

Great. I'll build a modular AI profile of Guy Busick as a script consultant, specifically focused on horror and horror-comedy. This profile will be written in a neutral tone and include detailed, scene- and beat-level breakdowns of his storytelling, rewriting habits, and creative problem-solving methods based on "Ready or Not" and "Scream VI," as well as interviews and commentary. I'll get started and will let you know when the profile is ready for review.

## Guy Busick Horror/Comedy Script Consultant Profile

Guy Busick's screenwriting (notably in *Ready or Not* and *Scream VI*) demonstrates a sharp command of horror structure blended with dark comedy. The following modules break down his techniques at a scene and beat level, providing evidence-based insights and examples. This profile is meant as a practical knowledge base – a neutral, analytical guide to emulate Busick's approach when consulting on horror and horror-comedy screenplays.

### Story Structure & Beat Placement

- **Opening Sequences & Setup:** Busick often opens scripts with a self-contained prologue that hooks the audience and sets the tone. *Ready or Not* begins with a flashback of a deadly hide-and-seek game, establishing the Le Domas family's gruesome tradition in a suspenseful vignette (two young boys hiding from a killer in a dark mansion hall ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#))). In *Scream VI*, Busick and co-writer James Vanderbilt subvert expectations with a double-twist cold open: a classic Ghostface murder is immediately followed by the killer revealing himself – only to be hunted and killed by *another* Ghostface. Busick has explained that they pitched “off-the-wall” ideas like following a Ghostface after a kill and then turning the tables on him, asking “*what we hadn't seen before and what could make the audience lean forward.*” In fact, both writers coincidentally had the same idea in their notes ( [SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#) ). The result is an opening sequence full of escalating surprises: “*reveal, reveal, reveal, and [it] hopefully keeps you wondering what's going to come next*” ( [SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#) ). This constant one-upmanship in the opening is designed to signal that *this* story will not follow the standard formula, immediately grabbing the audience's attention.
- **Inciting Incidents & First Act Turns:** Busick places inciting incidents clearly and efficiently. In *Ready or Not* (script p. 23-25), Grace's innocent decision to draw a game card on her wedding night serves as the catalyst. She draws the dreaded “Hide and Seek” card, upon which the entire family's demeanor shifts ( [58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#) ). The script explicitly notes the tonal pivot: “*And, just like that, everything changes.*” ( [58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#) ). This moment, about 20 pages in, launches the core conflict of

the film. In *Scream VI*, the first act pivot comes after the extended prologue: the survivors (Sam, Tara, and friends) realize a new Ghostface is targeting them in New York City. A brutal public attack in a bodega (shortly after the opening) serves as a wake-up call, pushing them out of denial and into action. Busick structures these beats to hit with impact – for example, the bodega scene has Ghostface armed with a shotgun blasting through aisles towards the sisters, a stark escalation that forces the group to go on the run ([scream-vi-2023.pdf](#)). These inciting moments usually happen by the end of Act One and unmistakably kick off the horror premise.

- **Rising Tension, Midpoints & Reversals:** Throughout Act Two, Busick maintains a rising action that often features mid-point twists or momentum shifts. In *Ready or Not*, once the deadly game is afoot, the tension and violence keep climbing: Grace witnesses a maid get accidentally shot in the face early in the hunt ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)), confirming to her (and the audience) that the threat is real and lethal. Roughly midway, Busick often introduces a false hope or dramatic turning point – for instance, Grace briefly escapes the mansion and reaches the grounds, hinting at possible freedom, only to fall into a pit of goat carcasses and the skeleton of a previous victim (a grim reveal of the family’s past) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). This grotesque discovery deepens the stakes and lore at the story’s midpoint. In *Scream VI*, a mid-film sequence centers on the “core four” friends formulating a plan and Mindy delivering a meta “franchise rules” monologue (acknowledging they’re now in a series with bigger stakes) ([scream-vi-2023.pdf](#)) ([scream-vi-2023.pdf](#)). That scene not only provides comedic relief but also reorients the characters (and viewers) for the escalated second half: more suspects, more dangers, and the understanding that “everything is bigger than last time” in a franchise ([scream-vi-2023.pdf](#)). Busick uses these mid-story beats to either reveal new information or push characters into a new location or mentality, ensuring the narrative doesn’t plateau.
- **Climax & Final Reveal:** Busick’s climaxes often marry structural tradition with a twist. *Ready or Not* builds to a tense countdown before dawn, as the family prepares to sacrifice Grace in a ritual. The expectation of a classic “last-second save” is upended when dawn arrives and, to everyone’s surprise, the family members spontaneously explode one by one – confirming the satanic curse was real and delivering a gory yet darkly comedic catharsis ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). (Notably, in early drafts the ending was “much darker” and less over-the-top, but during development the team embraced this bold finale, and it became a favorite that the studio ultimately approved ([INTERVIEW: Analyzing READY OR NOT with the filmmaking collective known as Radio Silence](#)) ([INTERVIEW: Analyzing READY OR NOT with the filmmaking collective known as Radio Silence](#)).) In *Scream VI*, the climax follows the franchise formula of revealing the killers and their motive, but Busick injects intertextual fun: the villains turn out to be the family of the prior film’s killer, enacting a revenge eerily reminiscent of *Scream 2*’s ending (even the characters comment on the parallel: “Nancy Loomis? Really runs in your family, doesn’t it?” one killer sneers, nodding to the original *Scream 2* avenger ([scream-vi-2023.pdf](#))). By acknowledging the trope and simultaneously pushing it further (making it a *family* of Ghostfaces rather than a single

killer), Busick satisfies audience expectations for a dramatic unmasking while still delivering new excitement. He often gives legacy characters significant climactic moments as well – for example, Gale Weathers gets her first-ever phone call confrontation with Ghostface in *Scream VI*'s second act, which the writers structured as a mini-movie within the movie, complete with its own buildup and payoff. “*We really wanted to scare you and make you think this might be it for her,*” Vanderbilt said of Gale’s showdown, emphasizing how they pushed a beloved character to her limit for emotional impact ( [SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#) ). In summary, Busick’s act climaxes and finales combine solid genre beats (countdowns, killer monologues, last-girl confrontations) with inventive twists or tonal punches that leave a strong impression.

