



# How to Write a Script With Dialogue That Doesn't Suck (ScriptBully Book Series 3)

*Michael Rogan*

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PRAISE FOR "HOW TO WRITE A SCRIPT WITH DIALOGUE THAT DOESN'T SUCK"

"What I love about Michael Rogan's screenwriting books is that not only do they point out why you suck as a writer, but they offer some really great exercises and tips to get your creative mojo on." -Crispy

"Michael Rogan has done it again! "How to Write a Script With Dialogue That Doesn't Suck" is another entry in his screenwriting series and once again he's hit it out of the park. This impressive resource is the best and most useful book I've ever read regarding dialogue." -Jennifer

"Mr. Rogan has an easy and approachable style that avoids any hint of condescension. He sets out in one easy-to-read format a myriad of good writing techniques for aspiring scriptwriters. I would argue that this book is equally invaluable for film critics as it artfully demonstrates the essential elements of a good film (unless your idea of a good film is Transformers-esque eye candy, in which case, this book is NOT for you.)"  
-MRA

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.

In "How to Write a Script With Dialogue That Doesn't Suck" I go over:

- What the #@\$% is Script Dialogue Supposed to Do Anyway?
- How to Write Script Dialogue That Doesn't Suck
- How to Write Make Sure Your Characters Don't All Sound Alike
- How to Beg, Borrow and Steal Your Way to Awesome Script Dialogue

And a whole lot more.

I won't ask you to enter into immersion therapy or a past-life seminar.

I'll just share with some practical techniques for learning how to figure out a) good script dialogue is and b) how to write it and c) make sure it fits in with your overall story.

So give my little eBook "How to Write a Script with Dialogue That Doesn't Suck" a try. I can't guarantee if you follow the steps in this book you'll sell your script.

(Nobody can do that.)

But I do promise if you work at it you can get 150 percent at writing dialogue.

And doing that might just make you a career.

Good luck with your writing!



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#### **Pamela Cole:**

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#### **Heather Lanham:**

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#### **Terry McConnell:**

Playing with family in the park, coming to see the marine world or hanging out with close friends is thing that usually you could have done when you have spare time, then why you don't try factor that really opposite from that. One particular activity that make you not experiencing tired but still relaxing, trilling like on roller coaster you already been ride on and with addition info. Even you love How to Write a Script With Dialogue That Doesn't Suck (ScriptBully Book Series 3), you can enjoy both. It is good combination right, you still would like to miss it? What kind of hangout type is it? Oh come on its mind hangout people. What? Still don't understand it, oh come on its known as reading friends.

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