

Ep #23: A Conversation w/ Pro Writer Matthew Currie Holmes on the "Fast Draft Method" and More

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In this episode, we are talking with Matthew Currie Holmes. Yes, he has a really cool method called the fast draft method, which might be exactly what a lot of writers out there are looking for. So listen in.

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This is the script reader pro podcast, hands on advice, insider hacks and deeper discussions for the screenwriters who are serious about breaking into the industry.

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Hey guys, this is the script reader pro podcast, and I'm your host. Desiree. We have Scott here. I am always here, and we have a guest

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today. Do we have an interview? Really cool guy. He goes by his initials, MCH, does? He goes by MCH, because that's what everyone calls him.

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All right, that seems like a mouthful.

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Try Matthew Currie Holmes,

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yeah, wait till you get to know his personality. And that's

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a mouthful. That's true. We're so excited to have Matthew here today. Fun. And we are talking all about

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his fast draft method, which is a really cool, different kind of program, different kind of way of looking at writing, to overcome writer's block, to get stuff down on the page really quickly. So he's going to share his philosophies and his thoughts on that. And I'm a big proponent of any tool you can put in your in your toolbox, you know, give it a try. So, so we're gonna be talking about him. So Matthew, I think you're on here. Are you on here? Totally, I

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am. I was, I was such effusive praise. Thank you. Yes. Hi. I'm Matthew Currie Holmes, nice to meet you. And yes, my friends do call me MCH, and if, but if you want to, you can call me whatever you want. I'm just thrilled. Can I call you? Can I just call you the rock? No, you cannot call me the rock.

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Can I call you whatever? I'll call you whatever I want to call you. Yes, yeah. Okay, so

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Scott, call me the rock, but Desiree can do whatever she wants. And if you've listened to this podcast, you know that this is the way it was to say, Yes, oh no, I got the pre written script from Desiree. Yeah, it's in

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bold letters, yeah, good, good, good. Seriously, hi.

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Thrilled to be here.

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We're thrilled to have you, too. We usually start our podcast talking about things we've seen, but we haven't really seen anything, because Haven't we why we're well,

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plus you guys, I don't want you to feel really sad for us or anything, because it is kind of sad that the last week and a half we've had really, really bad colds. Oh, we did really under the weather. And I think a big part of that is that we went from like really, really high temperatures being on our cruise, which was so awful, so much it was just horrible to be in a warm place, in time with martinis and pina coladas. Rough life, man, it really is, yes, we came back with colds, with this, with the influx of temperatures. Yeah, influx, is that right, or fluctuation, fluctuation, yes. What's in flux? We

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don't have time to break down, all right? Well,

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anyway, yeah, we went on a cruise,

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and then when we got home, Desiree was having motion issues, where she's like, I still feel like I'm moving. And then I said, Yeah, some reason I haven't slept since we got off. Yeah, I just couldn't go. I just can't go to sleep every night for some reason since we got back. And so desire is like, I'm gonna Google this. So she Googled, can't sleep after being on a cruise. And she's like, Oh my gosh, Scott, you have to hear this story, come and listen to this. And it was a story a

guy wrote it. Well, yeah, it was through red. I didn't know that yet. I thought it was like a website, right? And she's talking about how this, this guy starts telling the story about how the title of it was, I saw something on a cruise, and then can't sleep again, right? And so then she started reading it, and she's like, This is crazy. This happened. And I'm like, where is this? It's like, Oh, it's on Reddit. It's this subreddit. I don't even know what it is, what Reddit is, but it's called no sleep. And I said, Okay, that's, that's a, that's a subreddit that writers go on to write short stories. What a subreddit? A subreddit thread on Reddit. It's

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ready, yes, if Reddit is the front page of the internet, then the subreddit would be the byline.

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I still think that's a stupid word. Who came up with that word? It's

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a made up word because it's the name of the website. But anyways, so then I had to, like, explain to Desiree that it's not real, that it didn't happen. That story.

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It was scary. It was she was great. You guys listen, he literally, he he went and he was flipping channels at like, 10 at night, and went from like, channel one, which was like, all about where the cruise is, and then channel two, the next stuff happening with the cruise director. And then channel three. Wasn't really channel three.

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It was a room with a guy chained to a bed and other guys cutting and

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having his blood drip out of his armpits into panels. Yeah. And she's like,

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Oh my gosh, I can't believe this happened on a cruise ship. Happened on a cruise ship. But I'm like, Honey, guys. So if you've never checked out, no sleep subreddit on Reddit, check it out. Yeah?