## Character Introductions & Development

- **Efficient Character Introductions:** Busick’s scripts introduce characters with concise visual or behavioral cues that instantly define them. In *Ready or Not* (p. 4), Grace is introduced practicing her wedding vows alone in her bridal prep room – seemingly a romantic moment until she takes a drag of a cigarette, revealing nerves and an edge beneath the bridal image ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). The script notes a telling detail: her gorgeous gown and veil look perfect, but an “*exposed TATTOO suggests a less-than-polished background.*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) In one stroke, we see Grace’s dual nature: she’s earnest and loving (rehearsing vows) yet not a typical sheltered society bride. Her first lines blend sincerity and humor (“*your family is richer than God and intimidates the hell out of me... I honestly can’t wait to be part of your moderately fucked up family*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#))), establishing a down-to-earth voice and foreshadowing the class tension to come. Similarly, *Scream VI* reintroduces Sam Carpenter with a quick, defining tableau: “*SAM CARPENTER... Our hero,*” the script declares, as she sits uneasily in a therapist’s office ([scream-vi-2023.pdf](#)). Sam’s discomfort is highlighted by the environment – the therapist’s shelf of horror movie Funko Pop figures (including Ghostface) immediately contrasts with Sam’s grim past, creating irony. Within moments, her dialogue reveals her trauma and protectiveness (she downplays her own issues but frets about her sister Tara ([scream-vi-2023.pdf](#))). In just a few pages, Busick communicates that Sam is haunted (literally, as we later see a hallucination of her father Billy Loomis in a reflection ([scream-vi-2023.pdf](#))) and struggling to cope after the last film’s events. Each principal character often gets a memorable entrance like this that encapsulates who they are.
- **Distinct Voices and Traits:** Busick excels at giving even a large ensemble distinct personalities from the outset. In *Ready or Not*, the colorful Le Domas family are each introduced with specific quirks. For example, alcoholic brother Daniel is seen joking sarcastically with a flask in hand moments before the wedding, advising Grace it’s not too late to “*flee... You don’t belong in this family, and I mean that as a compliment.*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) This darkly humorous aside not only establishes Daniel’s cynicism and wry wit, but also signals his underlying

sympathy for Grace (he recognizes his family's toxicity) – a setup for his later character turn. By contrast, Emilie (Grace's new sister-in-law) is introduced as jittery and coked-up, evidenced by the "*residual white powder around Emilie's nostril*" that Grace notices ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)), and an overeager attitude. Fitch, Emilie's husband, is immediately pegged as out-of-his-depth comedic relief – described as "*a paunchy ex-frat boy*" who nervously overcompensates (his very first action is a too-vigorous handshake with Grace and rambling apologies for missing the ceremony ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#))). These quick character sketches ensure the reader can differentiate the ensemble and anticipate how each might behave under stress.

- **Character Development & Arcs:** Over the course of the script, Busick pays off those initial character setups with logical yet sometimes surprising arcs. Grace, for instance, transforms from a tentative newcomer into a resourceful survivor. The script tracks this by physically transforming her: she sheds parts of her wedding dress for mobility – ripping tulle to bandage her wounds and tearing the skirt for easier running ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). By the finale, she's blood-soaked and hardened, even laughing hysterically in shock as the mansion burns around her (in the film's final beat). In script consultations, one would note how Busick gives Grace agency in each sequence (she fights back against a butler, climbs out of a pit, etc.), so her growth feels earned. In *Scream VI*, Sam's arc centers on accepting her legacy without becoming a monster. The script manifests this with her internal struggle via hallucinations of Billy Loomis and the allure of his old Ghostface mask in the shrine scene (Sam is "*mesmerized by her Dad's display... drawn to it*" ([scream-vi-2023.pdf](#)), even momentarily reaching for his cloak involuntarily ([scream-vi-2023.pdf](#))). By the end, Sam deliberately dons her father's Ghostface costume to confront the villains – symbolically using her darkness for good – and then pointedly discards the mask, refusing to carry forward the cycle of violence. This visual-emotional beat completes her two-film arc. Busick also gives supporting characters small arcs or moments of growth: e.g. Tara in *Scream VI* starts off avoiding her trauma (partying and insisting she's fine), but by the climax she faces it head-on, fighting alongside her sister and even echoing the franchise's famous final one-liner in her own style. Such payoffs show Busick's attention to character continuity. Notably, his collaborators have praised this strength; producer William Sherak noted that in *Scream VI*, because Busick and Vanderbilt knew the actors from the prior film, "*that first draft of all of the core four and the dialogue they wrote for these amazing young actors was so on point... they made a meal for every single one of them. That's not easy to do, especially on the sixth movie*" ([SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#)). Each of the four survivors (Sam, Tara, Mindy, Chad) gets moments that reflect their distinct personality and give them growth or hero beats (for example, Chad steps up as a protective leader figure, Mindy learns to trust despite her genre-savvy paranoia, etc.). As a script consultant modeled on Busick, one would ensure every significant character has a unique voice and some form of payoff to their introduction, even if minor – a consistent pattern in Busick's work.

## Dialogue Cadence & Voice

- **Wit Amidst Terror:** One of Busick's hallmarks is snappy, character-specific dialogue that can inject humor without undermining the tension. Characters often comment wryly on their predicament in ways that feel organic to their personality. For instance, Grace in *Ready or Not* has a sarcastic streak – when warned that the Le Domas may be dangerous, she quips, “*They think I’m after your money... I’m pretty sure your mom hates me... but I honestly can’t wait to be part of your moderately fucked up family.*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) This line comes during a lighthearted moment (practicing vows) but establishes a cadence of frank, funny honesty that continues even when the horror starts. Later, as the chaos unfolds, Grace’s stress responses include dark humor, like exclaiming “*Jesus Christ, what is wrong with you people?!*” after yet another absurd lethal mishap. This consistent voice grounds her character and provides the audience relief through laughs. Similarly, *Ready or Not*’s supporting cast banter as a source of comedic timing: after Emilie accidentally kills a maid, she panics “*Daddy, I did it!*” while her husband Fitch deadpans, “*Clara’s dead? She was my favorite.*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) The dry, almost sitcom-like delivery (“she was my favorite”) amid a gory scene exemplifies Busick’s balance – the dialogue itself is funny, but the characters aren’t *trying* to be funny; it’s true to Fitch’s apathetic, out-of-his-league persona and diffuses the horror beat for a moment. The cadence often involves quick back-and-forths or overlaps: note how Grace and Alex banter over her choice of words, with Alex teasing her “*‘Moderately’ is waaay too generous.*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) – a warm, humorous interjection that feels like a real couple’s interchange. Busick uses ellipses, interruptions, and italicized emphasis to capture these rhythms on the page.
- **Meta and Self-Aware Dialogue:** Writing the *Scream* films, Busick carries forward the franchise’s meta, referential style, especially through the character of Mindy. In *Scream VI*, Mindy’s big monologue about “franchise rules” has a rapid-fire, enthusiastic cadence that mirrors Randy’s iconic speeches from earlier films but updated for a modern context. The script direction even notes her “*pacing now, doing her thing*” as she lectures ([scream-vi-2023.pdf](#)). She rattles off rules like a fan on adrenaline: “*Rule One: everything is bigger than last time. Bigger budget, bigger cast, bigger body count...*” ([scream-vi-2023.pdf](#)). The dialogue is packed with horror jargon and playful jabs at sequel trends (e.g. mentioning “elevated horror” or franchise legacy characters), which Busick and Vanderbilt clearly relish. According to Vanderbilt, writing Mindy in *Scream VI* was fun “*knowing this was Jasmin [Savoy Brown] and what she’s capable of... ‘Let’s give her a big hunk of scenery to chew.’*” ( [SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#) ). They amped up her lines into a joyous torrent of meta-commentary. This approach shows up in smaller doses too – characters drop knowing one-liners like “*Who gives a fuck about movies?*” (a shocking line uttered by Ghostface while dispatching a pretentious film student killer ([scream-vi-2023.pdf](#))) which itself is a meta joke flipping the script on the typical *Scream* killer motive. As a consultant, one would note how Busick’s dialogue



