As a screenwriting and film instructor and a former development executive, I Liked It, I Didn't Love It has been required reading for my students for the last

few years. It succinctly breaks down the development process for film and television, and demystifies the role of the studio executive. For my screenwriting students, I use this book as part of my "Next Steps" lecture to help them understand the path a script travels when it gets optioned or sold. I also use it to teach students interested in creative development or producing to give an overview of the roles of the key players and the routes projects travel on the road to production and distribution. It is the best road map of the business I know of. Anyone starting out as an intern or assistant in Hollywood must read this book. 4 of 4 people found the following review helpful. The only book you'll need to really understand "the business." By Christopher J Lynch This book is, beyond a doubt, one of the most comprehensive and revealing books on the business of film that has ever been written. If you must "know thy enemy" in order to triumph, then you need to purchase, read, and re-read this book. The bookshelves and internet are overflowing with "How-To's" instructing the aspiring writer on how to conceive, write, and perfect their screenplay, but not many tell you what will happen to it once it is submitted and considered. This book does just that. Thank you to Ms. Edwards and Ms. Skerbelis for lifting the veil on a subject that has stayed so mysterious for far too long. 1 of 1 people found the following review helpful. I recommend this book to all of my screenwriting students. By Gabrielle H. I could be wrong, but I think this may be one of the only books that focuses on development. Well written. The authors are extremely knowledgeable. I recommend this book to all of my screenwriting students.

The most commonly used rejection line spewed by studio executive honchos when they do not buy a script is, "I liked it, didn't love it." What happens to your screenplay or novel when it leaves your hands and is submitted to a studio or production company? What happens to it after it's optioned or sold? What does "in development" really mean? Rona Edwards and Monika Skerbelis will shed light on all those questions for both those who are new to the business, and those already journeying through the "storied" halls at a film studio, television network, or production company. Edwards and Skerbelis will tackle how to find new ideas, what it takes to be a development executive or a story analyst, how to work with producers and writers, and tips for pitching. They present exercises created to assist the reader in developing their writing skills.

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