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What's weird is it was on a Disney cruise too, which is really freaky, that's why,

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yeah. And it was actually Minnie Mouse that was being killed, and Minnie

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just turned to the camera and stared at it. Wait,

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you know what for? For copyright reasons, let's say Mickey, because I think he's in the public domain. Yeah, there's Mickey. Yeah,

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just nice Disney music, you know, in the background, but it

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goes on a loop. So it was a horror movie. Oh, no,

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that's so anyways, he's never. Checked out, no sleep subreddit. Do it. It was created by a manager, big manager in Hollywood. It's like, you know, we got to get I looked into this and you found that out. No, when I was at Austin, he was on stage talking about, shut up. And he was talking about, because everyone's about IP and needs, like, a great way to do it is short stories. Put a short story out there, get it published online. Somehow you suddenly have IP. You can say it. Gained confidence here and here and here. So that's where we still started selling Isaac. Here, iser sold some stuff. And anyway, so even if you go in there and you just read the titles of them, they're amazing. Like, even just the title, like, like, I'm a 911 officer, and I got a call for myself yesterday. Like, all these, like, really cool, like, crazy titles. So anyways, check it out as a as a writer. It's a great way to get your creativity, yeah, to get

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some ideas and stuff. Can I just say, first of all, Desiree, I love the research that you do in every episode. Like, is when something triggers your brain, you pause a movie and do tons of research. Like, I love that. Yeah, and, and Scott, I love that. You just bring it back to writing like you just, here we go. Like, you guys got something special here? Okay, just throwing that out there.

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Thanks, man. Speaking of something special, what me, I'm special. Mr. Matthew is special. Why don't you tell us a little bit about, I was hoping we

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were talking about me now for a while, talk about you. Enough. Let's okay. So we have Matthew Currie Holmes, who also, as you've heard, goes by MCH, is an award winning filmmaker with over 25 years of experience in the film industry, with 40 plus film and TV credits. He has worked alongside Hollywood legends and has brought compelling stories to life across multiple genres. As a writer, director and producer, he co wrote, directed and CO produced the films The Curse of buck out Road, which won multiple Best Feature awards at festivals the and traces currently streaming on to be And Prime Video. Matthew screenplay Self Storage won Best Screenplay at the creation International Film Festival, and is now in active development with Matthew set to direct and produce in 2025 which is this year. Welcome Matthew.

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Wow, thank you. Wow, that was, uh, thank you. Yes, you have a lot of pleasure to be

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here. So I'm just going to jump right into the questions so we can, kind of, you can start telling us all about everything and so. So since this podcast is mainly for writers, tell us what first got you I always want to know what got people interested. So what got you first interested and excited about actually writing or trying to write screenplays? That's

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a great question. It all started well. Time's

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up. Okay. Sorry, Matthew, we just say we are on a tight, tight deployment here today,

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and that is why I write screenplays.

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Okay, seriously, we do want to know. We do

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want to know. Tell us. I just

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wanted to make sure you were still awake. I love

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it. I love it.

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Honestly. I mean, just like every writer you've ever spoken to, I've been obsessed with films my whole life. But I think it really hit back in the 90s, when I was a manager at a mom paw video store, and there was just I had, there was nothing more fun than just sitting around talking about film with my fellow cinema geeks. And because it was a mom paw store, you know, there were times when I would just put on a movie, invite three or four friends, and we would just watch it and then dissect it. And,

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dude, I don't mean to interrupt you, but I swear you and I are like, we're like, spirit animals. I swear, like, that was my that was me. I was a manager of mom and pop video store. Was it watch movies all day long, and was the best

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family video? Or was it blockbuster? Or was it was a

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mom and pop? It was just

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Oh yeah, yeah.