often operates on two levels: it's true to the characters *and* winks at genre conventions, a tricky balance that requires a consistent tone (see **Balancing Genre Tones** below).

- **Naturalism and Improvisational Feel:** Despite the sharpness of the humor, Busick's dialogue seldom feels overly polished; instead it has a conversational, sometimes improvised quality. In interviews, the *Ready or Not* directors noted "*the dialogue was written so improvisational that it added to better improv from the actors*", enabling comedic actors like Adam Brody (Daniel) and Henry Czerny (Tony) to riff within the scene ([INTERVIEW: Analyzing READY OR NOT with the filmmaking collective known as Radio Silence](#)). On the page this comes across via unfinished thoughts and casual interjections. In *Ready or Not*, characters talk over each other in panic or frustration – e.g. the family arguing in urgent whispers about what to do, with Emilie blurting out "*I forgot my gun!*" and everyone shushing or reacting in quick succession ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). Busick writes these exchanges with overlapping dashes or parentheticals to capture the timing. Another technique is using asides in action lines that reveal a character's inner voice or the writer's comedic viewpoint; for example, in *Scream VI* when Tara is introduced at a college party, the script notes: "*Full of life. Not a hint of trauma on her face... A million-watt smile. Oh, fuck. He's already infiltrated the friend group.*" ([scream-vi-2023.pdf](#)). The "Oh, fuck" is a cheeky narrative aside – essentially voicing what a genre-savvy observer (or the character Jason) might think in that moment. These flourishes give the read a breezy, modern feel, almost like the script itself is aware of the absurdity in a fun way. As a script consultant, one could emulate this by suggesting conversational grace notes: a well-placed "*uh*" or sarcastic "*really?*" can make a line land more authentically than a perfectly grammatical sentence. Busick's characters often use contemporary slang and profanity as well, but sparingly and to effect. Notably, each character's voice remains distinct: e.g. in *Scream VI*, Gale's dialogue is confident and brash (trading barbs with Ghostface on the phone, she retorts "*Hold please*" as she cleverly tries to trace his call – a very Gale move), whereas someone like Chad speaks in earnest, simpler terms (even coining the cheesy nickname "Core Four" for the group). This differentiation is key: Busick calibrates the humor to the character. He and Vanderbilt were so attuned to their actors that Sherak said the *Scream VI* script's voices "*screamed off the page*" and made it obvious who was speaking even without character names ([SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#)). In summary, Busick's dialogue is crisp, often funny, and always character-driven, maintaining a rhythm that feels real even as it delivers genre-savvy punchlines.

## Balancing Genre Tones (Horror & Comedy)

- **Tightrope Tone:** Perhaps Busick's greatest strength is walking the tightrope between horror and comedy, often in the same scene. *Ready or Not* is a prime example of this tonal balancing act – it's simultaneously a suspenseful survival thriller and a wicked satire of the ultra-rich. The consistency of this tone was noted by the directors; "*we were blown away by how specific and consistent the tone was... a really weird, unique tightrope that the movie walks the entire time. It's a real feat of writing*" ([Ready or Not:](#)

[Radio Silence on Its Hide and Seek Nightmare | Den of Geek](#)). Busick achieves this by allowing scenes to play out with genuine horror tension, then puncturing the darkness at just the right moment with absurdity or irony. The sequence where Grace first hides and a maid named Clara is mistakenly killed demonstrates this balance. It starts terrifying: Grace and Alex are crouched behind a bed, holding their breath as Emilie prowls with a pistol. A thunderous gunshot and Clara's eye is blown out – a gruesome shock described in vivid detail (blood gushing from the wound, Clara's body collapsing) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). For a few beats, we're in pure horror territory. Then Busick transitions to dark comedy: Emilie, realizing she shot the wrong person, frantically exclaims *"I did it, Daddy!... Look!"* like a proud child, only to be met with the family's aghast faces as they see it's their maid. Daniel promptly vomits into his whiskey glass at the sight ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) – a grotesque yet funny reaction – and Tony shouts, *"Jesus Christ – this is Clara!"* in disbelief. The absurd mix of responses (celebration, nausea, scolding) turns the horrifying accident into a bleakly comic set-piece. Throughout *Ready or Not*, this pattern repeats: a beat of violence or dread is followed by a character's ridiculous mistake or deadpan comment. It gives the audience permission to laugh and release tension without deflating the stakes. As Chad Villella (Radio Silence producer) observed, *"this one needs to have that ability to not take itself too, too seriously... a little bit of levity... to give the audience some sort of release they were not expecting"* ([Ready or Not: Radio Silence on Its Hide and Seek Nightmare | Den of Geek](#)). Busick's script provides those release valves expertly.

