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Bring Out that Novel that's Inside You

By Elizabeth St. Denny MFA

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About the Author

Elizabeth St. Denny, is a native of New York State.

Elizabeth has been writing most of that life since she began while still in grade school.

She earned her Bachelor of Arts and then began to teach in the local high school and Junior Colleges while studying to earn her Master of Fine Arts.

After graduating, she taught Creative Writing at Armstrong College in Georgia for over ten years, before deciding to spend more time doing what she really wanted to do - write.

Foreword

You've been thinking of it for years. You just didn't think you could write well enough.

You've forgotten all the grammar and punctuation you learned in school.

You think everyone would laugh at you.

You're wrong on all counts.

Get going!

You'll be so surprised how easily you can write your first or next book with the help of this ebook.

Elizabeth St.Denny, MFA

Founder of the Institute for Creative Writers in 1994

My Writing Formula

When we write we become all of the actors and actresses. We need to feel, and not inhibit our expression. We should let it fly.

Now, here's a formula I want you to concentrate on and remember forever.

Novices worry about grammar. If they should happen to have a publisher's formula sheet, they worry about word count.

They write a sentence or two, study and re-read it. Then, they immediately begin to re-write it. They spend hours getting just a few words just right.

STOP – DON'T DO THIS

Here is the formula – the only formula.

Begin to use it now in this very lesson.

When you have your idea for your article, book, novel, novella, short story, ebook, advertisement, whatever – just write!

Sit down and write as though no-one in the entire world would ever see what you've written.

Because no one will see it!

Well, not in that condition.

Let the ideas flow.

Grammatically they may be wrong. Your ideas may even be entirely out of context, but just let it happen. The time will come when it will all fit together. Things will go in – things will go out.

No sweat. Stop worrying.

You will never enjoy life quite so much as you will by working on your own manuscript.

I promise. It will become a daily habit.

You will begin to hear things you seldom noticed before.

You'll see things you never saw before. Ice tinkling in a glass and the whisper of leaves all add to the full-blown scene you're writing instead of being just flat words on paper.

This ebook isn't going to be just a dull list of rules and regulations for you to follow or commit to memory.

Nothing is more deadly to the senses than that and, heaven knows, there's enough deadening of senses going on without more.

Instead, it will be more like a conversation between you and me.

That's much more palatable, I believe.

If you read this as you would read a good book, contributing your power of concentration, it will impress you more with the dos and don'ts of writing than it would just sitting in a class wondering if dad will come home in time for the soccer game.

Writing novels, business texts, biographies, even labels for a can of beans (these days, even they can be a challenge with all the new government ingredients laws) can earn the dollars.

It is knowing the right words in the English language that gets you there.

Why We Write and Why Readers Read our Books

No matter what you intend to write, it's the *M-O-O-D* you want to portray that actually catches the attention. Remember that and you've got half the battle done.

The reader is holding your book for any number of reasons:

- 1) they want to escape
- 2) they need to research something
- 3) they just love the way you tell a good story
- 4) they want to spend an interesting night at home, quiet and restful
- 5) or, maybe find something thought-provoking
- 6) or, sometimes even scary.

The reasons that people read are endless. They find the right spot (atmosphere) and, with good concentration, reading can become a wonderful motion picture of the mind – to the point of forgetting you are actually reading just words.

Consider this: It's words that run the world. Picture a world of mutes if you can.

Well, there may be many who would consider that a great idea. But then you'd have to totally rely on the eyes and the eyes can't see everything – but the mind can.

A row of nutcracker soldiers standing stiffly, one behind the other, to one's frontal view there seems to be only one lonely soldier standing there, but our mind knows that the line of soldiers goes on and on behind him.

I don't know how many of you have ever considered this, but

reading and writing can extend lives.

At one time or another everyone of us needs to get out of this world, even if only in our minds.

Reading and writing can ease pain and move a person around the world to any land he desires.

By reading, you can:

- Attend any important world-changing event
- Unite all people across the globe
- Provide world peace or
- Turn misery to happiness.

That's the power and the work of the mind. Thus, we spread all good things by writing about them.

If we dwelled more on what we said or wrote (the intonation used in what we said, and to whom we said it), everything, as we now know it, would change for the better.

Human beings DO react favorably to a soft, kind voice, even if they have only read it.

The softness of voice is conveyed by the words the writer uses, and they stay in the reader's mind.

What a gift we have to be able to read and write.

You could be such a diplomat as writing allows.

You may be that one who writes the book that changes the world as we now know it.

Such a book can be produced and remain in demand for years to come, and each one sold earns you profits.

What could be more "fun" than earning your living by writing what you want to?

And that is over and above what you earned if a publisher gets involved.

Not that an author must depend on publishing companies. No, indeed, that has become almost obsolete in the writing field today.

You can be the master of your own destiny by publishing yourself.

I'll tell you more about that later.

Randy's Story

Let me explain how reading can ease pain and create longer life by this small story.

Randy (I shall call him) was born with just about every affliction a small baby could handle. His legs were crippled, he had the use of only one arm and hand. His heart was unstable and weak and the pain that shot through his body would lay low a man of two hundred pounds.

Randy cried most of his first five years, but his parents were almost happy to hear his cry because he was destined to live a very short life.

His parents spent hours, almost from the moment of his birth, reading little tiny-tot tales which sometimes caused his cries to cease.

There was little medication or food that would stop his outcries, but reading to him seemed to do more than anything else.

The doctors were surprised when he reached seven years of age, because they, most of all, knew how little medication could do to ease, much less cure, his illness.

The thing was that Randy's mind was as clear as a bell, and nothing they read or said to him went amiss. One day, with his one able hand, he seized a pencil and a book and began to write.

He knew the words because his parents had pointed to each and every one of them as they read to him through those long seven years.

The first thing he attempted to write was startling to his parents. They were: "I have a story."

"Yes," said his mother in surprise. What is it?"

"I want to write it." came Randy's reply.

Mom scrambled about to erect some kind of hard surface to spread across his legs and support the paper.

"Write your story, Randy," she encouraged.

His first words were: "I know we must all die, but I am not in fear. I know that I shall live a long, long time."

Randy never became a famous author. He never had a book-signing event. He just wrote the most wonderful little-child stories that his parents had put into more permanent form. Some were as little as five or six pages, but they were wonderful to them.

His pain continued. His health never improved, but Randy lived in the stories of his mind; each and every one much more interesting and profound than any which his parents could find in the children's library or the stores.

He laughed more than he moaned or cried during the last six years of his life because he saw the world, his beautiful world.

It was a world that his parents longed to see themselves because it was much more wonderful than their world.

There was no crime, no earth upheavals, no wars, no hatred, nothing that humans endure daily.

Because of his idea of that world and how happy it made him, Randy's life was extended to the age of fourteen.

He had seen it all and he had done it all. He didn't need the "real" world as most of us know it. He died a very happy youth, and his parents were consoled because they became aware that Randy wrote and lived his entire short life in the world "hereafter".