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It was called video world, and it was, I say, a mountain town in Canada, because I am Canadian, a and a, Oh, how's it going? Oh, sorry, yeah. Oh, so for those who were in, like Ontario, we so basically what it is, A, I was working at a video, sorry, so I just wanted to translate for our East Coast friends. No, I and from there, you know, I love movies. I watched a bazillion films. I actually started writing before I started. I was an actor for many years, so I started writing before I was acting. And I was a, believe it or not, a film critic for a weekly rag. And I used to, you know, talk about movies, and, you know, as film critics do, and I wrote for this magazine. And then one day, a friend of mine said something really interesting. He's like, You know what, I think I'm done criticizing movies. I think I want to make them. And I was like, Oh, I like, where your head's at. So I started telling stories, writing stories, pivoted to acting, which is weird, actually, technically, I was in rock bands through most of the 90s, and then pivoted to acting. Had a really, really wonderful career as an actor, and then decided, well, through wasn't really decision. The decision was made for me. I moved to Los Angeles, the first writer strike hit. Just reset the entire clock as far as filmmaking went. And, you know, because I was basically out of work or I couldn't audition for almost a year, I just turned to screenwriting and found a real love of telling stories. You know, I remember one time I was in I was working on, I was fortunate enough to be on this television series in Canada called *godivas*, and we used to always have this one opportunity to talk to the show runner. And he would basically say, okay, like, look at all your lines, look at your scenes. You know, you have one chance to change stuff. And then once it's locked, it's locked. And because, if you know, for anyone who's ever made Canadian television, you get one take. So it was for efficiency, not ego. The guy was just like, Okay, you get one shot at changing the dialog. What do you, you know, let's have a conversation. Well,

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financial too, right? It's all finances and how long it takes. And yeah,

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it because Canadian TV. I mean, I love it. It's the best workout you could possibly do as far as an acting and writing goes. But I went in and I was just, you know, everyone would say, Yeah, I think my, you know what, if I did this or this or this, well, what I did is I ended up rewriting a scene like on final draft, and I handed it to him. Now I didn't think what I was doing was inappropriate. I now know that it was a completely inappropriate but I thought, oh, yeah, it's collaborative. I'm just, and he just looked at it, and he looked at the scene, he's like, you know, no actor has ever done this before. You got a lot of nerve, boy, and yeah, it was kind of at that point that I realized, oh, shit, like, is acting a means to an end? And if it is, I want to give people

voices, right? Yeah, but, but if acting is a mean to an ends for me, like I'm meant to do other things, then maybe I shouldn't be acting, because I think the craft of acting just needs, deserves its place on the Pantheon, like it's a full immersive thing. And if I'm sitting here going like, Oh no, no, I'm just doing this so I can direct again. Had no idea any of this was inappropriate at the time. Years later, you know, 20 years later, I'm like, yeah, probably could have handled that differently. But the point is, is that I realized I think, I don't think I'm I don't think I'm that good of an actor, but I think I could be an interesting storyteller. And, yeah,

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well, and obviously, obviously that's true, because you've built your career on it, you know, obviously

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that's true. I've seen your movies and you're terrible. No, no, I got the subject. I've seen you act. You're awful? Yeah, no,

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no, I actually haven't seen you act because I haven't wanted to waste my time with that. Agreed.

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You. Listen, I was in, listen, I've been in movies that are so

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bad, I haven't, I haven't, honestly, I don't know what you've been in. I don't even know, but

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what doesn't matter. What is grateful for the career, though, grateful

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for the career, of course, well, that, I mean, it got you where you're at, right? You and I were talking

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the other day, and just the writers strike thing that you mentioned, and then you were talking about because I asked him, like, Well, how did you come up with this, this new method, right? So I want you to kind of walk people through how you came up with your fast draft method, why and how it actually, how it actually works. So, so kind of walk us through that,

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yeah, but I'm still interested. I know you want him to walk through that, but I'm still going backwards, okay? I still want to know from when he started to decide I'm going to write. Then how, then why.