- Horror Pays Off, Comedy Set Ups:** Importantly, Busick's humor never undercuts the legitimate horror; it actually often heightens it by contrast. By making viewers laugh, he lulls them momentarily before a scare, or vice versa. In *Scream VI*, consider the scene of Gale's fight with Ghostface. Gale has some sassy lines (e.g., verbally sparring with the killer on the phone about her long history with these murders), but once the fight begins, it's intense and not played for laughs at all – Ghostface brutally murders Gale's boyfriend and hurls his corpse through a glass wall in a shocking jump scare ([scream-vi-2023.pdf](#)). Any earlier humor snaps into high-stakes fear. Busick and Vanderbilt deliberately structured Gale's sequence as a rollercoaster: *"a full meal where we let her go for it... We really wanted to scare you and make you think this might be it for her,"* Vanderbilt said ([SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#)). The comedic touches (like Gale outsmarting Ghostface momentarily) serve to make us root for her and then feel the dread more when she's overpowered. Similarly, the subway scene in *Scream VI* uses the backdrop of Halloween (people in goofy costumes, some humor in Mindy being stuck next to a dude in a weird mask) to amplify the terror when the lights flicker and the real Ghostface inches closer in the crowd. Busick calibrates these scenes so that the comedic tone never undermines suspense; instead, it disarms the audience before a punch. In *Ready or Not*, after several ludicrous deaths of servants (for comic relief), the third act shifts to near-total horror as Grace is captured and prepared for sacrifice – the family's demeanor turns cold and serious. This tonal shift makes the audience genuinely worry for Grace. But the final button of the film is comedic horror again: the explosive comeuppance of each

villain is so over-the-top it elicits shocked laughter. One by one, “*Helene explodes. Bones, organs, blood and viscera cover the family*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) – a moment horrific in content but filmed and written as a punchline to the film’s central question (“Is the curse real or not?”). Busick gives the audience the satisfaction of both emotions: we gasp *and* laugh as each antagonist pops like a blood-filled balloon.

- **Maintaining Tone Consistency:** A key strategy Busick uses to maintain tone is ensuring the characters themselves take the situation seriously (at least those in peril), even if the scenario is absurd, while allowing some characters to be comedic relief. In *Ready or Not*, Grace’s fear and determination read as genuine, anchoring the horror side, whereas characters like Fitch or Emily handle the comedic freak-outs (fumbling with weapons, whining about minor inconveniences). This delineation keeps the “horror” characters and “comedy” characters in balance. In *Scream VI*, the core protagonists (Sam and Tara) are largely serious and emotionally grounded – Sam’s struggles with PTSD and trust issues are portrayed sincerely – whereas someone like Mindy or Gale can lighten the mood with a quip. The result is a film that can shift from a heartfelt sister-to-sister conversation about coping with trauma to a zany discussion of horror movie tropes without feeling tonally jarring. Busick’s scripts frequently alternate between tension and relief beats in their sequencing. A consulting tip here is to look at your script’s beat flow: if a very intense scene is followed by another intense scene, Busick might insert a brief levity beat in between, be it a gallows-humor one-liner or a calmer character moment, to let the audience breathe. In interviews about *Ready or Not*, the filmmakers noted that the script “never touched” that unique tone through development ([Ready or Not: Radio Silence on Its Hide and Seek Nightmare | Den of Geek](#)) – meaning Busick had laid out those shifts carefully from the start. As a Busick-inspired consultant, one would protect that balance: heighten the horror when needed (don’t dilute scares), but also look for opportunities where a well-timed joke or visual gag can enhance the overall experience. The result is a script that is scary *and* fun. Busick’s work proves that comedy doesn’t have to undermine horror – when done right, it makes the scary parts hit even harder.

## Visual Symbolism & Imagery

- **Symbolic Props & Motifs:** Busick often employs key objects and motifs that carry symbolic weight throughout the script. In *Ready or Not*, the Le Domas family’s gaming empire isn’t just backstory – it’s visualized in everything from the ominous “*antique PLAYING CARDS*” logo in the opening shot ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) to the literal game box and card that trigger the plot. The black puzzle box that Grace is handed at the start of the hide-and-seek ritual is described with almost mystical reverence and detailed engravings ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). It represents the family’s Faustian bargain (with “Le Bail,” an anagram for Belial, i.e. the devil – a detail implied in the script). Every time that box appears, it’s a reminder of the unseen evil controlling events. Grace’s wedding **dress** is another strong visual symbol: initially pure white and elegant, it progressively



deteriorates – she tears it and stains it with blood and dirt as she fights to survive ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). By script page ~70, Grace has removed parts of the gown (tattering it for bandages and mobility) and is described as looking feral and frantic, a bride turned warrior. This visual transformation symbolizes loss of innocence and the class/status inversion at play (the rich family becomes monstrous, the outsider bride becomes the righteous avenger). The contrast is even highlighted in dialogue, when an exasperated Emilie insults Grace’s shredded bridal attire: “*I lied before – that dress makes you look like a **slutty marshmallow!***” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) – a funny line, but one that underscores how far from the ideal wedding image the night has gone. Busick ensures that key visuals like the dress tell a story arc without any dialogue needed. By the end, Grace in her ruined dress, covered in the blood of her new family, sitting on the mansion steps as it burns, is an indelible image that encapsulates the film’s themes (survival, the rot beneath wealth, the bride from hell, etc.). As a consultant, one would look for similar opportunities in a script to turn props or costumes into evolving symbols.

- Visual Calls and Payoffs:** In *Scream VI*, Busick and Vanderbilt use imagery to pay homage to earlier franchise installments and enrich the narrative. The **Ghostface mask** itself becomes a plot device and symbolic thread – the killers leave behind aged masks from previous Ghostface killers at each crime scene, literally unmasking the past. The script notes that the primary mask used is “*aged. Worn and cracked... Over 25 years old.*” ([scream-vi-2023.pdf](#)), implicitly the original 1996 mask. This cracked mask motif not only provides a creepy visual (a ghost of the past haunting the present), but also symbolizes the killers’ obsession with legacy. It culminates in the discovery of the Ghostface **shrine**: an entire abandoned theater filled with memorabilia (robes, weapons, evidence from prior murders) like a morbid museum ([scream-vi-2023.pdf](#)) ([scream-vi-2023.pdf](#)). Visually, this set piece is a treasure trove of symbolism – each item (from Billy Loomis’s costume to Gale’s ex’s bloody shirt) is a callback that carries emotional weight for the characters and audience. The shrine setting also reinforces the theme of idolization of violence (the killers literally worship the past here). Busick’s script describes the reveal dramatically: “*a tattered movie screen rises to reveal **NINE GHOSTFACE CLOAKS**... reverent displays of objects from every Ghostface attack. The Survivors, each drawn to a different ‘exhibit.’ Creepy as fuck.*” ([scream-vi-2023.pdf](#)) ([scream-vi-2023.pdf](#)). This stage direction not only paints a clear picture but tells us how to feel (“creepy as fuck” is a rare explicit tone cue in writing – Busick using a casual aside to ensure the reader gets the intended effect). Another symbolic visual in *Scream VI* is Sam’s hallucination of **Billy Loomis in the mirror**. When Sam stands before her father’s costume in the shrine, she sees Billy’s reflection looking back at her ([scream-vi-2023.pdf](#)). This moment externalizes her internal conflict – quite literally showing her the specter of becoming a killer. It’s a clever visual metaphor for “fighting the monster within.” Busick and Vanderbilt sparingly used Billy’s ghost in the script, but each time it’s tied to a reflective surface (mirrors, glass) to emphasize that Sam is really looking at herself and her potential fate.

