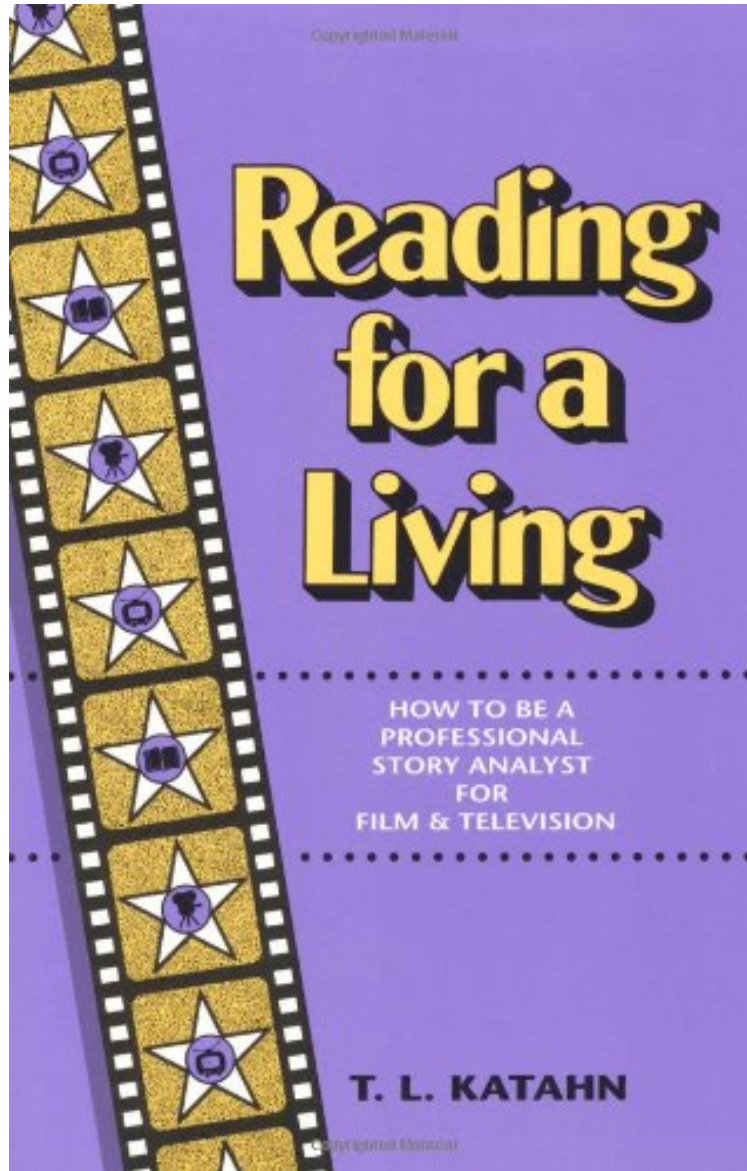


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how to judge what you should judge. You should read accompanying books on writing, like "The Art of Dramatic Writing" by Lajos Egri, "Creating Unforgettable Characters", by Linda Seger, and an accompanying book that also focuses on structure, like "Screenplay" by Syd Field or "Making a Good Script Great", by Linda Seger. Need a DSM-guide to screenwriting that focuses on the external behavior of the screenplay, tracing it to its root-problems? Try "Story" by Robert McKee. Yes, you need to read this book to work as a reader, but it's going to take a lot of research in order to be able to point out every problem. Don't have time to do that? Trust your gut and forget about hypes. If you like something write it down. If you don't like something, write it down thrice. 0 of 0 people found the following review helpful. Coverage Advice Solid, Business Advice Archaic By BrianInvincible When talking about the actual art of coverage, from characterisation to dialog, screenplay or manuscript, the book feels informative and relevant. What weighs it down is endless talk on replacing your typewriter with a word processor and inability to comprehend a world where scripts can be communicated without paper. 0 of 0 people found the following review helpful. A Must for Those in the Film Industry By Denise Wallace Very helpful with a lot of inside knowledge!

What makes a movie great? Perhaps even more crucial, who decides what makes it great - before it gets made into a movie? The entertainment industry's top executive decision-makers are always looking for a great story. But they don't have time to read every screenplay or book themselves. Instead, they often rely on story analysts, or readers, who become the first to read and pass judgment on submissions. Story analysts' reports ("coverages") help form a basis for executive decisions. Now, for the first time, training for readers is easy to find, easy to do, low cost, and comprehensive. **READING FOR A LIVING** reveals all: how to get the job and how to do it well. **READERS:** Learn what makes a story great. Earn extra income while pursuing another career. Gain valuable insight into the industry. Train to be a story editor, Director of Development, or other high-level executive. **DEVELOPMENT EXECS:** Make sure your readers are educated. Review your own story analysis skills. **WRITERS:** Find out what readers and executives want. Review your fundamental writing skills.

Anyone who deals with screenplays can learn something from this book. -- Criss Martin, Story Editor I planned to skim this book but read it cover to cover instead. That's how good it is. -- Michael Blake, Novelist, Screenwriter (Dances with Wolves) **READING FOR A LIVING** is a fantastic refresher course in screenwriting, as well as a window into what the movie industry is looking for in a script today. It is a must for any aspiring screenwriter! -- Amanda Silver, Screenwriter (The Hand That Rocks the Cradle, An Eye for an Eye) This is one terrific book.... (**READING FOR A LIVING**), written with intelligence and pizzazz, is a superior work that deserves a long life in print. Excellent. -- The Coast Book Service When I was applying for my first job, I read the book twice. I felt and still feel that it is a terrific source of information and accuracy. It is the most informative 'how-to in Hollywood' book that I have read... and I've read many of them. -- Alison Riback, Story Editor, Jerry Weintraub Productions