

How to Write a Script With Dialogue that Doesn't Suck (ScriptBully Book Series)



Want to know how to write a script that people will remember, and can catch the attention of producers and other above-the-line talent? (Don't worry about agents; they don't want to talk to you). Nail your dialogue. Really. Now I know you've heard all the maxims: Film is a Visual Medium; You Can Either Write Dialogue or You Can't. And they both sound very logical. And esteemed writers, such as David Mamet, have been preaching them for years. But, in my not so humble opinion, they're both total bullcrap. Yes, when learning how to write a movie you want to focus on structure and plot. And you don't want dialogue-heavy scenes where characters sit in coffee shops for three pages. But dialogue is the ONE PART of movie scripts that readers, producers, story editors and development executives will absolutely read. The same can't be said for your scene description. I know, that breaks your heart. (You spent hours working on your lean description of a car chase involving nuns on mopeds). But when skimming, and lots of script readers skim, dialogue is the most efficient/easiest way to do it. So if it's so important how the heck do we get you better at it.

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