- **Set Pieces & Imagery for Impact:** Busick crafts set-pieces with strong visual hooks that directors can run with. In *Ready or Not*, aside from the iconic image of the bride with a shotgun and Converse sneakers (which became the film's poster), there are scenes like the **goat pit** sequence. Grace, fleeing through a barn, is startled by a goat and falls into a charnel pit filled with goat carcasses and the decomposed body of a previous sacrifice ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). The script lingers on the grotesque details – “*waist deep in GOAT CARCASSES... and something else: A HUMAN SKELETON. Its tattered tux identifies it as Helene's [husband].*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). This shocking visual serves multiple purposes: it delivers a jump scare (the goat), gross-out horror (the pit), and a story revelation (confirmation of the family's ritualistic murders in the past). In one image, we understand the stakes (Grace could end up another skeleton in this pile). That's efficient visual storytelling. In *Scream VI*, one standout visual set-piece is the **ladder escape** (not explicitly cited above, but worth noting): the characters must crawl across a ladder between high-rise windows to escape Ghostface. The script emphasizes the vertigo and peril of this image, which becomes a memorable suspense scene. The *New York* setting in general is used for fresh imagery – e.g., Ghostface looming in a packed subway with flickering lights (a modern, urban paranoia image quite different from prior films' suburban homes). Busick also isn't afraid of gore imagery when it counts: Gale's boyfriend's death through a glass partition, or an earlier kill where a victim's guts are literally strewn across the floor (in the opening, Jason finds his friend's dismembered body in the fridge ([scream-vi-2023.pdf](#))). These gruesome sights are described matter-of-factly in the script, which signals the filmmakers not to shy away. For instance, “*folded inside the fridge next to the eggs*” is how the corpse is revealed ([scream-vi-2023.pdf](#)), a darkly comic yet disturbing detail that makes the violence memorable.

In summary, Busick uses imagery both as narrative devices (symbols like the playing card or cracked mask that carry through the script) and as impactful moments to shock or satisfy the audience. A Busick-modeled consultant would advise writers to think visually: How can an object, costume, or setting do storytelling work for you? Is there a way to show a theme or character beat purely through an image? Busick's scripts show that the answer is often yes.

## Exposition & Revelation Techniques

- **In-Scene Exposition (Show, Don't Tell):** Busick tends to embed exposition within active scenes and often masks it with an intriguing device. Rather than dumping backstory in dry dialogue, he'll have characters perform a ritual or play a game, during which the necessary information emerges. A clear example is the Le Domas family legend in *Ready or Not*. Instead of a character simply explaining the family's curse in one go, the script gives us the *game ceremony scene*: the family gathers around the table passing the heirloom box, and patriarch Tony narrates the origin of the tradition as a sort of formal story for the newcomer. “*It all began with a very generous benefactor... Great-Grandfather was a merchant seaman... he met a Mr. Le Bail...*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). Because this speech is delivered as part of the Hide and

Seek initiation, Grace (and the audience) are actively engaged and curious. The exposition is broken up with business (the passing of the box, Grace drawn in and studying it ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)), Aunt Helene's stern interjections to keep the ritual moving ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#))). These little actions prevent the backstory from feeling like a lecture. By the time Tony concludes with the rule that a game must be played, everyone – including the viewer – understands the stakes and the lore, all without a dull info dump. As a consultant, one would point out how Busick finds a **motivation for characters to convey exposition**. In this case, it's tradition: they're obligated to tell the tale to the bride. In *Scream VI*, exposition is often delivered via investigation scenes. Rather than narrate the connection to past films outright, Busick has the FBI agent Kirby and Detective Bailey walk the survivors through clues: for example, in the police station, Bailey shows Sam and Tara a Ghostface mask in an evidence bag and says it tested positive for DNA of Richie Kirsch (the last movie's killer) ([scream-vi-2023.pdf](#)). This naturally leads the characters to deduce the killer is referencing past murders, and Kirby chimes in with a lineup of previous Ghostfaces to identify a pattern (“...*Stu Macher... and Billy Loomis. Number one. And father of our chief suspect.*” she notes, tying Sam's father to the current case ([scream-vi-2023.pdf](#))). By presenting this as a case briefing, the script dumps a lot of franchise history in a way that feels like detectives analyzing evidence, which is logical within the story.

- Revelation Through Character Interaction:** Another technique Busick uses is having exposition come out via character conflict or high-emotion moments, so that it doesn't feel static. In *Ready or Not*, a mid-film scene has Grace confronting her fiancé Alex about why his family is trying to kill her, which forces Alex to hurriedly explain the curse and what happens if they fail (“*Hide and Seek... You pulled the one bad card. They think they have to kill you before sunrise.*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#))). This is a critical info reveal (the audience learns the *reason* for the madness about halfway through the film), but it's delivered during a tense sequence of Grace desperately hiding in a hallway with Alex – the urgency and their panic colors the exposition. Grace's incredulous reaction (“*the words make no sense to Grace*” [11†L19-L27]) also mirrors the audience's feelings, which keeps us aligned with her. Busick often pairs an exposition reveal with a reversal or turning point. In this case, Alex's admission is immediately followed by the family recapturing Grace, heightening the stakes now that she (and we) fully grasp the fatal consequences. In *Scream VI*, personal revelations come out in fraught conversations: Sam's backstory about her father being Billy Loomis is recapped in her therapy session, but done as part of her reluctantly opening up to her therapist ([scream-vi-2023.pdf](#)). The dialogue is phrased as a confession (e.g., “I had a secret... about who my father was. ... He was a famous serial killer” ([scream-vi-2023.pdf](#)) ([scream-vi-2023.pdf](#))). This not only informs any new viewer of Sam's history, but it's woven into her emotional struggle (trust issues, fear of her own “darkness” ([scream-vi-2023.pdf](#))). It's a smart way to handle sequel exposition: integrate it into therapy, which is inherently about talking through backstory and feelings.
- Visual and Environmental Exposition:** Busick also lets the environment or visuals tell the story whenever possible. The earlier-mentioned **shrine** in *Scream VI* is a great

