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T. J. Alex


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"Your CUT TO: Is Showing!... is a valuable and exhaustive new book, loaded with practical examples, that deserves to be on the shelf of aspiring (and professional) writers everywhere."
— Ben Cahlan, co-creator of Final Draft and founder of Talentville.com

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T. J. Alex : Your CUT TO: Is Showing: The Most Complete Spec Screenplay Formatting Guide Ever Written before purchasing it in order to gage whether or not it would be worth my time, and all praised Your CUT TO: Is Showing: The Most Complete Spec Screenplay Formatting Guide Ever Written:

3 of 3 people found the following review helpful. Comprehensive Guide Marred by A Weak Index and A Few Extreme StatementsBy Pop MonsterThis is a very detailed comprehensive guide written in a breezy and light manner. However I have two points of major contention.1). As mentioned in other reviews the index is almost unusable. It's actually more of a concordance than an index. In other words, every time a word is mentioned in the book it gets an

index entry. For example if one is looking for the proper way to format Off Screen dialogue the index first takes you to p. 7 which has no information about off screen dialogue at all. The next index entry takes you to p. 10 where it says "On screen and off screen sounds are also in ALL CAPS." It's not until the fifth entry that you get the entry that describes the details of using off screen dialogue. To further confuse the matter, the index includes three similar entries: "Off Screen" "Off-Screen Voice" and "(O.S.)." Each has a different set by partially overlapping entry pages. As an index all that is needed is the "Off-Screen Voice" entry. The "O.S." entry should refer the reader back to the "Off-Screen Voice" entry. For an index to be useful it must be thoroughly thought through and proofread -- especially in the case of a purported reference book. The author has undermined his work by creating the index in a slapdash manner.2). Some of the advice given in the book is dead wrong. For example on p. 61 the author warns not to write camera direction in second person (e.g. "We SEE the detective as he looks behind the curtain"). He warns, in all caps, "DO NOT DO THIS!" Then follows up with the statement that those using this approach risk their script being "tossed in the trash quickly." I work at a major Hollywood studio and read spec scripts that have been picked up for pilots and television series. This approach at camera direction is common. I have no problem with the author calling this out as a suspect method. However making unequivocal statements about something as fluid as screenwriting damages the author's credibility.1 of 1 people found the following review helpful. This book is a pretty good how to book on the basic rules of ...By CustomerThis book is a pretty good how to book on the basic rules of formatting screenplays explaining the various abbreviations of technical terms and how they are used. I find it a good desk reference but there are problems with the index. It's lousy. For example in reading screenplay I kept seeing the term CONTINUOUS. I wanted to know what it mean? What did it designate and how to apply it in my own writing. I checked the index and found 6 page reference 4, 6, 26, 27, 95-97. Neither of the first two page references made any reference to the term CONTINUOUS. It was only after wasting time and energy scanning the first two pages I finally found a reference on page 26. Page 27 and the final reference pages 95 and 96 gave me what I was looking for. Each time I pick up the reference I find I have decipher through irrelevant pages to get what I need. I hope the author finds a better index service if it tends to reissue another edition.0 of 0 people found the following review helpful. This is the Formatting Guide of my dreams!By Star FourteenI have some experience with writing, so I am at least familiar with the concepts of action, character development, story arcs, and so on. But then I had an idea I thought would be better visually on the screen as opposed to a novel. So I thought, what the heck, I'll write it out as a script. It seemed like a fun writing exercise. Silly me.I quickly ran across the dreaded rules of script formatting. Not fun. Even using Celtx software to carry some of the grunt work, it was intimidating and confusing to the point that I shelved it for a year. Recently I decided to try again, and subsequently found and read a few well known books on screenwriting. They were excellent, but still not quite what I was looking for. It was too much on the art of writing, and how to sell your screenplay (uh...can't think about that now.) In addition, I discovered there was a difference between a Spec screenplay and a Production screenplay, which has a lot more direction. The resources I had were delving more into the production scripts than I needed and the mix of the two can get very confusing.I knew what I wanted - just a basic formatting guide. Just formatting and nothing but formatting. Laid out clearly and concisely. With examples. Specifically for a SPEC script. This book was EXACTLY what I was looking for. As to the typographical/grammatical errors referenced by other reviewers, I can't say I've noticed, but as a novice I'm so focused on what I'm learning those things are probably just slipping past me. Certainly they have not interfered with the usefulness of this guide.All in all this guide follows through on the promise stated on the book cover, and I would highly recommend it.

Everything you'll ever need to know about spec screenplay formatting is found here. Learn about the Seven Screenplay Elements and what they do. Discover writing tips to help enliven your Dialogue and Direction. Recognize what to capitalize and when. Learn to format common screenplay techniques such as telephone conversation, foreign language dialogue, flashbacks, montages, talking animals, and much, much more! This truly is the last book on spec screenplay formatting you'll ever need to own! "Your CUT TO: Is Showing! is a valuable and exhaustive new book, loaded with practical examples, that deserves to be on the shelf of aspiring (and professional) writer everywhere." Ben Cahan, co-creator of Final Draft and founder of Talentville.com "This is without a doubt the BEST script format guide I've ever come across and believe me, I've read 'em all. . . . Your CUT TO: Is Showing! is an absolute must-have and must-read. I'm serious, get this book." Jim Vines, screenwriter and author of Q A: The Working Screenwriter "[Your CUT TO: Is Showing!" is the most comprehensive, inclusive and up-to-date book on screenwriting I have ever read." Robert Joseph, screenwriter of Divine Love

About the AuthorT. J. Alex has been involved in screenwriting as a writer, teacher, editor, analyst, and consultant for many years. He is the former president and founder of the New York Script Club in New York City and founder of Scripttoolbox.com. No matter how much he learns about screenwriting, he'll always consider himself a student of the craft. He lives somewhere in Texas with his wife and three children.