He had learned to ignore pain and not to resent his illness that kept him in his bed. He lived, instead, in the wonder of the next step into eternity and smiled all the way through it in his reading and writing.

Even if you have no intentions of writing for a living, you can't imagine the absolute power there is in producing your own books; telling the stories you've been collecting in your mind all this time.

Let Me Confess

Let me confess something to you.

Don't laugh.

There have been times when I have become engrossed in the novel I'm writing – the ideas flowing so quickly I can barely keep up with them.

It's as though the manuscript is being written before my eyes by another's hand. And I can't imagine what's going to happen next.

Now you might think, what nonsense! You surely know what's going to happen next – you're the writer, the author?

I swear to you, that once you begin to write your book; once you become involved in it you will have the same sensation.

So what, you say?

Well, for one thing you'll discover that there is no such thing as "writer's block".

You will discover that your mind is so quick, so unique and attuned to what you want to say that it spits it out before you've had chance to think consciously of it.

Books, literally, write themselves once you begin.

An incident or a scene you created several paragraphs back suddenly springs forth with another connection that makes perfect sense and the fingers hit all the right keys.

You may sit back for a moment and wonder.

It isn't easy being green, says Kermit, but why wonder, why wonder? Becoming an author is just as legal a way to become famous, start your own business, and live like a king as any home

based business.

In fact, writing has so much improved over the past years, from when one sat in front of a manual typewriter, it can't really be called work.

Most writers find escape and peace when they are writing. What a break it is to be working and taking a break at the same time!

Kidding aside, with the computer you can not only draft your work, but you correct it, edit it, finalize it and even send it through the Internet to the publisher and printers.

You can talk to each other over email and pay for any expenses over the Internet.

You'd barely have to get out of bed – if that's what suits you.

Make no mistakes – writing novels, or any other form of writing that requires a little noodling of ideas, can tip the income higher than you could imagine because a published book of worth just keeps on giving.

It can be sold for years. In some cases, it sells for decades and beyond.

Not many other commodities can say that.

I'll tell you how to go about doing all of the above right here in this ebook.

As with all new ventures “there's no time like the present” so let's begin.

Elizabeth St. Denny, Professor,

Creative Writing, Fine Arts, BA, MFA

Have You Always Wanted to Write Your Own Biography?

When you bought this ebook, you entered one of the most fulfilling careers known.

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And, now you can do all this while sitting at home.

Yes, YOU can create something that can provide you with entry to one of the most highly paid, in-demand businesses in the world.

This ebook is, by no means, only for the highly educated. In fact, some of the most highly paid authors didn't finish high school.

If you've survived this far in your lifetime you have the qualifications.

Writing is a matter of thinking, developing ideas in your mind and putting those ideas down on paper.

Nor do you have to risk your work in the slush-piles of the so-called publishing companies and their editors.

There are many ways to get your books published. Don't make your study of this information seem more difficult than it really is.

Today's world, seemingly, is ready for almost any idea and you just might have one of the best.

Until recently, the large publishing companies were very particular, shall we say, as to who was good enough as an author to bother editing and publishing.

First of all, the writer had to be already known and the publishing

company published his book as if it were intended for the vaults of historical artifacts.

In reality, everyone has a life, a method of thought, a sense of story telling that is as different as our DNA.

- ? If we aren't born to the same parents
- ? If we are raised with different cultural aspects
- ? If we have different educations
- ? If we have different interests and hobbies
- ? If we see humor differently, or
- ? If we're as uptight as a bottle of pop that could blow in a second if shaken

.... Then, how could we possibly be so alike that only one writer, writing one book, could cover all the ideas and interests to satisfy all the people in the world?

Now, that's boring!

The publishing companies of old made small (or, sometimes, large) fortunes by declaring that publishing your book would cost a fortune.

Since no one seemed to challenge that, or figured out a better way to do things like they are done today, it may have been expensive.

But, today, anyone can write his own book, his own unique way, and publish it himself and see it on the shelves of the largest book selling companies in the world.

That's absolutely true!

I'm going to tell you all about that, because I know there are those who want to see their actual book sitting on the shelf in their living

room.

There is nothing like seeing that hardcover book standing erect between two book ends and your name, as author, emblazoned on the spine.

Wow!

However, if your intent for writing great tales of interest is to sell them, I've got your method in this book also.

Both methods are good, so read all about them, use them and make your living doing so.

My extended experience as a college professor of the fine arts was mainly with the high hope that some big, famous company which published books, would find my little manuscript and clamor to become the publisher.

Believe me, it wasn't easy to be a writer in those days.

But, those days, as they are called, were much easier and slower days of living – nothing like today.

Things happened slowly. News traveled much slower and the East knew before the West by months.

Today, you have to be up and at 'em.

Individuals are outspoken about their own ideas and what they want and like. No-one tells today's writers or anyone else, what NEEDS to be done to be done right.

I think that, by 2008, the whole world has caught on to that concept.

So, the field is wide open for writing what and how you desire.

Along with that, the field is becoming wide open for what you want

your book to look like and how you want to express yourself.

In fact, if you want to do it all, including designing the cover, etc., then I'm going to lead you to the right place for that.

You could see your hardback book on your shelf in a matter of weeks and you'll see your paperbacks and ebooks in just days.

More of that later.

Right now, we have to know the right way and the wrong way to compose any kind of book.

It matters not what your style is, but it does matter whether or not you are correct in the writing.

You must avoid misinformation, misspellings and awful grammar.

Don't get scared now. You're not going to have to parse sentences and conjugate verbs.

Creative Writing for Beginners and Advanced Writers

Many beginners desire to write, but wonder if they can succeed without the benefit of classes in creative writing, and some have had aborted attempts which might make them doubt their ability to do it on their own.

There are those who passionately want to write and be published, but lack the knowledge of how to go about it.

There are some who are unsure of their writing and others who hesitate because of their need for correct punctuation, or doubt their ability to, as they say, "turn a phrase."

There are also many beginners who have never tried to write, but have a great desire to.

There are those who just require encouragement and assistance.

There are those who only sit and dream of becoming a famous author, but find all kinds of excuses for never trying.

This ebook is also meant for writers who feel they have had some success on their own, but also feel they need some professional assistance, or that they may have forgotten certain things regarding grammar, punctuation, etc.

This ebook can help almost everyone at whatever stage.

The only fear that holds many would-be best seller writers back is, as Franklin Roosevelt said, "fear itself".

And, that is so true. Most of us are a little afraid to do things that we aren't quite sure we can do.

I can tell you, without hesitation that, whether you are:

- a total beginner

- a beginner whose already tried or
- a thinker with no beginning yet

... you can become a writer of the first order.

Famous Writers and Writers who are Famous

Here's something to think about: If everyone knew the method for becoming a famous writer, who in the world would be doing all the other jobs that need doing every day?

You are not very different than thousands of published writers who made it big, so don't think that they are better than you.

Here's an example:

Some movie-stars write books for children. Just because they can act doesn't mean that they automatically can write as well.