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So you know, what's interesting about this is that we're book ending this with two writer strikes. So when the first writer strike hit, obviously there was like the the industry shut down, as it did with this last writer strike. So the only thing I could do, left to my own devices, the only thing that was in my control, I should say, you know, because acting is not in my control, it's not like I'm a big movie star. People are offering me things. I had to audition. I got to audition. So because there was no more auditions, there was nothing being filmed. I started writing, and, you know, the first script that I wrote like that, when I decided I'm just going to write was based on an idea that I had. And this is sort of the tenant of how I believe all screenplays should be written, which is, if you can ask the question, wouldn't it be cool if, or hey, you know, it'd be funny, then write the comedy. Oh, you know, it'd be really freaking scary. Then you write a horror movie. And I had this thought in my head for so long, I used to joke about it. I was watching Friday the 13th part two with a friend of mine, way back in the day, like, like in the 80s or late, early 90s, and I made a joke. I said, Wouldn't it be, you know, you know what's weird? She's going to be so messed up for the rest of her life, she's gonna need therapy forever, like the trauma that she's gonna experience. And then I just thought, we know, it'd be cool. Wouldn't it be fun if, like, the five survivors of all the five famous slasher movies are in group therapy together, and then as they start sharing, their killers come back and that. And that was it, like, at first, it was a joke. It's like, oh, Wouldn't it be funny if they were all sort of sharing in group therapy. And I thought we make a funny short film. And then my writing partner at a time, went, what, I'm like, Yeah, you know, be funny, right? He's like, no, no, this could be awesome. And he started fleshing out some of the story. And that was a screenplay that actually called psych, P, 5y, C. H, because it's, can the five survive again? And that was the screenplay that got a ton of attention. It was optioned a couple times with, you know, we had, I mean, I won't get into the that's a whole other story. But basically, we had very predominant cast attached. I had a producer who, at the time, was attached it went to con, uh, Film Festival with, you know, pre sales, like it was ready to go. And then we'll save what happened for another podcast. Because, you know, that's a whole other deal, but it basically solidified something that I'd always known, which is, like, I love telling stories, and I and I think I could be pretty successful at it, if I, you know, if I really commit to understanding so then, you know, from there, I had a really great mentor, from a screenwriter who was movies made, like a billion dollars. And, you know, he read my script, and he was like, Yeah, I really love it. But, dude, you want to, you want to learn how to be a real writer. And he just basically took me through the paces. I basically got a master class on screenwriting from the guy who wrote x men. So it was really, really great. And then the two of us, you know, once the writer strike ended, the two of us, I was his story editor. I was his co writer for some movies, and I, you know, ended up selling some screenplays, ended up getting some options, ended up getting hired for writing. So that just sort of it turned into like, oh shit. I guess this is my career now, which is, yeah, something that you

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can really do that tends to be the story for pretty much every success. Slider is, honey wrote a script that got them attention. It never got made, but it started their career, right? And that's what, that's what you want to do. That's why you want to write a script that's so different and unexpected that it gets people interested in talking to you as the writer. And

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we've talked to it too, though, Scott, like it is a talent. It is a talent thing, but it's definitely also that it lands with the right person, right that the right things happened at the right time. There is an

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enormous amount of luck, what people call luck, but I also believe very strongly that you can create your own luck if you're if we're willing to not be so focused on an outcome, anytime I was transactional, or anytime I was really focused. And this is, this is why I coach a lot of writers, because a lot of writers are like, Why can't I break in? Why can't I break in? To which I reply, why are you trying to like what the gatekeepers are not? They don't care. Why break in? Why not just sort of refocus your efforts and go where you're wanted, and then if you can be where you're wanted, and every writer is wanted somewhere, and every single writer knows a producer knows a another screenwriter has a has a community. And instead of saying like, Oh, what can I get out of this, just do the best that you can within the community that you're in, then things are going to happen and not to get too woo, woo. But I'm a big fan of the reticular activation system. If you don't know what that is, it's

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no but it sounds a little bit like the flux capacitor to me. It is not a flux capacitor.

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But you know, you know what it is. You everyone knows what it is, because it's like, if we start talking about, like a green Prius, and then suddenly you walk out of your house, green, green Prius. Yeah, that's the reticular activation system. What it is is, it's basically like, it's not like some mystical being put a green Prius for you to see. It's just that your focus has now been rewired to see something. If you apply that to quote, unquote, getting ahead in your career, that's what's going to serve you more than kind of banging your head against Warner Brothers gates, going, why won't you read my script? Or some manager that doesn't give a shit, speaking

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of, you know, of the right kind of choices. And you know, writers making the most of where they are in a moment walk us through that fast draft, sure, because, I mean, a lot of writers, that's the one thing I really struggle responding to in writers is saying that they have writer's block. What

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do you mean? Which says, well, when a writer tells

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me, yeah, no, I can't get any pages on I have writer's block. And I'm just like, I like, yeah, okay, you want to believe in writer's block. Believe in writer's block. Yeah, something is blocking you. But as a writer, in my opinion, you should always have 20 things you can be writing if you're stuck on one, go to the next, even if it's just journaling. You know what I mean? So your program allows people to really focus was, which is what I like. Yeah, it's

