

# MAKING A GOOD SCRIPT GREAT

A Guide for  
Writing and  
Rewriting  
by Hollywood  
Script  
Consultant  
**LINDA  
SEGER**

"Rx for  
ailing  
screenwriters:  
Read this  
tonight  
and call me  
in the  
morning."

—Tony Bill

# Making A Good Script Great Linda Seger

**Julian Friedmann**



## **Making A Good Script Great Linda Seger:**

Making a Good Script Great Linda Seger, 2010 Making a good script great is more than just a matter of putting a good idea on paper. It requires the working and reworking of that idea. Making a Good Script Great takes you through the whole screenwriting process from initial concept through final rewrite, providing specific methods that will help you craft tighter, stronger, and more salable scripts. While retaining the invaluable insights that placed its first two editions among the all-time most popular screenwriting books, this expanded, revised, and updated third edition adds rich and important new material on dialogue, cinematic images, and point of view, as well as an interview with screenwriter Paul Haggis. If you're writing your first script, this book will help develop your skills for telling a compelling and dramatic story. If you're a veteran screenwriter, it will help you articulate the skills you know intuitively. And if you're currently stuck on a rewrite, this book will help you analyze and solve your script's problems and get it back on track. Book jacket

**Making a Good Writer Great** Linda Seger, 1999 Teaches writers how to be creative within the craft of screenwriting and discusses theme development, sensation thinking, dream images, character opposition, and personal vision

**Crafting Short Screenplays That Connect** Claudia H Johnson, 2014-09-19 Crafting Short Screenplays That Connect Fourth Edition stands alone among screenwriting books by emphasizing that human connection, though often overlooked, is as essential to writing effective screenplays as conflict. This groundbreaking book will show you how to advance and deepen your screenwriting skills, increasing your ability to write richer, more resonant short screenplays that will connect with your audience. With her candid conversational style, award-winning writer and director Claudia Hunter Johnson teaches you the all-important basics of dramatic technique and guides you through the challenging craft of writing short screenplays with carefully focused exercises of increasing length and complexity. In completing these exercises and applying Claudia's techniques and insights to your own work, you will learn how to think more deeply about the screenwriter's purpose, craft effective patterns of human change, and strengthen your storytelling skills. This new edition has been expanded and updated to include a companion website [www.focalpress.com/cwjohnson](http://www.focalpress.com/cwjohnson) with ten award-winning short films featured in the book, including two outstanding all-new short films, *Intercambios* and the Student Emmy Award-winning *Underground*. A new chapter on scene and structure that will help you find the right structure for your short screenplay. A new chapter on crafting effective dialogue and subtext that will teach you to make the most of every word and add further depth to your script.

**HOW TO MAKE MONEY SCRIPTWRITING** DG Julian Friedmann, 2000-01-01 Many books deal with how to write better scripts, but this is the only one to tackle the business side of being a professional writer. Written by a leading literary agent, this is an indispensable insider's guide to the development process from the original idea right through to production. It provides the reader with an easy-to-read handbook for identifying what audiences want and understanding their emotional needs. Developing successful ideas for film and television drama. Writing more effective treatments and step outlines. Improving one's ability to pitch ideas and scripts. Surviving

development hell Handling meetings to get what you want out of them Negotiating and understanding contracts Protecting ideas treatments and scripts Establishing copyright for writers *Making Videos for Money* Barry Hampe,1998-02-15 Provides information on planning writing directing and completing videos discusses how to handle clients and addresses the specific needs of different type of videos *How to Sell Your Screenplay* Lydia Wilen,Joan Wilen,2012-07-18 In today's topsy turvy world of film production getting a screenplay sold and produced is no easy task How to SellYourScreenplay not only lets you in on the rules but also lets you in on the secrets of winning the game Written by two veteran screenwriters this book is a complete guide to getting your screenplay seen read and sold It begins with an insider's look at how the business works Later chapters guide you in putting your script into the proper format to make a professional first impression introduce you to the roles of the industry players help you prepare a perfect pitch and provide you with a proven system for query submission Throughout tips from experts will show you how to swim with the sharks without getting eaten by them

Screenwriting Bridget Conor,2014-04-16 Screenwriting Creative Labor and Professional Practice analyzes the histories practices identities and subjects which form and shape the daily working lives of screenwriters Author Bridget Conor considers the ways in which contemporary screenwriters navigate and make sense of the labor markets in which they are immersed Chapters explore areas including Screenwriting histories and myths of the profession Screenwriting as creative labor Screenwriters working lives Screenwriting work and the how to genre Screenwriting work and inequalities Drawing on historical and critical perspectives of mainstream screenwriting in the USA and UK as well as valuable interviews with working screenwriters this book presents a highly original and multi faceted study of screenwriting as creative labor and professional practice The Open Access version of this book available at [www.taylorandfrancis.com](http://www.taylorandfrancis.com) has been made available under a Creative Commons Attribution NonCommercial No Derivatives 4.0 license <https://www.taylorfrancis.com/books/9780203080771>