For all we know about the real life of such "famous" people, they may not be as great as parents as editors may want us to think. And, anyway, with all their money, they can get almost anything done – even get someone to write their books.

Just because someone can draw crowds, it doesn't mean that they can write for publication. The only thing they may have that would interest a book publisher is their fame – a well known name, and that's all.

People that are already in the public eye frequently get their books published just because everyone recognizes their name. Here's an example of how publicizing ONLY your name can get your book published.

Tommy, a famous clothes designer, is a typical example. He made his name popular long before he made his designer clothes popular, by planting billboards around with his name on them.

People saw the huge signs and believed that he was already a very famous clothes designer.

You don't need billboards, you could do the same thing by passing

out cards with aplomb – just as though you were already famous - the ignoramuses who believed it simply were not up on the best authors.

It's a laugh.

Oscar Hummingroad
Imaginative, original,
prolific writer and publisher.
If you haven't read a Hummingroad
you haven't read the best.

(Just my little joke)

Publicity Pays!

Pass these cards our freely and frequently, and you will probably get more publicity than one person can handle.

I'm joking, of course.

You see (and this is a secret that everyone knows, but never thinks about), too many people actually believe every word they see in print.

The card will not only convince strangers, but they will be so convinced they will convince you as well.

I'm only half joking when I say this, because broadcasting your talent, perhaps before you know you have one, actually does convince the public that you can do what you say you can do.

Originality, Ideas and Unfinished Works

Most likely, most of us haven't been in the company of real important authors, authors of stature and recognition, so we have no clue that these very pillars of the art of imaginative composition look at their stacks of ideas, half written novels and manuscripts where they don't know where to go next, and they chuckle at their lack of ideas to finish any of them.

They have stacks and stacks of note pads scribbled full of phrases that, at one point, seemed to them to be so original that no one before them ever used them.

But, now, they know differently, so the remains of their attempts lay unread.

The readers out there, willing to pay thirty dollars, and up for a book, never give a thought to the fact that the book rose in the author's mind from something that some stranger said to him, or an obscure headline that he saw in an obscure magazine or newspaper, or that a line in a joke gave him the idea for a 300 page book which gleaned him a 100 million sales and about fifty million dollars in profit!

Some of these famous authors actually believe that they are qualified to criticize other famous authors' books.

Here's the laugh in that idea: They are convinced that any story told with different expressions than they would use themselves makes everyone, but them, wrong.

No one is wrong, unless they attempt to change true historical events and people.

Historical people, events and quotes **MUST** be accurate.

But, combinations of words connected to other ordinary ideas and words that have been floating out there in space these many eons, are always yours and always correct to your original and expressive way of thinking, putting them together and writing them.

Book Covers

Remember the early styles of covers on published books? Dull, dull, dull! Dark blue, dark green, dark red or black.

Then came the book title – The smallest font the printer could find, usually in black ink that made it almost indistinguishable on the dark cover.

The brightest and the largest print was – you guessed it – the PUBLISHER'S NAME.

The Writers' Rule to Live By

Here's a rule to live by if you want to be a writer. Print this in large letters and paste it on your computer:

**I AM NOT A TORTURED INDIVIDUAL, I DON'T HATE MY
PARENTS,
I WAS AN AVERAGE STUDENT AND I DON'T LIVE IN A
GARRET BUT,
WHEN YOU WANT HIGH STYLE, ORIGINAL THOUGHTS,
POPULARITY,
AND PULSE-POUNDING PLOTS TO READ - I'M YOUR GUY.**

Or, perhaps you are more this style:

**I DON'T WORK IN A MANSION.
MY BEDROOM SUITS ME FINE.
I'M FULL OF EMOTION AND AM
SENTIMENTAL ABOUT MY WORK
I'M EMPATHETIC AND I'M VERY WORTH READING.
THERE'S SOMETHING TO BE SAID
ABOUT GOOD PLOTS, GOOD FEELINGS,
GOOD ENDINGS AND A QUIET PULSE.
IF THAT'S YOU, I'M YOUR GUY.**

America is still a democracy so do your own thing. Be your own person and don't be afraid to write a romance but, in the meantime, be plotting your next novel placed somewhere in the Amazon jungle.

It's your head and your idea – go for it. Eternal space is the limit.

A Few Needed Items

Ideas happen wherever you may be, so it's best if you have a small notebook and a pen or pencil with you at all times.

The thing is: you never know when someone may say the very thing you've been struggling to put into words. Also, your own ideas pop up at the strangest moments.

Believe me, you will forget how you framed the thought if you haven't written it down immediately. And the thought and the juxtaposition of the words are the thing.

For those times when you actually sit down before a computer, a typewriter or a three ring binder with ruled paper, you need a quiet space. If you haven't an office you may need to escape to your bedroom because interruptions, while concentrating, have caused the loss of many a great phrase – or idea.

However, there are those who seemingly concentrate so deeply they can write on the subway, airplane, on his boss's shoulder as they walk down the hall together, or in the rumble seat of a 1920's car as it jostles along.

If that's you, you are lucky. Most of us need quiet. However if it works for you it's okay with me.

Try to avoid grabbing a snippet of paper to write a note regarding what you are working on because by the time you find it you've lost the very impact you thought it had.

And more often than not it is relegated to the pile of others you collected.

And you can't, for the life of you, recall its exact importance anyway.

Put them in that small notebook you carry especially for such things.

Where Do You Begin?

You want to write a novel, perhaps a mystery. Maybe it's a saga, or a short story.

Or perhaps it's your very own biography. How do you get into it? Where do you begin?

With that question, you may have opened up more ideas than enough to take you into a great story.

You've established his name. You've suggested a cabin, a rugged situation, an intent for climbing a mountain and even, perhaps, a companion because someone must be using a wood chipper.

What you haven't done is opened with a boring recitation of describing Rick in every detail – or describing the mountains, the trees and the cabin. Deadly!

You haven't bored your reader by explaining why Rick is at the cabin, etc.

Don't take your reader into a long recitation when, in fact, anyone old enough to read, or has a few years of living under his belt in this day and age, is capable of knowing what this story and place of action may contain.

Writing An Outline

This is a mainstay method used by many good authors. It doesn't happen to be one I use. I find that, for me, it actually inhibits the free flow of ideas.

In no way do I suggest it doesn't work. There are just too many successful authors using it. I guess it's a matter of working methods and whether it works for you.

An outline is seeing the whole story in your mind's eye and writing a specific outline from beginning to end. If you can envision the whole story it may be a system for you.

The problem for me, however, is that my tales spill out because of what I've already written. Situations which I put my protagonists into feed me ideas and new situations.

I am referring to novels when I say this, because other texts may, of necessity, need outlines; histories, verbatim speeches, school books and biographies, etc.

What Is A Protagonist”?

Here's one suggestion for novels; one I use more often than any other.

I listen. I hear someone say something like: “Why is youth wasted on the young?”

Provocative perhaps, but nonetheless worthy of discovering your ideas on the subject. Or, for a saga you may sit and mull over a few things and wonder why man seemingly needs to land on Mars.

