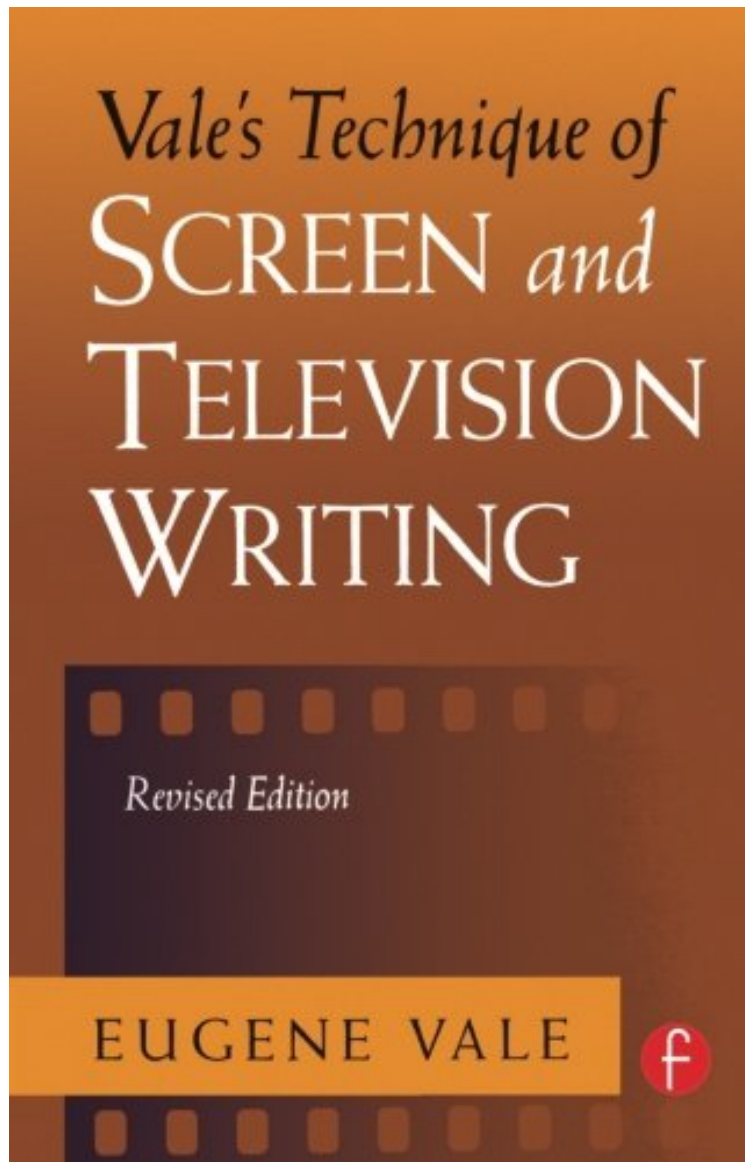


[Free read ebook] Vale's Technique of Screen and Television Writing

Vale's Technique of Screen and Television Writing

Eugene Vale

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#1872445 in Books Focal Press 1998-03-08 1998-04-08 Original language: English PDF # 1 9.33 x .52 x 6.001, .73 #File Name: 0240803558230 pages | File size: 76.Mb

Eugene Vale : Vale's Technique of Screen and Television Writing before purchasing it in order to gauge whether or not it would be worth my time, and all praised Vale's Technique of Screen and Television Writing:

2 of 2 people found the following review helpful. The Internal Nuts Bolts of Story Telling! By C. R. Lewis This book is so Powerful that I have both the paperback and Kindle editions. I'm not a filmmaker, but I am a Professional Speaker, and having the ability to tell stories in a fresh, unique manner is extremely important, not just for me, but also for my

audience. And knowing how to move my audience with the two motivators, Pain or Pleasure is exciting. When I first decided to buy the paperback edition, I thought it was a bit too pricey, especially when compared to other books on filmmaking or story-telling. But once I read it, it was well worth the money I invested - both times. I'm not certain what you may be looking when it comes to telling stories, but this book gave me an additional edge over other speakers when presenting stories. And I wasn't looking for an edge. I just wanted to be a Better Story-Teller. And Vale's Techniques took me over the top. I am very grateful!