**Why We Make Movies** George Alexander,2007-12-18 A sparkling collection of interviews with African American directors and producers Bringing together more than thirty candid conversations with filmmakers and producers such as Spike Lee Gordon Parks Julie Dash Charles Burnett and Robert Townsend Why We Make Movies delivers a cultural celebration with the tips of a film school master class With journalist George Alexander these revolutionary men and women discuss not only how they got their big breaks but more importantly they explore the creative process and what making movies means to them Why We Make Movies also addresses the business of Hollywood and its turning tide in a nation where African Americans comprise a sizable portion of the film going public and go to the movies more frequently than whites In addition Alexander's cast of directors and producers considers the lead roles they now play in everything from documentaries and films for television to broad based blockbusters in fact the highest grossing film in Miramax history was Scary Movie directed by Keenen Ivory Wayans For film buffs and aspiring filmmakers alike Why We Make Movies puts a long overdue spotlight on one of the most exciting and cutting edge segments of today's silver screen INTERVIEWS INCLUDE MELVIN

VAN PEEBLES MICHAEL SCHULTZ CHARLES BURNETT SPIKE LEE ROBERT TOWNSEND FRED WILLIAMSON ERNEST DICKERSON KEENEN IVORY WAYANS ANTOINE FUQUA BILL DUKE FORREST WHITAKER JULIE DASH KASI LEMMONS GINA PRINC BLYTHEWOOD JOHN SINGLETON GEORGE TILLMAN Jr REGINALD HUDLIN WARRINGTON HUDLIN MALCOLM LEE EUZHAN PALCY DOUG McHENRY DEBRA MARTIN CHASE St CLAIR BOURNE STANLEY NELSON WILLIAM GREAVES KATHE SANDLER CAMILLE BILLOPS HAILE GERIMA GORDON PARKS

**The Collaborative Art of Filmmaking** Linda Seger, 2019-01-30 The Collaborative Art of Filmmaking From Script to Screen explores what goes into the making of Hollywood's greatest motion pictures Join veteran script consultant Linda Seger as she examines contemporary and classic screenplays on their perilous journey from script to screen This fully revised and updated edition includes interviews with over 80 well known artists in their fields including writers producers directors actors editors composers and production designers Their discussions about the art and craft of filmmaking including how and why they make their decisions provides filmmaking and screenwriting students and professionals with the ultimate guide to creating the best possible blueprint for a film and to also fully understand the artistic and technical decisions being made by all those involved in the process

*Storytelling in the New Hollywood* Kristin Thompson, 1999-11-05 Drawing on a wide range of films from the 1920s to the 1990s from Keaton's Our Hospitality to Casablanca to Terminator 2 Kristin Thompson offers the first in depth analysis of Hollywood's storytelling techniques and how they are used to make complex easily comprehensible entertaining films

**The Independent Film & Videomaker's Guide** Michael Wiese, 1998 Updated to reflect the technology and business environment of independent filmmaking in the 1990s this is a step by step guide for the beginning producer who is serious about filmmaking not only as a craft but also as a business

*The Complete Idiot's Guide to Making Home Videos* Steven Beal, 2000 Now more than ever people are trading in their still cameras for home video recorders and many still do not really know how to use them This guide covers everything you need to know about making home videos from which camera to buy to how to edit your tape Readers will be able to make high quality videos both for home and professional projects The book is written by a writer producer of the HBO television and has participated in the development of blockbusters such as Anaconda

**Film Art** David Bordwell, Kristin Thompson, 1993 This introduction to film art explains the techniques specific to film as a medium discusses the principles by which entire films are constructed and explores how these techniques and formal principles have changed over the history of moviemaking Frame enlargements are used to illuminate concepts and there is information on the latest film technology such as the computer and special effects used in shooting Jurassic Park This edition includes a new chapter dealing with types of films and the concept of genre and there is also a new section on The New Hollywood and independent film making In addition there is a new appendix on selected Internet reference sites in film from the World Wide Web

Guide to Literary Agents & Art Writer's Digest Books (Firm), 1993

Filmmaker, 1998

**Christian Writers' Market Guide 2005** Sally Stuart, 2005-01-11 Now updated for

2009 comes one of the most comprehensive marketing resources for Christian writers with information on agents editors publisher guidelines specialty markets and more **The Concord Saunterer** ,1998 *Gardner's Guide to Feature Animation Writing* Marilyn Webber,2002 This book conveys useful screenwriting rules to help you develop marketable feature length animation scripts It explains the differences between animation and live action scripts and feature animation genres and gives advice on plot structure character dialogue and the integration of comedy elements *Script Magic* Marisa D'Vari,2000 This antidote for writer s block is one from which both professional and aspiring creative writers can benefit Readers will learn to tap into the rich creative resources of the subconscious mind to revitalize their writing Exploring Language Gary Goshgarian,2007 This language reader features thought provoking readings that explore the various interconnections between language and American society The text challenges the reader to critically examine how language affects and constructs culture and how culture constructs and affects language Gender and language Hate speech Language of war Censorship MARKET General Interest

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