Then there's always the romances already built within our systems. Sooner or later, in our own life, we fall victim to them. There is no end of subjects for writers to develop. The difference between one

and the other is the way in which it's presented – from your personal point of view.

What Shall My Genre Be?

Shall I write a fictional novel? Or will I concentrate on mysteries. Maybe historical fact is more for me.

Or... I could try all three – and even more.

Once you decide which genre (genre is the style of book you want to write), suits you best, you may again wonder:

How do I Begin?

There are several methods. Some find just a “working title”. Believe me, the very title will conjure many ideas for beginning. Let's look at this suggestion for starters.

Take an hour or so and sit and write just titles of what could be a novel.

Here is what an example of what I mean:

“The 39th Message on The Cell phone” (woooooo – scary).

“A Row of Shattered Titles” (Did the roof cave in?)

“A Well-Known Confidential Record” (a comedy, no doubt).

I could go on all day long, but I want you to understand that JUST A SIMPLE TITLE can give you so many ideas you can complete an entire book.

That's why I say there is no such thing as “writer's block”.

Stay with me here, because we are now going to begin to write a story about a family of survivalists and we'll title it “The Last Climb.”

At present, we have only small ideas we would like to expand.

You can grab any title out of thin air and make it work.

That's where authors begin. They take a headline from some publication.

Or, they have a "beef" about something that's going on in the world and, heaven knows, there are plenty to choose from these days.

It doesn't take much to find a title.

The Last Climb

That simple title probably suggests how you might start into your story.

Chapter One

When Rick awoke to the drone of wood chipper, he realized he'd overslept. He intended to be half way to Camp One by this hour. Climbing into his clothes, he seized his gear, already packed, beside his bunk.

Or, you might try to start writing your story and that could suggest possible titles.

Protagonists and Antagonists

Protagonists are what we refer to as "leading men and women; the hero and heroine." The important characters in the book. Rhett Butler and Scarlett O'Hara are protagonists in *Gone With The Wind*.

Antagonists are those people, or situations, that bring excitement, hardships, possible death, and everything else that may befall and influence your protagonists.

In essence, antagonists may be those that keep the reader turning the pages to the end.

Protagonists are those the reader needs to root for, to follow to the end, to revel in their successes.

The importance of their eventual success against all the odds is uppermost in the reader's mind, where the reader vicariously lives beside them throughout the story.

Depending on your subject matter, an inanimate object such as a car, or any other object to whom you have given human attributes, may be your protagonist, as long as it remains the important subject of your writing.

What is Meant by “Voice?”

You are the author, so you use the method you want. Your voice is the voice of the story. It will either satisfy the reader, or it will not.

No matter who the author may be, it is his voice that tells the story.

A story that seems to drag its way over the pages is a difficult “voice” to the reader.

A “voice” that ripples along, at ease, but full of the meat of the story is an easier read.

A “voice” is also the way in which the author tells his story. It may be a use of the language.

It may be a different method for expressing things – new phraseology.

It may be described as “being different”, which only means that the author has either discovered a system which has great appeal, or it may be only the way he expresses himself naturally.

It may be written in a local vernacular.

It may be expressed by usage of certain production phrases such as computerese.

By far, the best “voice” is one in which your reader will readily grasp your meaning.

That, by no means, suggests you have to speak perfectly.

Some of the best authors use the twang and expressive phrases of another time, or another country.

This isn't to say that a whole book should be written in a dialect in order to give the reader the understanding of a locale.

To express that, it is only necessary to phrase certain dialog in a

vernacular – now and then.

For instance, a whole book written in the dialect of the Pilgrim's "Thee" and "Thou" etc., would cause the reader to slam the book closed.

By the same token, a whole book written in a Texas twang would cause the same result.

There may be a dialog where you must use a dialect. In that case, you would confine it to an instance or two, and then convey the same by this method:

"I'm gonna ride this here donkey up that mountain pass." Stormy said.

or,

"I'm going to ride this donkey up the mountain pass." Stormy said in his mountain twang.

You have told the reader that Stormy still speaks in a dialect, but you haven't put the reader in the position of continually deciphering dialog.

Constantly electing to overdo the use of a local dialect deters the reader and breaks their concentration as well as the storyline.

There are ever so many ways to inform your reader that the actual story takes place at a definite locale with the local language or dialect, without continually using a difficult dialect.

You, as the writer, may be naturally gifted with expressive language. That being the case, you may have a "voice" that excites a publisher to the point of frenzy because it's true that a new "voice" in the publishing field is what they look for.

A recent example is "Cold Mountain." I've met readers who couldn't

get into it because of the "voice" used.

Yet, others couldn't give it enough praise. It was good enough to be made into a movie, and a successful one.

I need to mention this.

If you are writing instructive pieces for others to follow, or if you are writing for the very young, your voice should be exceedingly simplistic.

You should write to a specific reader in your particular audience.

There is no need to become flowery or complex in the style of writing.

If you are writing a piece intended to cause people to drop everything and purchase what you advertise, then be explicit, excited and be sure to use the words that cause the actions you want.

- "Hurry!"
- "This is your last chance."
- " Everyone else owns one, why not you?"
- etc. There are millions of such expressions.

If you are selling something, then you need to make it sound an absolute necessity that the reader should move on to immediately.

Such words could be "now", time is of the essence, this offer lasts two days only, you can't live without it, it cures all ills, etc.

No subtleties work here and each word is clear and specific to the items being sold.

But, back to the writer of books.

Let's say you have decided on your genre – and have an idea for

the story. You must now decide whether to let the story flow as it rises in your mind, or if you will take it chapter by chapter and write an outline.

An outline need not be a long, drawn out thing. Simple words or phrases may be used which gives you hints as you move along in the writing.

Here is an example of a simple outline and a title.

Example:

The Last Climb

Chapter One

Rick dreams of a mountain:

- a. He wants to climb it
- b. It may be his last chance
- c. Who will be his companion?

Chapter Two

Arrival at cabin:

- a. Needs cleaning
- b. Sight of a brown bear
- c. Discussion of attempt to climb

Chapter Three

The early dawn on the day of the climb:

- a. Readying equipment
- b. Food for X number of days
- c. His companion's reticence

... and so forth, for however many chapters you anticipate writing until the end.

This is long and can be tedious, unless your nature demands such organization. Then, it could be your only way, but it might be a deterrent to spontaneous action that can take place in such situations.

I am not saying that you shouldn't use the outline method. I am giving my experienced opinion, as a teacher of the various writing methods at colleges for over twenty-five years.

It doesn't harm anything if you have jotted down a few situations you want to portray in your book. You will know automatically where to incorporate them as you move along.

For instance, you may have such notes as:

The encounter with a mountain lion

A fall to a lower plateau

The companion's injury

The electrical storm

The loss of the food supply

and so forth, without being specific as to when and where such events will come to be.

This method gives real freedom and opens other ideas as well. Letting your thoughts flow allows for real excitement because you, as the author, are living the adventure as you put it on paper.

