

ThrillerChat Transcript for May 19, 2010

All times are Pacific Time

May 19, 2010

- [12:51 pm](#) **[Selorian](#)**: Writer?s Digest - Tips for Injecting Dialogue With Suspense and Tension: <http://bit.ly/cJsf5I> [#thrillerchat](#)
- [12:55 pm](#) **[Selorian](#)**: How important is dialogue in a thriller? Does it require a different approach than in other genres? [#thrillerchat](#)
- [1:02 pm](#) **[Selorian](#)**: William Noble recommends a "Well/Maybe" approach to creating tension and suspense in dialogue (article I linked earlier). [#thrillerchat](#)
- [1:06 pm](#) **[Selorian](#)**: Using "Well/Maybe" instead of "Yes/No" responses can allow to expand the scene, as shown in this example from the article. [#thrillerchat](#)
- [1:07 pm](#) **[Selorian](#)**: "I wish you'd watch where you're walking." "God, these cobwebs are gross." [#thrillerchat](#)
- [1:09 pm](#) **[Selorian](#)**: Nice advice for dialogue in any genre, but it could be even more helpful for the thriller genre. [#thrillerchat](#)
- [1:13 pm](#) **[Selorian](#)**: I'm going to tweet links to books & articles [#thriller](#) writers may find useful. Jump in with a topic to discuss & we'll chat. [#thrillerchat](#)
- [1:17 pm](#) **[Selorian](#)**: Writer?s Digest - The 3 Steps Stephen King Employs to Create Suspense: <http://bit.ly/b2WzhX> [#thrillerchat](#)
- [1:40 pm](#) **[BellaVidaLetty](#)**: RT @[Selorian](#) Writer?s Digest - The 3 Steps Stephen King Employs to Create Suspense: <http://bit.ly/b2WzhX> [#thrillerchat](#) [#writingtips](#)
- [1:57 pm](#) **[Selorian](#)**: Michael Crichton?s Top 5 Writing Lessons: <http://bit.ly/a8zki9> [#thrillerchat](#)
- [2:26 pm](#) **[Selorian](#)**: 10 Basic Ingredients of a Successful Thriller: <http://bit.ly/a9xUEo> [#thrillerchat](#)
- [2:30 pm](#) **[Selorian](#)**: Steve Berry's 8 Rules of Writing: <http://bit.ly/cde2xz> [#thrillerchat](#)
- [3:41 pm](#) **[Selorian](#)**: 9 Tricks to Writing Suspense Fiction: <http://bit.ly/91pX5S> [#thrillerchat](#)
- [3:45 pm](#) **[Selorian](#)**: James Rollins "7 Ways To Make Your Characters More Sympathetic" - <http://bit.ly/aap1ou> [#thrillerchat](#)

[3:46 pm](#) **[deannaschraver](#)**: good article RT @[Selorian](#): 9 Tricks to Writing Suspense Fiction: <http://bit.ly/91pX5S> #[thrillerchat](#)

[3:51 pm](#) **[Selorian](#)**: Learn how to create memorable villains with the book Bullies, Bastards & Bitches - <http://bit.ly/bvFkbV> #[thrillerchat](#)

[4:24 pm](#) **[AllInky](#)**: On sympathetic characters, I think it's important to apply same techniques to your antagonist. Good vs. Good is high drama. #[thrillerchat](#)

[4:25 pm](#) **[Selorian](#)**: RT @[AllInky](#): On sympathetic characters, I think it's important to apply same techniques to your antagonist. Good vs. Good is high drama. #[thrillerchat](#)

[4:29 pm](#) **[Selorian](#)**: Agreed, @[AllInky](#). When it isn't a case of right & wrong, but rather a difference of perspective, it blurs lines & adds tension #[thrillerchat](#)

[4:37 pm](#) **[AllInky](#)**: Great links @[Selorian](#)! Another item 4 strong thrillers? Take us new places. Not exotic locales, but occupations and situations #[thrillerchat](#)

[4:39 pm](#) **[Selorian](#)**: Thank you, @[AllInky](#). Another good tip. #[thrillerchat](#)

[4:44 pm](#) **[AllInky](#)**: New situations, anything unfamiliar, injects suspense. If you don't know a sub's crush depth, *every* extra foot is scary! #[thrillerchat](#)

[4:50 pm](#) **[Selorian](#)**: Adding an unknown to a familiar setting adds suspense. 'Strange noises in a quiet nursing home during a night shift.' #[thrillerchat](#)

[4:54 pm](#) **[AllInky](#)**: @[Selorian](#) Actually... quiet in a nursing home night shift is strange. If no one was pushing the button, I'd be scared. :) #[thrillerchat](#)

[4:58 pm](#) **[Selorian](#)**: @[AllInky](#) True. Not the quiet I was referring to. My wife works in one, so I never consider the buzzer as noise I guess. #[thrillerchat](#)

[4:59 pm](#) **[Selorian](#)**: Ducking out to run an errand. Feel free to chat while I'm out. #[thrillerchat](#)

[5:23 pm](#) **[IreneZiegler](#)**: Ashes to Water is "...a book for your must-read list" says The Richmond Book Examiner #[RVA](#) #[mysteries](#) #[thrillerchat](#) <http://bit.ly/bd1rKU>

[5:42 pm](#) **[Selorian](#)**: Writing the Thriller Film: The Terror Within - <http://amzn.to/bU0FZr> #[thrillerchat](#)

[6:10 pm](#) **[Selorian](#)**: The secret to writing a thriller - <http://bit.ly/8VQNPZ> #[thrillerchat](#)

[6:13 pm](#) **[Selorian](#)**: True, @[bobspear](#). I tend to think visually when I write, but it's harder to write as a novel than as a screenplay. #[thrillerchat](#)

6:17
pm

Selorian: I've actually been quick scripting a new novel. Basically doing a bare-bones spec script type pass to get the story out. [#thrillerchat](#)

6:19
pm

Selorian: Do you think writing in a script/visual format helps? I find it helps me keep the story fast paced so far. [#thrillerchat](#)

6:26
pm

Selorian: How many subplots is too many? - <http://bit.ly/aaPx56> [#thrillerchat](#)

6:50
pm

Selorian: I think it works as a guide, but in the end it comes down to what you can successfully handle. [@bobspear](#) [#thrillerchat](#)

9:55
pm

AllInky: Writing both scripts and prose is, for me, complementary work. Encourages keeping even prose visual, the *show* factor. [#thrillerchat](#)

9:58
pm

AllInky: The Cross novels, exc. example of prose written in "scenes" instead of "chapters." Keeps pace up while carving away dross. [#thrillerchat](#)

10:02
pm

AllInky: Other advantage of thinking in script form is it's always present tense. In prose, it creates immediacy, drawing readers in. [#thrillerchat](#)