example of “environmental exposition.” When the heroes step into that theater, the audience is effectively shown a compressed history of the franchise through props. The script describes each artifact and even has Mindy explicitly recognize it as “*the whole goddamn franchise*” laid out before them ([scream-vi-2023.pdf](#)). Rather than have a character explain each previous Ghostface, the camera (and script) can linger on costumes labeled with the names (we see placards like “BILLY LOOMIS’s original costume” ([scream-vi-2023.pdf](#))). This not only rewards longtime fans with Easter eggs, but educates newer viewers visually. In *Ready or Not*, the mansion itself provides exposition in subtle ways – early on, the script notes the walls are lined with “*display cases containing board games and sporting goods... charting the rise of the Le Domas family empire*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). This is essentially set decoration that tells us the family made their fortune in games, without needing a line of dialogue about it. Later, the grisly tableau of the goat pit (with that human skeleton in a tux) conveys the truth of Aunt Helene’s backstory (her husband was killed as a sacrifice) without anyone stating it; the visual *is* the revelation ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). Busick trusts the audience to put two and two together (we saw the opening scene of a groom being hunted; seeing a skeleton in a tux confirms his fate). As a consultant, one would encourage writers to use these Busick-esque methods: can a key backstory element be revealed through a discovery (a diary, a hidden room, a scar) rather than exposition dialogue? Busick often opts for the discovery route, which is more cinematic and engaging.

- **Meta-Exposition and Rules:** In the *Scream* films, there’s a unique kind of exposition where characters explain the “rules” of horror movies, which doubles as foreshadowing for the plot. Busick continues this tradition in *Scream VI* with Mindy’s monologue about franchises. While comedic, this speech is actually outlining the *film’s own blueprint*: “*We’ve got our rules, and we’ve got our suspects...*” ([scream-vi-2023.pdf](#)) Mindy says, which cues the audience to pay attention to those rules as they will likely come into play. For example, she mentions that in a franchise “*legacy characters are not safe*,” planting the seed that someone like Gale or Kirby could die (indeed, Gale is attacked later, and Mindy herself is stabbed despite having genre awareness). This is a clever form of self-referential exposition – the script is essentially telling us what to expect under the guise of a joke. It’s tricky to pull off, but because *Scream* is inherently meta, Busick leans into it. The key is that the monologue itself is entertaining and in character, so it doesn’t feel like a cheat sheet, more like friends geeking out.

In summary, Busick’s approach to exposition is to make it *active, motivated, and if possible, visual*. He avoids grinding the story to a halt. Every time critical information must be conveyed, he wraps it in conflict (arguments, interrogations), character goal (someone *needs* to know this now), or a compelling device (ritual, investigation, humorous monologue). The result is that the audience picks up the background and plot mechanics almost without realizing, because they’re invested in what’s happening in the scene. For script consultation, this means identifying any static info-dumps in a script and brainstorming ways to Busick-ify them – maybe that backstory could come out during a chase or in a tense standoff, or via a prop that reveals a clue, etc. Busick’s scripts provide plenty of examples of how to do this gracefully.

## Tension-Building & Scare Deployment

- **Slow-Burn Suspense vs. Jump Scares:** Busick is adept at both creeping suspense and sudden scares, often using a combination to keep the audience on edge. In *Ready or Not*, the hide-and-seek premise naturally lends itself to *stalking sequences*. The script milks these for maximum suspense: Grace hiding in silence while the family members stalk the halls with weapons. One illustrative beat is when Grace hides in a dumbwaiter or behind a bed early on; the script describes “*Grace and Alex peek above the bed*” and hold their breath as a shadow approaches ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). There’s a drawn-out moment of anticipation – we know someone lethal is in the room but Grace doesn’t – which Busick then shatters with a loud gunshot (the scare) and its gruesome aftermath. The formula here is classic: establish the threat, prolong the uncertainty (footsteps, the searching killer’s POV, etc.), then deliver a payoff (in this case, the shocking friendly-fire kill). Another scene of masterful suspense is the opening sequence of *Ready or Not*: young Daniel and Alex hiding in the mansion as the doomed groom runs for his life. The script uses sensory details (the “*shouting voices – and a GUNSHOT*” in the distance ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)), the boys’ “*panicked breathing*” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)), the creaking floor) to create dread. It also uses the children’s perspective (hiding in a wardrobe, peeking through slats ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#))) which inherently heightens tension because they (and we) have limited visibility. This culminates in the little boy Daniel making a fateful choice to call out and reveal the hiding groom – a gut-punch moment that ends the suspense with tragedy. As a consultant, one would note how Busick times these sequences: the longer a suspense beat stretches, generally the more vicious or surprising the scare will be to reward it. In *Scream VI*, the opening scene is a tour de force of tension modulated by Busick. First, there’s the uneasy tension of Laura (Samara Weaving’s character) alone at the bar on a bad date setup – the awkward phone conversation that gradually turns sinister. Then the scare of her being lured into an alley and brutally killed. Then a *second* suspense sequence follows immediately: the camera now follows her killer, Jason, to his apartment, where *he* becomes the victim of an even more mysterious killer. Busick makes this second part suspenseful in a novel way – via a hot-and-cold phone game. The new Ghostface taunts Jason by giving him “warmer... colder...” hints as Jason nervously searches for his missing roommate in the apartment ([scream-vi-2023.pdf](#)) ([scream-vi-2023.pdf](#)). This is an inventive suspense mechanism; the audience knows Ghostface is somewhere nearby as Jason opens closets and fridges. The tension mounts until, “*He slowly opens the door... OH, FUCK!*” – he discovers the roommate’s corpse in the fridge and instantly Ghostface ambushes him from behind ([scream-vi-2023.pdf](#)). The meticulous buildup (phone clues, drawn-out searching) makes the jump scare knife attack hit hard.
- **Pacing and Escalation of Scares:** Busick structures sequences so that each scare or action beat escalates on the previous. In *Ready or Not*, early kills are accidental or off-screen (the maid shot in the face while Grace hides, another maid crushed in a dumbwaiter, etc.), but as the film progresses, the violence becomes more personal and