It keeps you wildly excited to go on; you forget to eat and forget the time.

It's wonderful!

Your writing conveys the attitude of the book. It just spills out of you.

Regardless of how you speak in real life, don't forget you are writing for wide public consumption and your English should be correct; don't use words like "ain't", when you actually mean "aren't", or phrases like "he come" when you mean "he came" and so on.

Excessive profanity may work for some readers, but certainly not the majority.

The correct tenses of words are important.

Overuse of adverbs such as: suddenly, nicely, abundantly, and many other words are a no-no. These are called "qualifiers," and they weaken the story. The use of qualifiers should be limited, even when using such words indicates a certain aspect of the character.

The use of foul language goes a long, long way in good literature. But, even with that admonition I say – write your way.

Just about everything I say can be overridden by you, the author.

Why?

Because, too many rules can deter the writer of a novel from free expression and incorporating items that creep into his mind as he writes.

Freedom should not be inhibited. It is those very ideas and thoughts that make a novel all the more readable, all the more interesting.

And the public is empathetic.

You need always be aware of inadvertent bad spelling and overuse of the same words.

To cure this, you need to consult a thesaurus, perhaps a reverse

thesaurus, and a good dictionary.

A thesaurus suggests a series of words all with the same general meaning which helps a writer eliminate using the same words over and over.

Things to Avoid

When it comes to dialog, many beginners write in a stunted fashion. Dialog should be just as the character would speak. Sometimes he hesitates amid sentence.

Sometimes it rolls out fast and furiously, sometimes he stutters. Here are examples of each.

#1. I...I...just don't understand how you could do...do this to me."
John said dejectedly. (hesitatingly).

#2. "Really Meg, I don't...I really don't understand your attitude,"
Henry admitted. (pausing).

#3. "I want you to know how much that hurts...how much you mean to me. How you could do such a thing? Really, Beth, don't you realize how this can affect our relationship, or don't you care? If that's the case just let me leave, call it a day. I can just go." His words spilled forth. (fast and furiously).

#4. "You...you, and...and me....we don't...we just don't see eye to eye. I...you...we can make...make this right if...if we want to," Ray said. (stuttering).

Note: John said, Bill said, are perfectly correct. But, I have also used:

- ✓ John said dejectedly
- ✓ Henry admitted
- ✓ His words just spilled out
- ✓ Ray stuttered

And, they all convey how the speaker had "said" the words. They also convey the attitude of each when he spoke.

You may often deplore the fact that the word "said" is overused. I am among those who so think. Still, I have overcome such objections because often, when trying to avoid that word, the writer will resort to such phrases as:

"Let me take you to lunch," Phil smiled. (We know it's Phil and we know he smiled, but we want to tell the reader that he "said" the words. One can't smile his words.)

In effect, words can't be smiled or giggled, etc.

You want to reflect the words and they need to be "said." You may convey the attitude in which they are said with tag lines as previously explained: "He stuttered", "he replied dejectedly", etc.

So, just don't fear the word "said". But do try a tag line explaining in another way because all words must be "said".

They may also be shouted or hissed.

When there are only two people engaged in a conversation in your novel, it is necessary to convey who is saying what, by adding the line: "Ginger replied." The next speaker need not have a tag line but only because it is already known who each of the two speakers are.

Let's put it like this: Remind your reader just who is doing the talking every now and then, especially if it is a long conversation so the reader is completely sure who is doing the speaking.

This also applies to conversations among several speakers. It can get confusing if you don't continue to indicate exactly which speaker is saying what.

The word "said" may be used over and over, but let me assure you that the reader doesn't even notice it. They are grateful to know just who said the words.

Revealing Every Dot And Tittle

Many beginners feel they must explain every tiny detail in order for a reader to fully understand what they mean.

Writers need to respect their reader's ability to glean much understanding, even from subtleties.

Now, that isn't to say that the writer can be so obtuse that no one can get the gist of the wording.

But, it's true that once a thing is fully explained somewhere in the book, the author needn't repeat, ad infinitum, all the small details he wants to convey.

Credit must be given that the readers are astute enough to remember the premise of the story being told. That must be conveyed in some detail somewhere in the beginning.

Having said that, I must now backtrack because many a suspense story or mystery begins at the middle of the story and is clarified somewhere else.

Mysteries can't be laid out as other books can, because the outcome usually explains the mystery.

Great pains need to be taken in order to keep a mystery as a mystery. Such tales are usually written with the exact ending already completed, at least in the author's mind somewhere.

Everything must be based on what the writer wants to be a surprise ending. And, all details need to mesh together in such a way that the beginning, the middle, and the ending make complete sense.

Flashbacks are another way to write mysteries, or any other kind of book. But flashbacks must be carefully used.

It wouldn't be good to explain every scene by giving the reader

another flashback.

A flashback is the explanation of the present scene by taking the reader back to an earlier situation (or scene), so that the reader understands the present situation.

I hope that is clear enough.

Never overdo the use of flashbacks. Too many may cause a reader to heave the book out the window; back and forth, back and forth – Wow!

Example:

Harry looked off. His thoughts returned to when his mother died. All of that flashed before him once again:

(Then you go into the scene where his mother died).

You come out of the flashback by using such tags as: Coming out of a fog, Harry remembered that his wife Martha stood beside him.

Here you continue with the original story. The reader now knows the story of the mother's death and how it connects with, and often explains, much of the present situation.

How To Convey Conditions and Atmosphere

No story can happen in a vacuum.

Conditions surrounding the tale must be stated so that your reader can envision, with clarity, just exactly where the incidents are taking place.

Often, these conditions lend tenseness to a particular scene you are trying to suggest.

I had a student at one time who was very interested in wars and airplanes. At one point he wanted to convey the fear and excitement of an air battle between Japanese pilots and his protagonist, an American pilot. The scene was amid the clouds, high above the ocean.

The following is similar to what he wrote.

George could see the Jap plane coming toward him. He set his gun and made ready. All at once, a bullet came through the bubble that surrounded him. His heart flipped as he realized a second Japanese fighter was overhead!

The reader gets the idea, no doubt, but the fear and excitement of the situation is almost nonexistent. This denies the reader any sense of the scene.

A better way to write it would be:

Amidst his calculations, George could see the Jap plane diving toward him and his throat went dry. His hand trembled slightly as he positioned it on his gun, his trigger finger set and ready.

While all his attention was focused on the oncoming fighter plane, a bullet crashed through his canopy, ricocheting from one side to the other of the snug confines of his cockpit, barely missing his head. A

trickle of sweat flowed down to his trembling, gloved hand still glued to the stick. He knew he had to stay calm if he was to get out alive.

Here, we gain a mental picture, and can see the urgency as well as the exciting fear as a bullet blasts through, banging back and forth within the snug confines of the pilot's cockpit.

We only have the words as conveyors of all the senses, and all the conditions within a scene.

One can not be bland in his explanations if he wants his reader to understand the exact situation the protagonist is experiencing. After all, the reader is vicariously taking the place of the protagonist, and is living empathically for the pilot's plight.