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so funny. I just yesterday, I host a live stream and an AMA on my fast draft method private screenwriting group, which I encourage every screenwriter to join. It's free. And basically every Thursday, I just do a live stream in an AMA, and we talk about screenwriting kind of like what you do here, but for you know, instead of 1000s and 10s of 1000s, I do it for 825 people, and yesterday was all about writer's block. So it's interesting that you know you picked that one. So just as a quick caveat to what I was saying before, make no mistake, I am incredibly grateful for the opportunities that I have been afforded, and I've learned a ton of stuff over the last 25 years, and so in learning that. I've made a ton of mistakes, and so the way I approach things is like, Look, if you sort of, you know, take my advice for what it's worth, at least you will not make the mistakes that I made. Now, you're gonna make your own mistakes, but you won't make mine. So, and it's the least I can do is to give back to screenwriters, to people who want to learn the craft. So I didn't want to dispel like, Oh, I am the master of my own blah, blah, blah. No, it was that, yes, I was very fortunate and super grateful for the career that I had. But I also realized there's so much that we cannot control, and instead of trying to figure out how to fix this. Just focus on the things you can control. All

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you can control is what you put on the page. So, yeah, and

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that's what it's like in it's like that in in real life too, like screenwriting, and that's the whole thing. And I know it's not the flux capacitor. It's manifesting, right? You're manifesting. And

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with the idea of manifestation, and it's a great word for it is, you know, people tend to think of manifestation as this, like some people, they think that's just an excuse to fail, meaning like, Oh, I did manifest it. Nothing happened. Well, no, you didn't manifest it. Because manifesting isn't just wishing, it's it's putting yourself in a position where you're able to see what it is clearly that you need to do, and then you take action. If you don't take action, you're not

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manifest taking Yeah, like and that, yeah, and taking action, yeah. Taking action is exactly what your method makes people Yes, right? It's about sitting on a procedure and getting it done. When you were telling me about this before my what really hit me was you hit that wall where you realized that you know what I think, what the problem is, I always have a deadline. When I'm writing for people, writing for myself, I don't have a deadline, right? And so you're like, I gotta find a way to give myself a deadline.

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Exactly. That's exactly what happened. So I was like, What's the problem here? Why can't I get past page 50? Oh, because I don't have a deadline. Every time I've been hired to write something, it's, you know, as per contract, most writers, you have 12 weeks to submit a first

draft. So I'm like, Well, I don't want to give myself 12 weeks. I feel like I've wasted all this time with two screenplays that are never going to get finished. I'm like, I'm going to give myself the stupidest deadline. I'm going to make. I'm going to give myself 14 days, two weeks, to write a script. And here's the thing, I it's not going to be anything that I've started. It's going to be a fresh idea. I'm going to I'm going to go back to my notes, I'm going to go back to my journals. I'm going to find all these ideas that I write down, and I'm going to pick one, and I'm going to start there. I don't know where it's going to go, and in 14 days, I'm going to write a screenplay. And I did it, and it was sort of like my process, but accelerated. So then I started, you know, doing what Desiree does. I did the research, you know. I said, Okay, how does this happen? And I went step by step, and I sort of formulated this thing called the fast draft method, where I was like, Oh, well, the first thing I needed to do was change my mindset on what a first draft of a screenplay is supposed to be. Because, like every other writer, I was like, oh, it's got to be perfect. You got to have all these things. And I was like, Wait a minute. No. Minute. No, it doesn't have to be perfect. It just has to be finished. So let's work back writing

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your final draft the first No, right? And get it down. Yeah. And

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here's the kind of dirty little secret that you know, the professional screenwriters know that for some reason we're gatekeeping from aspiring writers. Is like, Guys, look people who option your screenplay, people who buy your your work. They're not. They don't care so much about the script as they do the story, the concept and the writer that they're working with. So if you have a perfect screenplay, that's like, it's taking you years, that's something you want to pitch to a manager so that you can show them that you can do the work. The tagline for the fast draft method is, I will teach you how to write a feature film screenplay that you can confidently pitch to studios and producers in just 15 days, and it's only going to take you two hours a day to write.

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And that's, yeah, that's great. And, I mean, that's a great motivator, because, all everyone needs a reason to sit at that desk, right? And we've all been there where, you know, you sit there and like, sometimes I'll write for four hours, and now all I've had is, all I've been able to do is one scene. Doesn't seem Yes, right? Well,

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and for me, I'm, as, you know, I'm not a writer, but the whole idea, if writing anything seems daunting to me, never mind 15 days. Yeah. Like

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that does stress. I'm sure a lot of people, that sounds like a pretty daunting, like a whole script in 15 days. Yeah.