3 of 3 people found the following review helpful. Essential ideas, and compact, pithy
By Nutella Crepe
I've updated my review because there are plenty of used copies now, for reasonable prices. Before it was \$50 - much too much for the print quality (photocopy level). The content is terrific and presents a way of thinking about screenwriting which differs from other books I also use from Karetnikova, Frough, and McKee. For example, one idea Vale discussed is growing the script via "doubling" (my word). Write your one-page, then a five-page, then a 15-page treatment, then a 30-page version, then 60 pages, etc. He recommends this so you don't get too attached to little details that emerge when you've got to get to 90 pages, but instead can reverse out of decisions you've made. I tried this workflow and found it very difficult to go from 3-pages to 15-pages, but fleshing out the 15 will be much easier, and the story will be much more consistent. If a book has one good idea, I'll recommend it. But this book has many, different from the others I mentioned. They're all worth reading, but of course they mean more after you've written one feature-length. Then you know what they're talking about. The print quality is on par with a fuzzy, wavy photocopy. (Look carefully at the "Look Inside This Book" images -- their quality represents how the book really looks, not some digitized-aliasing...) Some lines are shorter (the characters look squashed) than others, etc., so much so that when I see a reference to a film later than the 1970s I'm surprised because the inside of the book looks so old. Yes, it's better than nothing, but since this thin book retails for ~\$50 and it looks like a \$10 photocopy with the same quality I could make, I think it's not a superb value. Focal Press should have re-OCRed it. There are no diagrams, so it would have been easy to make this edition un-noticeably professional, instead of noticeably lacking. Yet, you should read it, so try to find a library copy or borrow a friend's. Or see if they come out with a better-printed edition -- mine is the 4th print run, 1998.

2 of 2 people found the following review helpful. Lousy title, fantastic content
By Carol MI
I've read and studied the dozen or so standard books on screen writing. I took Robert McKee's screen writing course. If you're looking for the cookie cutter screenplay formula, there are plenty of other books. But if you're interested in the science (so to speak) of screen writing, then this is a fantastic book. Vale explains "what makes it interesting." He explains the nuts and bolts of suspense. He explains how screenplays are different from stage plays which are different from novels and short stories. I would like to buy the rights to this book and sell it again, but with a different title.

Vale's *Technique of Screen and Television Writing* is an updated and expanded edition of a valuable guide to writing for film and television. Mr. Vale takes the aspiring writer through every phase of a film's development, from the original concept to the final shooting script. Teachers of the craft as well as writers and directors have acclaimed it as one of the best books ever written on how to write a screenplay. This book combines practical advice for the aspiring or established writer with a lucid overview of the unique features of this most contemporary art form, distinguishing film and video from other media and other kinds of storytelling. It teaches the reader to think in terms of the camera and gives practical advice on the realities of filmmaking. At the same time, Vale, who began his own career as a scriptwriter for the great French director Jean Renoir, provides a solid grounding in the history of drama from the Classical Greek theater through the great cinematic works of the twentieth century. Both philosophical and pragmatic, this is a very readable book for students and active professionals who want to improve their writing skills, and for film enthusiasts interested in knowing more about what they see on the screen. Mr. Vale is that rare combination, a practitioner of great experience who can offer a lucid explanation of his craft.

Eugene Vale was born in Switzerland and began his career in France in the 1930s. He was an award-winning novelist, film and TV scriptwriter and teacher, whose works include the bestselling novel *The Thirteenth Apostle* and the scripts for *Francis of Assisi*, *The Bridge of San Luis Rey*, and *The Second Face*. He also worked in many other areas of the motion picture industry, including directing, producing, cutting, distribution and finance. His archives are held by Boston University and University of Southern California. Mr. Vale died in 1997, shortly after he completed the updated version of this handbook.

'Eugene Vale, who knows whereof he speaks, has summed up the screen writer's problems in a book that is brilliant, and loaded with common sense.'
The New York Times Book 'Extremely interesting, for the layman as well as for the professional.'
Billy Wilder 'The definitive book on this subject, and of immense value to anyone, amateur or professional.'
Carl Foreman 'From the Publisher
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About the Author
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