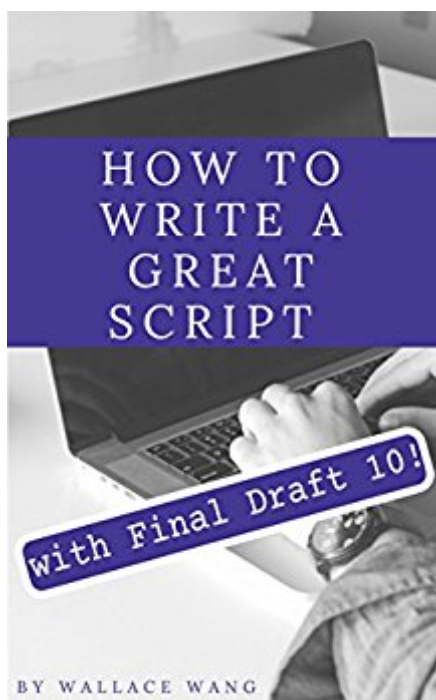


The book was found

How To Write A Great Script With Final Draft 10



Synopsis

"How to Write a Great Script with Final Draft 10" is not a typical computer book tutorial. Flip open any computer book and you'll typically see a thick tome crammed with information about every possible feature of a program in exhaustive detail. Such comprehensive detail makes most computer books about as exciting to read as a dictionary. Nobody really wants to learn how to use any particular program. What people really want to learn is how to get specific results from using a particular program. Chances are good that your goal in life isn't to learn how to use Final Draft 10. Instead, you probably really want to learn how to write the best screenplay possible with the least amount of hassle. To achieve that goal, you want to use Final Draft 10 as a tool to achieve your dream of writing a screenplay that you can sell. That's why this book won't teach you how to become a Final Draft 10 expert. What this book will teach you is how to plan, organize, and write a screenplay using Final Draft 10 as a tool to make your task easier. Notice the huge difference? You want to be a screenwriter, not a Final Draft 10 computer expert. This book won't overwhelm you by teaching every possible feature in Final Draft 10. Instead, this book will teach you the more useful features of Final Draft 10 to make you a more effective screenwriter. Once you learn the most common commands of Final Draft 10, you'll have the confidence to learn the more advanced features that the program offers. Not only will you learn how to use Final Draft's most common features, but you'll also learn why to use them and how they can help you organize and write a more effective screenplay. To use Final Draft most effectively, you need to know how to develop a story. Having a great screenwriting program like Final Draft 10 is fine, but if you don't know what to write, then you won't be able to take advantage of Final Draft's writing, formatting, and editing features. Although Final Draft works as an excellent screenplay formatting word processor, that's actually the last feature you want to use. Where most people go wrong is that they focus first on writing their screenplay without knowing what to write or taking time to organize their ideas before they write. Think of screenwriting like planning a vacation. You could just show up at the airport and hop on any plane, but chances are good it won't take you where you want to go. Likewise if you start writing a script without any planning, you'll likely waste time writing an rambling and incoherent screenplay. At this point, formatting your screenplay perfectly means nothing if it's not structured to tell a compelling story in the first place. So this book will teach you how to write screenplays using Final Draft 10 as a tool. If you want to learn how to become a better screenwriter and use Final Draft 10 to help you achieve your ultimate goal of selling a screenplay, then this is the book for you.

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Customer Reviews

.Reviewed by C J Singh (Berkeley, CA).An Excellent Teach-Yourself Book on Scripting with Final Draft 10. Reading online the author's introduction to his book, I promptly ordered a copy: "You want to be a screenwriter, not a Final Draft 10 computer expert. So this book will teach you how to use Final Draft 10 to make you a more effective screenwriter. Not only will you learn how to use Final Draft's most common features, but also learn how to use them and how they can help you organize and write a more effective screenplay" (page 8). The book includes 41 hands-on illustrated exercises for the Macintosh and Windows platforms. Easy, step-by-step exercises. I've enjoyed reading the author's lucid writing and numerous examples of craft-elements in

masterpiece films such as “Casablanca,” “Butch Cassidy and the Sundance Kid,” “The Godfather,” “Titanic,” “Star Wars,” “Legally Blonde,” “Die Hard,” and “Back to the Future.” Although there are no direct references to other authors, works, Wang most likely read books by highly influential script-doctors: John Truby’s *THE ANATOMY OF STORY* (2007); Robert McKee’s *STORY* (1997); their predecessors Lajos Egri’s *THE ART OF DRAMATIC WRITING* (1946); Syd Field’s pioneering book *SCREENPLAY* (1979). I would have also liked to see an index with entries on exercise topics and on films cited in this 245-page book. A five-star book.

Wang lost credibility with me on just page 17 when he couldn’t even describe how to change the auto-save function correctly. In his introduction he stressed that someone should buy his book not just to know how FD 10 works and become an expert at its functionality - that he expected that the reader would want to know how to write a good script using this tool. When he can’t even get his first example of a technical function correct I’m not sure I want to take screenwriting advice from him.

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