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So why? Why 15? Why did you choose 15? So

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15 is kind of an arbitrary number. You don't have to do it in 15 days. It's set up for you to succeed. If you follow this you can do it in 15 days, but I'm not gonna eat your lunch if it takes 20 or 25 right? The idea isn't the day count. It's that every single day you have an actionable something that you're going to do very specific. And when you focus on the specificity of what it is that you're doing for that day, you're. Do not have time for writer's block. And it's not just writer's block, it's this. This helps you combat imposter syndrome, paralysis analysis, which is like perfectionism, like it erases all of that mindset, because all you're doing is the job. Here's the thing, guys, every single screenwriting teacher, every single every single screenwriting teacher, every single guru, quote, unquote, every single course. We're all saying the same thing. You need to write a screenplay that is structured in a way that Hollywood is going to read it, and it's perfectly formatted. And you need to have your 15 beats. Now, those beats, the opening image, theme, setup, inciting incident, debate, blah, blah, blah, and all that stuff. Those 15 beats, they're non negotiable in a screenplay, right? They have to be there. Now. Aaron Sorkin calls them the 15 beats. Blake Snyder from save the cat, you know, he he calls them, you know, has really funky names for them. I, too, have, you know, my own trademark thing. I call them touchstones. So if we need 15 beats to create, to finish a screenplay, like to make it so that it's structured properly, I say, You know what? For your fast draft, you just need 10. And here are the 10 that you need. So don't worry about the other ones, so that when you, you, you, you sort of take the other five off your plate. You're just focused on the things that matter for your first draft. I

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think for for some people, they might think that trying to write a script in 15 days. For some people, they might feel, well, that's you're just trying to rush I'm just trying to rush myself. So what your your state? You said you stay focused more on building that story, right? More, yeah, plot kind of to get that skeleton down 100. That is what you pitch people, right as well. You know what story, not the characters Exactly.

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And it's more than a skeleton, okay? It's, it is something that you could walk into any studio when it's done, and pitch the shit out of it. And, yeah, you're writing a bull draft. Yeah, you're writing a pitchable draft. You're not writing a shootable draft. Okay, I want to be very clear. I would not shoot this. So how I do it is, basically, I have a, I have a system called the greater than approach, right? Which is, if you you know the mathematic and I am no math dude at all. But if you look at the mathematical symbol, the Pac Man face, you know, the greater than you know. So the smaller number is on the point, and the bigger number is in the open mouth, right? That's the greater than approach. So because a screenplay has four main core elements, right? You have the plot, you have the action, you have the theme, and you have the characters. Now those are the four main core elements of a screenplay. So what I what I suggest is for your first draft, because it's the easiest thing to do is tell the story. So what I do is I take the greater than approach, and I say the plot is greater than the characters. For this draft, the plot is greater than everything else. So we're just going to focus on the plot. Then when we do that draft, and it's

done in 15 days, and you basically have your beginning, middle and end. You have your 10 main touchstones, your 10 big beats that you go into a pitch place and pitch, because you don't pitch all 15 beats. You pitch, you pitch seven to 10, right? Just you know the beginning, the opening hook, the break into two, rising action, etc, etc, right? Which, by the way, you can learn all this stuff on any YouTube channel from every screenwriter. Again, we're all saying the same thing, but what I want to empower writers to do is to say, like, look, prioritize plot over everything else. So then when you're done your fast draft, you know that, oh, you've got this story mapped out. Now, is there going to be improvements? Absolutely. But your next draft, you just changed the element in the greater than approach. It's really

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about getting at least one draft done right? And that's not the point, isn't, oh, in 15 days, you're going to have a draft that is ready to submit to producers. No, it's you're going to get it down. And I think that's what's great, because a lot of writers just have problems getting it down, you know, yes, getting that full draft because you need that.

28:56

Let me put it this way, when I wrote my fast draft, which, by the way, is in development right now after a couple years. So it works, and this is how I write screenplays. Now, I compared it to a first draft using my old process, which took three months, and there was not a huge difference. And so I thought to myself, these are pretty much the same.

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Yeah, it all comes down to intention, right? You have to be intentional about it, right? That you're gonna sit down and do the work, yeah,

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and I can finish, I can finish a shootable draft, ostensibly, or at least get it to a place where I can, you know, pitch, to sell or to option in the time that it takes me to write a draft in my old process. So why the hell am I wasting so much time?

