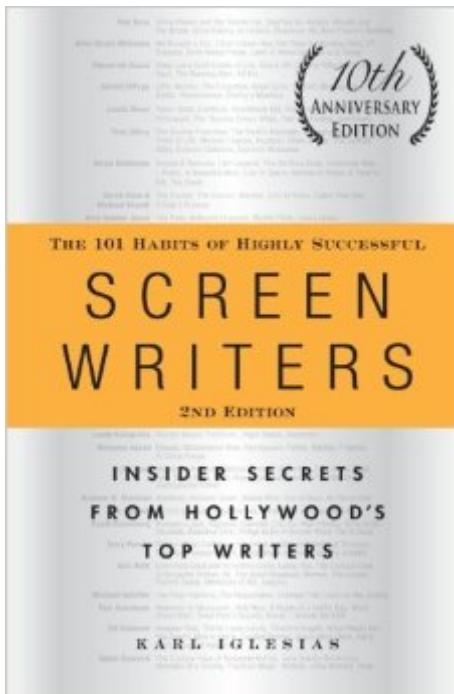


The book was found

The 101 Habits Of Highly Successful Screenwriters, 10th Anniversary Edition: Insider Secrets From Hollywood's Top Writers



Synopsis

You can struggle for years to get a foot in the door with Hollywood producers--or you can take a page from the book that offers proven advice from twenty-one of the industry's best and brightest! In this tenth anniversary edition, *The 101 Habits of Highly Successful Screenwriters*, 2nd Edition peers into the lives and workspaces of screenwriting greats--including Terry Rossio (the Pirates of the Caribbean franchise), Aline Brosh McKenna (Morning Glory), Bill Marsili (Deja Vu), Derek Haas and Michael Brandt (Wanted), and Tony Gilroy (the Bourne franchise). You will learn best practices to fire up your writing process and your career, such as:

- Be Comfortable with Solitude
- Commit to a Career, Not Just One Screenplay
- Be Aware of Your Muse's Favorite Activities
- Write Terrible First Drafts
- Don't Work for Free
- Write No Matter What
- This indispensable handbook will help you hone your craft by living, breathing, and scripting the life you want!

Book Information

Paperback: 272 pages

Publisher: Adams Media; 2 edition (October 15, 2011)

Language: English

ISBN-10: 144052789X

ISBN-13: 978-1440527890

Product Dimensions: 5.5 x 1 x 8.4 inches

Shipping Weight: 14.6 ounces (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars Â See all reviews Â (20 customer reviews)

Best Sellers Rank: #526,736 in Books (See Top 100 in Books) #148 in Books > Arts & Photography > Performing Arts > Reference #441 in Books > Humor & Entertainment > Movies > Screenwriting #782 in Books > Textbooks > Humanities > Performing Arts > Film & Television

Customer Reviews

'101 Habits' is THE benchmark for people who start to think about a screenwriting career in Los Angeles (or anywhere else). My recommendation is to read 'PART 5: MARKETING' and 'PART 6: THE FOUR Ps' first. If the passion is still bigger than the shock about the industry insights, read the whole book. If there is still a driving reason to write, read William Goldman's 'Adventures In The Screen Trade'. If you still don't dream about other professions, read all about writing methods in 'Writing For Emotional Impact', also by Karl Iglesias - don't forget to order THE EMOTIONAL THESAURUS. Learn everything about genre from Blake Snyder's 'Save The Cat! Goes To The Movies'. And last but not least read all about formatting in Christopher Riley's 'The Hollywood

Standard'. Then buy Final Draft or Movie Magic Screenwriter and write and rewrite as many big stories as you can quickly and with your passion until you find your own voice.

Before I got this book and took the class, I could not even start on one of my screenplays. After I read some of the screenwriters comments and Mr. Iglesias' advice included in this book, I got the synopsis, the outline and 52 pages of my script written in about a month's time. I don't guarantee that for everyone. But a start is still a start. If you need encouragement to write a script, novel, whatever, or just need to begin, then get this book. Read it. Heed it.

I enjoyed the original "101 Habits..." very much. This book is that exact same one reprinted with a couple more screenwriters and their perspectives added to the mix. I give this three stars because I've seen this book promoted as being "new." If you own the original, DON'T buy the 10th anniversary edition. You'll be disappointed as I was that you essentially already own it. If you didn't buy the original, then I recommend this one.

when I've read this book I no longer feel awkward , not that I consider myself as a successful writer , but I could find the same problems a writer has to endure. Besides there are several techniques that I found very useful for my work :)

(And if you don't already have sympathy for screenwriters try reading Neil Gaiman's "The Gold Fish Pond" or David Morrell's "The Successful Novelist.") The book points out that there's a greater chance of winning the lottery than selling a screenplay, but "if you have drive and talent" following the honest and generous advice in this book can only stack the odds in your favor. I am not a screenwriter (even though I won five dollars on a scratch and win ticket once) but want to learn all I can from all kinds of writers and all kinds of books. It's well organized by topic and can be re-read in doses as needed. It claims to not be a writing craft book "but it's that and more. Anyone with a story to tell should find value in this book. Or at least be inspired. One of my favorite quotes is from the chapter on rewriting: "An art teacher once taught me to hold a painting up to a mirror to see its hidden flaws. But there is no equivalent to that in writing. If you hold up your script to a mirror, it's just backwards! The only way to get that perspective is time away from the material. So the trick in rewriting is to get away from it for as long as you can." Steven DeSouza

I recommend this book to anyone who is trying to stay on track with screenwriting, especially to the aspiring writer who faces many distractions while pursuing a new craft in writing. This book is a must-have for any screenwriter's library.

I've never torn a book to pieces before. I can't say that anymore. This passage near the end of Part I speaks for itself: "The reality is that writing a script is probably one of the hardest things you'll ever do. Committing to a screenwriting career also means sacrificing most of the things we take for granted--dating, getting married, having children, a steady income, health benefits, traveling. If struggling and honing your craft seems more attractive to you, if you give the craft every fiber of your being and think, eat, sleep, and breathe screenwriting twenty-four hours a day, without a guarantee you'll ever make it, you may be a real screenwriter, like Ron Bass, who works an average of fourteen hours a day, seven days a week; Eric Roth, who likes to wake up in the middle of the night, write for a few hours, take a nap, and start again in the morning; or Akiva Goldsman, who goes straight from bed to his computer and writes nonstop for ten to twelve hours." The author's disdain for the aspiring screenwriter is clear throughout Part I, which is as far as I was able to read. I'm very disappointed, because while *Writing for Emotional Impact* had much the same tone, the quality of the advice made it worthwhile. This advice serves no purpose but to poison the inquiring mind. It's true that some people get into the business for the wrong reasons. Maybe this is his way of weeding them out, but only two of his twenty-two interviewees had quotes supporting this point.

I feel so much more normal as a prolific writer after reading this book! I'm so grateful to read of successful screenwriters, with their variable and personal techniques, sharing great tips and processes for being an effective screenwriter. Thank you, this will be a book I'll refer back to often.

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