directly involves Grace (she gets wounded, she fights back). A midpoint scare involves Grace getting shot through the hand by a child – an unexpected jolt that is both terrifying and darkly funny – which then leads to her having to physically overcome that child (she punches the little boy in the face). Immediately after, she falls into the goat pit, encountering a horrific environment rather than a killer – a different kind of scare (disgust and shock at where she’s landed) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). This variety keeps the audience from getting complacent. By the time we reach the climax, the scares are at a fever pitch (Grace strapped to a table amid chanting cultists, about to be stabbed – arguably the peak of terror), punctuated by the explosive gore finale (which is a scare in itself, albeit a cathartic one as the villains blow up one by one). *Scream VI* similarly varies its scare tactics: after the inventive double-open, we get a public attack (the bodega scene) which is high tension of a different flavor – very fast, chaotic, with a well-armed Ghostface. The next big set-piece might be something like the apartment ladder escape, which is all about suspense over a prolonged time as characters crawl inches away from death. Then the subway scene: an exercise in paranoia, where multiple people in Halloween masks create visual jump-scare teases until the real killer strikes under cover of flickering darkness. By orchestrating a mix of stalk-and-hide tension and sudden violent payoffs, Busick avoids a one-note scare rhythm. One notable mid-film scare in *Scream VI* is Gale’s apartment fight. It starts with a jump scare (Ghostface hurling Brooks through the glass partition out of nowhere ([scream-vi-2023.pdf](#))) and becomes a chase sequence through Gale’s upscale apartment. Busick and Vanderbilt use spatial awareness for tension here – Gale uses hiding spots and we as viewers worry when she’s inches away from the killer behind kitchen islands or in rooms. They give Gale a brief victory (she shoots Ghostface, seeming to down him) which momentarily relieves tension, only to have Ghostface vanish and reappear for a final attack on Gale. This *push-pull* of hope and fear heightens the audience’s emotional ride in a single sequence.

- **Utilizing Surprise and Reversal:** A Busick script often employs a reversal right when a character (and the audience) feels safe. In *Ready or Not*, Grace’s escape to the road signals hope – she flags down a car; we think she might be saved. Then the driver cruelly refuses to help and drives off, dashing hope in an almost darkly comic surprise. The next car that comes is one of the family’s, recapturing her. These reversals keep the tension up even when, structurally, one might expect a relief beat. In *Scream VI*, the ultimate reversal is that after the apparent resolution, with the Ghostface killers defeated, there’s a fake-out where a still-living killer lunges one last time – only to be promptly shot dead by Kirby or Sam. This kind of “one last scare” is a genre staple that Busick uses to not let the audience exhale until the very end. Busick himself commented on the *Scream VI* opening that they wanted viewers to constantly think “*I don’t know what’s happening here. This is crazy.*” – essentially to never feel ahead of the story ( [SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#) ). Applying that ethos, as a consultant, one might advise adding an unforeseen turn in a predictable sequence. For example, if a scene reads as a standard chase, maybe the would-be victim fights back unexpectedly (like how Samara Weaving’s character in *Scream VI* actually tries to use her horror knowledge to talk down Ghostface briefly, before it fails). Or perhaps the killer becomes the victim (like Jason’s

comeuppance). Busick likes to “*keep turning it on itself*” to generate tension ( [SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#) ) – meaning each time we think we know the pattern, he flips it.

- **Character-Driven Tension:** It’s worth noting Busick doesn’t rely on arbitrary jump scares (like cats flying out of closets) to startle; his scares usually have narrative weight. The tension is strongest when we care about the character’s fate. For instance, the ladder scene in *Scream VI* is so tense because we know and like Mindy and Anika, and we don’t want either to fall. Busick and Vanderbilt spend time beforehand establishing their relationship and the dread that not everyone will make it. In *Ready or Not*, tension builds as we invest in Grace – her reactions feel real, she’s increasingly battered but unbroken, so every close call (like hiding as someone nearly spots her, or wrestling with the butler in a moving car) has the audience in her shoes. Busick often adds *internal stakes* to heighten tension: e.g., Alex in *Ready or Not* is trying to save Grace but is handcuffed by his family – the tension of him struggling to escape and possibly betraying his family adds a layer on top of Grace’s immediate peril in the climax.

In practice, Busick’s scare sequences are carefully choreographed in the script with clear stage directions and emphasis on sensory details, but they never feel mechanical due to these story-conscious techniques. As a consultant channeling Busick, one would ensure that every scare sequence in a script has (1) a clear goal (what emotion are we evoking? dread, shock, panic), (2) a rising trajectory (each moment more intense than the last, or a quiet-quiet-LOUD pattern), and (3) a payoff that either frightens or surprises in a meaningful way. Busick’s work shows respect for the audience’s expectations – delivering the scares they want, but at times and in ways they might not expect, which ultimately makes the experience satisfying and memorable.

## Script Formatting & Style Patterns

- **Clarity with Flourish:** Busick’s writing style on the page is lean and readable, yet he isn’t afraid to inject a bit of personality into the scene descriptions. Action lines are generally concise and direct, which is important in horror to keep pacing taut. For example, *Ready or Not*’s script frequently uses punchy one-liners in descriptions: “*Daniel promptly VOMITS into his glass*”, “*Helene explodes.*”, “*Grace SCREAMS.*” These short, emphatic sentences ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) mirror the suddenness of the action. In *Scream VI*, during the bodega attack, you see very tight description: “*BOOM! A shotgun blast takes out a freezer full of ice cream... Footsteps in broken glass. He’s getting closer...*” ([scream-vi-2023.pdf](#)). Each sentence is its own beat, often on a new line, creating a staccato rhythm that builds urgency on the page. This style guides the reader’s emotional pacing – essentially editing the scene in text form. Important sounds (gunshots, etc.) and props are put in ALL CAPS (standard in many scripts for sound cues and important visuals) – e.g. “*BANG*”, “*PISTOL*”, “*GHOSTFACE*” are capped in the scripts to draw attention ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([scream-vi-2023.pdf](#)). Busick sticks to this convention which helps the intense moments pop out in the text.