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It's all about you have to write a script. You have to have a solid, professional, you know, important, impressive screenplay, right? And you can't hear that unless you sit down and exactly

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work any writer can pitch anybody, if you know, because. You never know who's who's interested. If you meet a if you meet a producer, and you guys start talking, I teach this in the independent film producers blueprint, don't be transactional. And here's a pro tip, screenwriters guys, when you meet somebody that could possibly advance your career in a way that you're not and I'm not talking about when you solicit your material, because that's you selling yourself. But when you meet somebody, say you're at a place, no, I produce movies, and suddenly that urge to be like, Oh, I've got a screenplay. I got 20 different things. My advice, please ask them this question. Say, oh, wow, that's so great. Hey, if you don't mind, could you just tell me your

story. Like, how did you get into this? How did you like, what was the thing that made you want to produce movies? Yeah, so

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I'm curious. To stop their passion. They sure love

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it. And they'll look at you and go, Huh, okay, wow. Well, thanks for asking. Yeah, it's really exciting. And then you just keep asking them questions about them. Don't worry, it'll come back to you. It'll come back to you. And even if the question is, so what do you do? You don't say, Oh, I got 10 screenplays you want to read one. You just go like, Well, I'm really interested in the film industry too. I've written, you know, some screenplays I'm really excited about. And so I'm always curious when people who have sort of hit some modicum of success, you know what their journey was? Because as a writer, I love the human experience and the journey. If you say that quote verbatim, they're going to be like, All right, tell me about your screenplays, and

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it's all about relationships too, right? Like in this business, it's about building relationships, connecting to people, right?

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And by the sound so that he's had a lot of success with those conversations, with the conversations, good, definitely good with the program, the fast draft method, yeah. So

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we're wants to look into the fast draft method. Where can they find it?

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Matthew, yeah, great. So if you just the fast draft method.com, I have a website with a blog, you know, because, and here's the thing, the fast draft method isn't just me selling a course, it is me giving back because I was so fortunate to have received so much great advice from so many people who are so much smarter than me, right? I always say, never be the smartest person in the room. If you're the smartest person in the room, you needed to be in another room, and because people have taken the time to help me, I want to give back as much as I can. So I offer a lot of free resources. It's not just, I'm not just Hawking a course. The reason I wrote, I did this is because this is how I write screenplays, and it's the only way that I'm going to write screenplays. And I've experienced success with this, and I want to share this with you.

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Well, I didn't have access to any kind of mentorship mentor when I was coming up, and so that's why I love being available to mentor, to help other writers, because I knew how much I wish I had that, and you're lucky enough to have had that, so you're passing it on, which is great.

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Well, speaking of the course, though, too, is that he also has something to do with formatting coming up on script, yeah, script reader,

33:00

pro, you've got a you have a lab that you're doing about writing a few different drafts. You have a webinar that you're hosting beginning of February about formatting. Listeners. You can check that out on our website. Go to the different things that we're offering. Check Matthew out. Check out his website. Fastdraftmethod.com, see if it works for you. Like I said, I'm a big proponent of if a tool, if you try out a tool, if the tool works for you all the better. If it doesn't, it doesn't, and that's that's important, right? Everyone has their own method. Everyone has their own way of doing things, but you never know what might try it. Right? Take the

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best and leave the rest. Here's the thing that the writers, who I've never met yet don't know, and I hope, if anything, that they take away from this podcast that they do know is that I don't care who you are, I'm your biggest fan. I want you

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to champion people, right? So, oh, 1,000% and this business is so hard. Everyone's saying, No, everyone, no one wants to take time. So, yeah, you gotta, you gotta support each other. Writers have to support each other.

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Here's what I would say to all writers. There's no competition, guys. This isn't competition. If, if whoever is listening, if you and I were given an extensive outline beat for beat, and they said, Okay, here you go. Here's everything you need to know, go and write me a draft and bring it back to me, and whatever one I like the best, I will make. I guarantee you that even under those those parameters, you and I will not write the same screenplay, because we don't have the same life experience

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exactly. Yeah, which is, which is why I love reading screenplays. Because every screenplay I read, I learned something new in I even if it's a poorly executed I still enjoy it because, you know, it's writing, and everyone has a different story and a different view.

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And that's the magic. So if you can master formatting and story structure, which are the easiest things to learn, and you can learn it anywhere, right, *Sharknado*

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and *Shawshank* both use the same the same structure, classic movie structure, no matter how you bend it, no matter how you view it, no matter how you break it down, it is a beginning, middle. And end, it's the same kind of kind of structure we've been seeing forever. The

characters need to walk the same path and do the same things and go in a dream, on and on and on and on. So, yeah, format, structure, those are things that you can learn, yeah.