Remember, in a well-written novel, the reader becomes the protagonist.

That's the fun and the beauty of writing. When it is done correctly you, the author, have complete control of what the reader is thinking and feeling. He is living the hero's actions.

Because of your explicit explanations, your reader will hunt for your next book, and the next. He will love the feeling he receives because of your expertise in delivering a sense of fear, excitement, happiness or a uniquely tense and fearful moment.

By the same token, a scene of serenity would contain words of calm and peace, all of which can be found in your thesaurus and dictionary. i.e.: relaxed, contented, no longer hungry, etc.

It's well to remember that your only means of conveying what you wish readers to know is made up of nothing more than words.

I NEED TO STRESS THAT BECAUSE IT'S TRUE. THAT'S ALL THE AUTHOR HAS TO GIVE YOU, THE TRUE MOOD OF THE STORY.

BUT, I ALSO STRESS THAT YOU MUST TRY TO FIND WAYS TO CONVEY IT ALL WITH THE MOST MEANINGFUL, BUT THE LEAST AMOUNT OF WORDS.

Now, that may be confusing to some of you, and I understand why.

When the author gets too "wordy" he tends to repeat, or to become dull in his telling. One good word can cover as much as a whole loosely-worded sentence and never change, but perhaps even enhance the sentence's meaning.

Example:

John ran into the house, letting the door slam. He was all excited, to where he could hardly speak at all, as he tried to tell his brother about the gas explosion at the factory.

Or you could write:

With a door slam and a rush of failing breath, John gasped the words about the gas explosion at the factory.

Readers Can't See Into Your Mind

Readers can't see your expression as you write. No other profession relies so totally on words to express a situation, a scene of any kind, or to let the reader know how he should feel at any given moment.

It is the feelings you supply the reader that makes your story worth reading. You, as the author, will never be forgotten. You give the thrills that they need and every book you write will be anxiously awaited.

The Importance Of Spelling

One can be a good writer, but not be able to spell correctly.

I found this to be one of the largest deterrents for conveying any situation or scene to the reader, because the student has an inability to recognize his lack of correct spelling.

Many rely on the way they have spelled everything (no matter how wrong it is), simply because that was always the way they always had spelled it. It just seems natural to them.

One can't allow the misspelling of a word when there is the slightest feeling that it doesn't look correct. This is being careless.

When that occurs, use the dictionary to be sure, and accurate.

No publisher, should you rely on them to publish your book, will read your manuscript when they detect misspelled words. There is no situation where it is acceptable.

Today, there should be no excuse for misspelled words with computers. In fact, if it's your real desire to misspell a word your computer will have a fit.

Don't be afraid of words, but don't be too snobbish with them either. It doesn't harm anyone if you use a word of four syllables which covers a full sentence. But, doing it continually only makes the statement that your ego is showing.

To be sure, many a writer is enlightened by the meaning of a new word to add to his vocabulary, but overuse will deter the reader's interest.

This is a read and not a lesson in the English language.

Contractions

Anyone who reads is aware of the use of contractions. There was a

time in the history of writing where these were frowned upon. It was considered laziness on the part of the writer.

Today, contractions are used in all forms of writing.

Example: He can't do it because it's not acceptable.

This would have been written like this in earlier writings:

Example: He can not do it because it is not acceptable.

It's (it is) (its – without an apostrophe – is the possessive form.)

I'm (I am).

I've (I have).

We'd, (we had).

We've (we have).

You've (you have).

You'd (you would).

Weren't (were not).

Mustn't (must not).

Can't (can not).

He'd (he had).

Won't (will not).

Wouldn't (would not).

Couldn't (could not).

Wasn't (was not).

Weren't (were not).

They'd (they had).

They've (they have).

Wouldn't (would not).

Shouldn't (should not).

She'd (she had).

Notice in today's writings:

Should've = should have

Could've = could have

Would've = would have.

These are all acceptable uses in today's writing, provided it isn't overdone. People speak this way, therefore most readers feel right at home when they read contractions.

It's most acceptable in dialog, although I find contractions being used in ordinary text as well. I find no fault with that. After all, we are writers of today, trying to please readers of today and contractions are legitimate.

Some writers make the mistake of using "it's" when, in reality, they mean "its" - the possessive form where no apostrophe should be used.

Example: It's time for the class to go home – is correct. "It's" means "it is".

This book is not in its proper place – is correct. "Its" is the possessive form.

The Possessive Form

Names requiring the possessive form are the nemesis of many writers. Names that end in "S" are the worst.

Example: We met Charles's friend tonight.

Somehow it just seems funny but it's correct.

It would attack the ear to write something like: "Moseses, Laws" whereas changing it to: "Moses' Laws" would work.

Most names ending in "S" should be made possessive by adding the apostrophe and another "S". Other names ending in "S" need to add "es".

But, when it becomes a struggle to pronounce it, use the apostrophe only.

Examples:

- ✓ That's Myers' umbrella.
- ✓ The Joneses house is beautiful

Making Punctuation Work For You

Punctuation does the hard work of giving the sense of what you write and how you mean to say it.

Run-on sentences are another thing that seems to be overlooked by many editors and/or publishers. This is where a little comma is much overused. There is nothing wrong with a short declarative sentence. They eliminate the need to read, and re-read, a run-on sentence to have it make sense.

A run-on sentence, for those who have forgotten fourth-grade English and grammar is "several thoughts put together but separated by commas".

A period and a few capital letters will make several short sentences that work much better.

Punctuation consist of periods, commas, colons, semi-colons, quotation marks, question marks, exclamation points, dashes and dots.

Every one of them can help you to make perfect sense and clearly express your meaning.

Sometimes, I find that a short explanation of what they mean helps to remind us why we should worry at all. Just take the simplest reason for their existence and you'll have few problems.

Commas are meant for the reader to "take a rest, or a breath". Commas can be used as separators of lists which are all strung together.

Periods mean only one thing; STOP, THE END, ENOUGH.

Example: We had to pack a heavy coat, a cap, several sweaters, boots, gloves, and an extra pair of socks.

Quotation marks go outside the punctuation marks at the end of a dialog sentence.

Example: "Why can't you deliver the package earlier than five PM?"

A comma gives the reader a chance to take a breath, or short rest, as they read.

Example: When we need to travel,(rest) especially in foreign lands we've never visited before(rest), it is wise to consult a specialist who has experience, and an understanding of what is required to suit the weather,(rest) such as the warmth of the desert or the cold of Siberia.

For those who wonder about the comma after "experience", it isn't used as a rest because it is a continuance of the description of the specialist. But, nothing says you can't rest there also.

A **colon** is used after an independent clause to introduce a list of particulars.

Example: Take a rest. There are other subjects the student is required to study: English, four years of Latin, plus another foreign language.

A **dash** is used to set off an abrupt break or an interruption.

Example: "I've had a long, hard night, Grace, but I -"

The storm door slammed against the wind (abrupt break).