- POV and Camera Directions:** Busick will occasionally use camera-like directions, especially in *Scream VI* (which is a shooting draft). We see instances of POV shots in the script: “JASON’S POV – The refrigerator at the far end of the kitchen...” ([scream-vi-2023.pdf](#)), “We TRACK with Mindy as she walks through the whole macabre collection.” ([scream-vi-2023.pdf](#)). In a spec script (like *Ready or Not*’s earlier drafts), he used fewer explicit camera terms, but still wrote in a visually mindful way. For example, *Ready or Not* uses a lot of ellipsis in descriptions to create timing (like “A moment of surreal silence before Clara lets out a scream.” ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)), which you can almost see as a brief pause on film). The inclusion of “POV” or “we see” indicates Busick is guiding the reader to imagine the scene as an edited sequence, not just a static description. In moderation this works well, especially in horror where directing the reader’s focus (to, say, what’s just out of sight or what a specific character notices) is crucial.
- Tone in Description:** Unique to Busick’s style is that he allows a touch of humor or commentary in descriptions when appropriate, aligning with the script’s tone. We saw examples like “Creepy as fuck.” in the shrine reveal description ([scream-vi-2023.pdf](#)) or “Not a hint of trauma on her face... Oh, fuck. He’s already infiltrated the friend group.” when describing Tara’s behavior and Jason’s realization ([scream-vi-2023.pdf](#)). These are not neutral observations; they convey a voice – either the writer’s or a proxy for the character’s perspective – which makes the read more engaging. It’s a fine line, because overly novelistic or opinionated description can pull a reader out. But Busick uses it sparingly and for impact, usually to inject irony or clarity. The “Oh, fuck” in Tara’s intro is italicized in tone even if not literally in the script – it’s effectively capturing Jason’s internal thought in the moment, which immediately tells us something (that Tara’s friendliness is, unbeknownst to her, a danger sign because Jason is the killer and has gotten close). As a consulting tip, this shows that one can use a well-timed informal beat in narrative to make sure the reader grasps a twist or a joke. Busick also sometimes breaks the fourth wall in micro ways: calling Sam “Our hero” in description ([scream-vi-2023.pdf](#)), or writing “Heroes now in a franchise” in Mindy’s speech setup. These remind the reader of the story’s context with a wink. The key is consistency – because *Scream* is meta, such asides feel at home; in a serious gothic horror script, they might not.
- Formatting of Special Content:** Busick’s scripts handle phone calls, texts, and other non-standard dialogue cleanly. In the *Scream VI* opening, the text conversation via a dating app is written in-line with Laura speaking and VOICE (O.S.) responding – we infer it’s through the phone without needing a new format. The caller is labeled as “VOICE (O.S.)” until revealed, which maintains mystery ([scream-vi-2023.pdf](#)). Later, when characters speak over phone or through doors, he continues to use (O.S.) or (through phone) tags appropriately. In one amusing bit, Gale’s attempt to call Ghostface back is just shown by her dialing and then Ghostface’s phone ringing – no fancy typography needed. The simplicity helps readability. On the other hand, *Ready or Not* being a spec script didn’t need to number scenes or include revision colors, whereas the provided *Scream VI* script is a production draft with scene numbers and color revision pages noted (e.g., “Pink Rev. (06/07/22)” in the margins ([scream-vi-2023.pdf](#))). For the purpose of emulating Busick’s style in consulting, one would stick to a clean spec format

unless production calls for otherwise, but it's useful to note that even in a shooting script, Busick's narrative voice and clarity persist.

- **Scene Transitions & Flow:** Busick typically just uses standard sluglines (INT/EXT with location and time) and rarely any explicit CUT TO or transitional directions, except where necessary for effect. For instance, "*SLICE TO OUR TITLE SCREEN*" is written after the final kill in the cold open of *Scream VI* ([scream-vi-2023.pdf](#)) – a flourish that works like a graphic match with the knife. But mostly, scenes flow one to the next without the need for camera directions like "CUT TO" – the action lines imply the cut. In *Ready or Not*, quick intercutting is sometimes denoted by labels like "SAME TIME" on sluglines for parallel action, which is clear enough ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). The script also occasionally underlines or bolds certain sluglines for clarity in production drafts (the *Scream VI* PDF shows some formatting, likely underlines, for scene headers like the title sequence).
- **Dialogue Formatting:** Dialogue in Busick's scripts follows standard formatting, with the occasional use of (CONT'D) and overlapping indicator (he sometimes uses an ellipsis or an em dash at the end of one character's line to indicate interruption/overlap). For example, Grace and Alex have overlapping dialogue in *Ready or Not* signified by "(overlapping)" in Grace's dialogue as she jokes about running away ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)). Little cues like this ensure the comedic timing is conveyed (e.g., someone cutting someone off). He also uses italics in dialogue for emphasis instead of ALL CAPS usually, to indicate stress on a word (the PDF text might not show it, but in practice lines like "*Moderately is waaay too generous*" might be italicized "waaay" to signal how it's said ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#))). One should check the scripts' punctuation: Busick often writes dialogue in a natural rhythm with commas for slight pauses and em dashes for abrupt ones. For instance, in *Scream VI*, Mindy's rapid-fire speech is written with semicolons and dashes in one long sentence to give it speed ([scream-vi-2023.pdf](#)). This helps the actor know to deliver it breathlessly.

In essence, Busick's formatting is professional and standard where it needs to be (proper scene headings, speaker tags, etc.), but he isn't slavish to dry description. He allows the script to be a *reading experience*, especially for something with comedic touches. Yet he never loses clarity or economy. As a model consultant, one would strive to ensure a script is easy to follow (any reader can visualize the action and differentiate the characters' voices), while also encouraging that the writer's distinct voice or the script's tone shines through in the action lines. Busick's style shows that you can have both: a clearly structured script that also has a pulse and point of view on the page.

## Sources:

Busick & Murphy, *Ready or Not* script (2017) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)) ([58684-Ready-or-Not-by-Guy-Busick-Ryan-Murphy-9-22-17 \(3\).pdf](#)); Vanderbilt & Busick, *Scream VI: "Blackmore"* script (2022) ([scream-vi-2023.pdf](#)) ([scream-vi-2023.pdf](#)). Interviews: Radio Silence directors on tone and character (*Den of Geek* ([Ready or](#)

[Not: Radio Silence on Its Hide and Seek Nightmare | Den of Geek](#)) ([Ready or Not: Radio Silence on Its Hide and Seek Nightmare | Den of Geek](#))); Guy Busick & James Vanderbilt on *Scream VI* opening and Gale's scene (*ComicBookMovie* ([SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#))) ([SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#))); Producer William Sherak on Busick's character dialogues (*ComicBookMovie* ([SCREAM VI Spoiler Interview With Writers James Vanderbilt & Guy Busick And Producer William Sherak \(Exclusive\)](#))). These materials and Busick's own scripts inform the above analysis and recommendations.