35:12

And what's great about form, what's great about what you said about shark you know, I always say that, you know, Sharknado and shark shank redemption have the same structure. The last image, which is part of structure. Your closing image is the exact same form from Shawshank and Sharknado. It's a pullback and oh, the world is where it should be, and the lovers and Sharknado are hugging, and the two best friends are meeting on the beach. It is literally the last image. So if you can master these, and it's just an algorithm, you're great. Because here's the thing, you can write whatever you want. It's this. These are best practices, like, if you know formatting and structure, you're going to have a much better chance of succeeding, because a screenplay is meant to be made into a film which costs millions of dollars. Yeah,

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you should not be writing a TV pilot or a feature film screenplay if you haven't learned structure. It's, it's like, it's like, anything. It's like, oh, I'm in a snowboard, and never having been, you know, even, even know what a snowboard is, and you're gonna jump on and think you're gonna do it right.

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Look, you can. It's just that no one's gonna make it.

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Have to start with the basic The idea

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is to be successful. Okay,

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let's go on to questions and answers that have been submitted. Oh, I want to mention as well that if you do have a question, you can always submit that to Hello at script readerpro.com with the subject line being questioned for podcasts, sure.

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Yeah, send in questions and even like comments suggestions, things you want us to talk about, or people you want us to interview. You know what? Right? Just let us know. Going

36:45

back to what you guys were talking about, how the ending is the same with those movies, there's not to do with our first question, yeah. Is, when should I use a transition at the end of a scene?

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Yeah? So I think what this person's meaning is because we used to use trendersons a lot like cut to dissolve, to fade to, well, that's what he was saying, Yeah, you don't really use them anymore in a script, unless you're using them for specific impact, right? If you want to do like a match, cut it ends on a watch. Next scene is on a clock, you know, like, you want to do it for like, artistic purposes, but otherwise you just, you just want to end the scene and just move on to the next scene. You know,

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what I would say is, unless you're fluid in cinematic language, don't bother. Let the director do their job. Cut two is not cinematic language. It's literally cutting to the next scene. You're not telling the editor something that they

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don't know. Yeah, and that's actually our next question is actually about that the the second question, can you explain more what cinematic writing means? That's one of the questions. So can you explain more about cinematic because a lot of writers hear that, oh, you know, you want to have cinematic writing, your script seems to be more cinematic. How would those blame that easily for someone to understand? Okay, so

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actually, this is this kind of speaks to the lab, which is when you write a screenplay, you're writing for three audiences, and this is what I'm going to be talking about. And those audiences are the reader, meaning the producer or the reader, who's going to send it to the next level, you're writing for the cast and the crew, everybody on the film, and you're writing for the audience. Now, normally when we write a screenplay, we just kind of think of the audience first, right? Because we want to tell a good story. When you're writing for the crew, you're going to learn cinematic language. And cinematic language is a shorthand that people who have been doing this for years have. They're it's little sort of sayings like close up, ECU, slow fade, dolly shot

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for me, that's production language for me, for cinematic writing the way I kind of see it, and the way I would explain it to someone, is writing in a way that makes something visually come to mind. So I forget what I'm reading, because I feel like I'm watching something. So not just explaining something so I can see it, but explaining it so I can feel it and experience it. What I'm like, you're investing in something. You feel invested making it come to life cinematically, visually, like you're sitting there and you forget you're even reading Right, exactly,

39:06

that's writing for the third audience. Now I conflated cinematic language with cinematic writing, and you're 100% right. Cinematic writing is the visual representation that is on the screen. Yeah, exactly. Pardon me, cinematic language is the shorthand for the crew, and if you know cinematic language, then it's easier to create those transitions.

39:28

Yeah, that's great. Well, I think that actually brings us to brings us to the end. So if you have questions listeners or suggestions for what we should talk about podcasts, you know, directions, feel free to email us. Desire

39:41

Hello at scripturated pro.com perfect.

39:45

They just have subscribe, yeah, uh, put podcast question or comment in the in the email. Subscribe to our podcast, share the podcast. Give Desiree, what five stars? Five? What kind of stars? Gold Star, of course, always gold. You have five stars

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It's yeah, and that's, that's fantastic. And more writers need that. So definitely check that out. If you have any questions about our services, we have to hear at script reader Pro, check out our website. We have everything you could ever imagine that a writer might need. What makes us different than a lot of other coverage services out there is that we are all working writers who have been in the business and and so we have a different kind of viewpoint than some of the others might remember. At script reader Pro, that's what we're here for. We are here to help writers craft wonder with every page. So until next time write hard you.