" I don't want to listen to that again. You always..."(interruption).

"Please let me finish Grace because I need -" (interruption).

"Oh, shut up!" (exclamation).

A colon tells the reader that what follows is related to the preceding clause. It has more punch than the comma, less power than the semicolon and is more formal than a dash.

The colon could introduce a quotation that contributes to a preceding clause.

Example: The squalor of the city streets reminded the traveler of a line from Oscar Wilde: "We are all in the gutter, but some of us are looking at the stars."

The **dash** is a mark of separation and is much stronger than a comma.

Example: The idea – provided he opened his mind sufficiently to have an idea – could be worth a fortune.

The **semicolon** is used in somewhat the same circumstances as the colon but carries more power than the colon and much less than the dash.

The **exclamation** point is exactly what its name states. You use an exclamation point to give power. No other explanation for that

statement need be given. Its use indicates its strength.

Example: "I shall not stand here and be insulted!"

Automatically, the reader knows that a sentence followed by an exclamation point is said with verve, and perhaps even shouted.

The **question mark** follows a question.

Example: "What is all the fuss about?"

The question mark comes at the end of a query, however we often see the question mark in the middle of a sentence more often today.

Example: Could it possibly be that Jane has no idea that Conrad is already married? or is she simply ignoring it because she is so enamored of him?

Since both of those statements are questions, I would break them like this.

Could it possibly be that Jane has no idea that Conrad is already married? Or is she simply ignoring it because she is so enamored of him?

I am still uncomfortable with the question mark appearing in the middle of a sentence where another complete sentence follows, both combined into a single sentence, and I continue to use the question mark only at the end of a question.

These, and many other uses of punctuation points, are being used more and more as the individual author feels.

In other words, he uses them to suit his expression of the sense of his characters' attitudes. Just because old Grammar school books don't recommend it, doesn't mean that writers can't re-invent the thrust of punctuation points. If it fits, use it.

Three dots indicate one of three things.

- 1) At the end of a remark, three dots indicates an abrupt break – as if another's remark forced the speaker to stop.
- 2) Three dots also indicates a hesitation in speech, or a stutter.
- 3) Three dots can indicate the trailing off of speech as when the person speaking slowly falls into sleep or unconsciousness.

No more than three dots should ever be used no matter how it's used.

Example: "The money is hidden in..." The injured man was unconscious.

When and Where to Break into Chapters

As far as I'm concerned, one may end a chapter and begin the next whenever he feels it is the end.

Generally a scene, a premise or a location has been completed, though I frequently see a new chapter pick up the thread from the last chapter and continued from there.

A break between chapters is a break for the reader, either to adjust thoughts or rethink what he has just read.

It's certainly the right place for the reader to put down the book and go do something else. Most everyone just hates to lay down a book in the middle of a chapter.

A new chapter may mean a new location for the protagonists, or it may introduce new, but lesser characters who are important to the story or will become important later.

Ordinarily, a subject requires division into topics. Since novels of some length require many topics, more chapters are needed.

However, as stated before, chapters can indicate a shift in scenes, the addition of new characters or new locations.

The most convenient method for literary work is to deal with each in a paragraph.

Chapters can be of any length the writer desires. He may end one chapter and begin another just because he feels like it.

There need be no rule or rhyme or reason why he does so. It's his option, it's his book. His only guide should be that the chapter pertains to the rest of the book and is not just a dangling meaningless thought.

Describing A Scene or Location

I know it's common with some authors to take great pains to describe scenes in detail.

You'll find it in many romance stories. It is important to set the location, and the mood to continue the romantic attitude.

It is important to those stories which incorporate full battle scenes with great carnage. Detailed descriptions of medieval castles surrounded by moats may be necessary to create the suspense but, often, your descriptions can be included through the use of dialog, and you can spare your readers the need to plow through long blocks of description.

Let me explain further with examples.

Example #1:

As he stepped from his car he was greeted with the long expanse of a lawn, which led up to a garden walk surrounded by lighted torches which threw long rays of light across the terrace. Fred could see that several guests had arrived before him. As he slowly approached he noticed Gayle exit the house carrying trays of food in each hand.

All of the above can be conveyed by the use of dialog, and nothing makes your reader happier than dialog that carries him through the story. See below for another version.

Example #2: Stepping from his car, Fred saw Gayle exit the house. She waved to him as he strode the long walk.

"This is quite a show." Fred laughed as he approached her.

"I thought you'd appreciate the torches. It seemed your style." Gail kidded.

Looking about, Fred said, "Well, it sure lights up the neighborhood -

and your garden.”

“Come on, Ginger and Max are already here, and raring to get the party going.”

Everything you took the time to describe in the first example was incorporated in the dialog version and made more interesting to the reader. Creating long passages of nothing but description of a locale can cause some book-lovers to skip over it.

Often, the location is important to the tale you are telling. But when you learn to incorporate all the needed information through brief, relevant dialog, the reader will be happy and absorb the rest of the details as well.

Speaking of Dialog

Writing dialog as actual people speak seems to be a little difficult for some. Many of my students couldn't make their characters appear normal in what they had to say, even when I had them say it aloud.

Writing should be no more difficult than writing text. It needn't appear stilted if the writer just stops and remembers how he has constructed his characters.

He should know them better than anyone and, therefore, he should know exactly how he would have his important characters speak.

People generally speak informally, especially in groups. But, they would speak more formally when addressing an audience.

If you consider the setting into which you have placed your characters, it will suggest what conversation would take place, and how it would be said.

Example #1:

Several men are discussing a ball game.

"Whoa! Did you see that game last night?" asked Greg.

"Yeah, it was a lucky win." George replied, slightly dejected.

"Luck? The heck you say! That was pure talent." Mark said, as he opened his locker. "It got me a few bucks. The most I've earned this year."

"Just wait. The next game is the important one." George said, "and this time I'll buy the beer."

The above is an informal conversation among sportsmen. Below is a formal conversation among the same men in a different setting.

Example #2:

"I'm going to need your report no later than two o'clock today, Greg."

"The meeting is at four," Mark said.

"I'll have it. Do you need to see it before?" Greg asked.

"Yes. I think I'd better look it over. You know how Manny is. He hates reports anyway. But, most of all, he hates having to read them. He'll probably ask me to give a synopsis."

"It will be in your box late this morning," Greg said with assurance.

"Great! See you later." Mark left.

Just relax and concentrate on the locale where you've placed your characters and remember that everyone speaks differently, depending on the situation.

You have established the setting, so you can develop the right tone of voice.

A good rule of thumb to remember is that people converse in different forms, depending on where they are, who they are with and what their association with each other happens to be at that moment.

Writing Dialog

When writing dialog, even if only a single word is spoken, it is considered to be a paragraph by itself.

A change of speaker needs a new paragraph.

Example:

"Why are you sweeping the terrace?" Jan asked.

"Because." Jeff mumbled.

"That's not a reason," Jan insisted.

"Because Dad made me." Jeff shouted.

"Well, that's the first time you did anything you were told to do."

