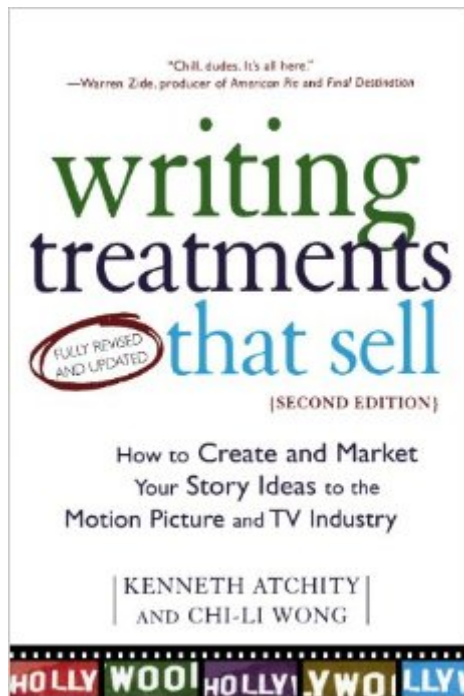


The book was found

Writing Treatments That Sell: How To Create And Market Your Story Ideas To The Motion Picture And TV Industry, Second Edition



Synopsis

A fully revised guide to turning your movie idea into a treatment that can persuade even the most jaded movie producers. As Hollywood insiders know, the first step in selling your story idea for film or television is preparing a treatment, the brief pitch that sells the concept to a busy producer or agent. Now including updates on the latest trends in the industry, writers-producers Kenneth Atchity and Chi-Li Wong tell readers everything they need to know to create an effective and saleable treatment, one that incorporates such key elements as conflict, likeable characters, plot twists, a climax, and visual drama. Using dozens of the latest examples from actual productions, *Writing Treatments That Sell* distinguishes between scripts designed for feature films, episodic television, and made-for-TV movies, and shows step-by-step how to prepare a selling treatment for each. Also included is essential information on copyrighting and acquiring rights along with a comprehensive glossary of industry terms. This book is essential for anyone hoping to get a foot in the door of the exciting scriptwriting business.

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Customer Reviews

I just finished this book about four days ago, and I've already completed my first treatment, in my case a television series "bible." This book gave me a lot of insights, and I'm quite satisfied. It's short, easy to read, direct and practical. There's even a section at the end about copyrighting and legal issues, which is very helpful and will come in handy for the next part of the process that awaits me. By the way, a previous reviewer mentioned that this book deserves four stars instead of five because a sample treatment for big-screen movies wasn't included. In actuality, a sample television

movie treatment was included. All you have to do is change the seven-act structure used for television movies into the three-act structure used for big-screen movies and that TV movie sample treatment can also be used as a sample treatment for a big-screen movie.

For a person looking to write a movie treatment for the big screen, the first 20 or so pages outline the requirements very well. But just when you've finished the section on what makes a good movie treatment and are ready to see how all of the requirements tie together, THERE IS NO SAMPLE MOVIE TREATMENT TO REVIEW! NOT ONE! Absolutely bizarre. And yes, treatments vary in how they are written, but how about just one to look at and review? The book moves on to television and gives some sample treatments but they're for a 7 act TV movie which is much different than a 3 act big screen movie. Why is it that a book on how to create treatments omits the very thing that many people buy the book to look at and dissect?

I know absolutely nothing about writing a movie treatment. Be aware, I am interested in writing a movie treatment NOT a full fledged script. So when I asked learned friends what book they suggested everyone named this one. I even asked for other references, everyone said this was THE book. The book does give great details on the content of a treatment, the necessary parts, and insight into the industry, however I was waaaay disappointed that a sample movie treatment was NOT provided. Had the sample been included this book would have gotten a 5 star rating. It would have been quite helpful to see a treatment dissected and the typing format!! Perhaps someone can email me a suggestion on a book that has the elements this book is missing. Take care--

This book is a gem. It was recommended by a fellow writer and it basically walked me through the process of writing the treatment for my novel. I look forward to using it again and again. It was informative and gave resources that are invaluable. They need to give seminars!

[This review refers to the Second Edition.] This book provides specific information on who does what in the television and feature film industry, what the corporate structure is, what the relations between various producers are, etc. The book also provides formats and terminology for treatments and other summary documents used by these film industry people to decide what to buy and what to do with it. Also provides the criteria they use for making their decisions. Sadly, this information also shows you that TV movies and feature films are "designed by a committee". This explains why 95% of movies contain, not only serious flaws, but idiot-level mistakes. The executives and producers are

not screenwriters, yet they change the screenplay anyway. The book's specificity sets it apart from most other books in screenwriting. On the negative side: No, this is not the only book you'll ever need. That is ridiculous. The book does not cover screenwriting. Also, the brief, vague remarks about how to write a treatment should be taken with a grain of salt (or maybe a spoonful). If you compare the examples of treatments given in the book, you'll find that they hardly follow these prescriptions. Another disadvantage is the overwhelming prevalence of C-movies used as examples. Finally, you find out that even if you do all that the book suggests, it won't do you any good. You still have to have an Agent! No one will read your precious "treatment" unless it comes from an agent. Still, this is information that every aspiring screenwriter must know, depressing as it is.

As a screenwriting instructor, students are constantly asking me the "secrets" of writing a treatment and making a million in Hollywood. FINALLY, I have a book to hand them that answers all their questions! This is an excellent resource for all aspiring screenwriters as well as instructors in need of content-rich reference material.

Although the writers clearly have expertise and there is some good information, the book is geared more toward film and made-for-tv movies.

If you have already written a screenplay or are a serious screenwriter, there is pretty much no useful information in this book. A lot of the book is filler and more oriented to your screenplay/source material/annals of television story development. Needs more examples of treatments, and more importantly, it needs to make good on its title. This book didn't tell me how to "write treatments that sell," it just explained that treatments exist, and sometimes they're bought.

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