"Get lost!"

This is to help the reader understand just who is saying what.

Sometimes, when the author is conveying an animated conversation, the paragraphs are likely to be short and without any semblance of a full topic, because the writer is rushing headlong.

Paragraphing dialog calls for a logical mind, as previously stated.

Huge blocks of text can appear formidable to the reader. He can lose his way in them.

So, breaking your paragraphs into two, or several is a visual help.

One must be aware, however, that paragraph breaks in dialog for show only can read like commercials and advertising. Moderation should be considered.

Trying to write in a spontaneous, breezy manner may seem the thing to do in this day of windiness. Some writers who are hunting for a new voice, fall into the pattern of writing which can only be

called euphoric.

When I spoke of letting your writing flow, or letting one step lead to another, I was not condoning letting a splatter of meaningless ideas and words fall on your paper.

This is the evidence of uninspired scribblers.

It generally indicates the work of an egocentric, one who imagines that everything that pops into his head will blow the reading public away.

Inventiveness is good. Trying to be cute is not.

I don't want to indicate that working without a plan is the way to go. My definition of letting what has already been written lead you to other adventures in your novel is nothing without a well-laid story idea.

Neither is a good outline a complete story. That must be understood, and usually is by any popular author.

Relieving the Monotony

In spite of the fact that I stated that readers like dialog (and they do), an author can't put together any composition with nothing but dialog.

By the same law, he can't have all text either.

To avoid the monotony of too much of either, each must be broken up with the other.

To open a chapter with dialog, especially the very first one, is a real eye catcher, and a page turner as well.

Early dialog draws a casual glance by the hunter looking for an exciting book because he is drawn into a private conversation.

Who among us can turn away from an "overheard" conversation? I dare say that no-one can.

Opening a chapter with dialog often encourages someone to purchase the book.

Good dialog cannot be ignored once the reader's eyes fall upon it. Well planned dialog throughout your book will keep a reader enthralled and turning the pages.

This makes for great sales.

Other than a knack for planning a good story – lots of dialog, along with good descriptions of people and events, can make a book become best seller.

Let Your Reader See Your Characters

Of course, you're just writing words on pages of a book. You may wonder how a reader can see your protagonists and antagonists?

The reader must see them if he is to grasp the premise. One can't write about two lovers without giving a description of each.

The reader must have reason to root for your characters – or to dislike them, depending how you present them.

As a writer, you must devise their appearance so the reader can see everything that you have in your eyes.

Example #1:

Roger was stunned as his fiancé appeared at the head of the long staircase. Her beauty seemed all new again though they had been raised together since childhood. He had always admired her beauty, but today she glowed.

Her auburn hair was piled atop her head in tiny, dripping coils and her cheeks were pink with excitement.

How could he not be stunned, when most of their life both had been found in homespun garments, generally littered with the seeds of the flax they thrashed for their master.

The reader can see Roger's fiancé clearly with but a short description of her attire and a bit of her background. And we also learn what their work and life was like in this small paragraph.

Example #2:

Everyone on the streets knew Martin. He always looked like he'd just awakened from a night-long sleep in a doorstep. His baggy trousers had served to keep him warm as he plodded the back streets of London.

A tall, silk hat, slightly dented, hadn't yet lost its sheen, but it was getting there.

Marty, as his cohorts called him, fancied himself a real gentleman. He had practiced the walk and bearing of those he watched at Piccadilly Square. Martin always felt he had been misplaced somehow and deserved much more of the good life than he now had.

In example #2, we see Martin clearly. We sympathize and, perhaps empathize, with his quiet ambition. We know he's homeless. We might describe his clothing as picked up here and there, perhaps even stolen in his attempt to get as close as he could to the upper crust of the city of London. Yet, he could also be a loser who would never make it. He is clear as crystal to the reader and it only took a very short paragraph to let the reader see him. This draws us to the story because now we want to know which way Martin goes.

Qualifiers

You know what qualifiers are. You do, indeed, because you use them in abundance every day.

Here are some examples. See if you can identify them.

"I was a little upset when Roger said that."

"I'm pretty much out of it after that long battle."

"It would be rather nice to be invited, instead of always crashing a party."

Perhaps you weren't aware that such over-used expressions were titled qualifiers, but I'm sure you found each one in the above demonstrations.

They are: little – pretty and rather; useless words that are out of their element in such cases.

But, they are all legitimate, of course, when used in the context of their real meaning.

Examples:

The girl is pretty.

I'm battle weary after such a long game.

I'll go with them, rather than stay here alone.

Overstatement

Most readers are instantly on guard when everything you write is overstated.

This, believe me, is a common fault. Overstating may be found in the epochs written by some of today's wealthy authors, especially in some formats that have a great appeal for youngsters, ages eight to thirteen.

Several authors have become billionaires by this method but repetition, over stimulating events, anxiety of the protagonists, and the antagonists, is strictly for the benefit of the young who are just reaching the stage of life that requires such methods to excite dormant emotions.

If you plan to execute such sagas for that age group, then you must overstate.

When you direct your prose to other age groups, make an effort to allow your tense moments to unspool gradually, but generously.

Using slang, misspelling certain words which you may believe are provocative, or a sign of your ingenuity, are tasteless, dull and empty tactics. Make your prose compact, informative and, above all, unpretentious.

Keep rhetorical antics and simplistic breeziness on the shelf – except when conveying such in your dialog and then, only when it is necessary.

Though the English language has a general acceptance, it's sometimes fun to make up a word of our own, but only occasionally. But it should just be a word that everyone would understand even though they had never seen it quite that way before.

Rite for right, please for please, and the like will shorten the readership, and kill it altogether, eventually.

Being repetitive has a similar effect to overstatement. Once the landscape has been described, once the beautiful girl has been described, once you have clearly described the hero's wounds – let it be. You gain nothing more by re-stating them.

Tangled Adverbs

Some like to dress up their words by adding "ly" at the end to turn them into adverbs. One frequently sees the word "tired" dressed with a "ly", making it a new adverb.

There is a substitution already invented to cover that dilemma. It is "wearily".

Refrain from "thusly", "overly" and "muchly", as well as the many others writers feel free to alter in the same fashion.

Many authors, in their attempt to startle the reader, for instance, like the word "suddenly", but it is probably one of the most over-used adverbs in literature.

Examples:

Mary suddenly turned to remove the pan from the stove.

Frank was startled suddenly by the shadow that fell across the path.

Suddenly, he raised his arm and exposed the glint of a knife.

It's a good word, but it is worked to death. Try to find several replacements when the need comes up.

One doesn't write just to invent new words. Stick to the tried and true usages of the English language, unless you speak an entirely different language. Then, just stick to the correct usage of that language.

Some words were invented for a reason. Maybe the invented word isn't right, but the spelling of it is a new word, and accepted by the public. I refer to such words as "thruway" which was deliberately invented because it reads faster than the longer version on the signs along the fast-flowing highways.

Readers may be on some kind of throughway in their lives, but rest assured, that road isn't so speedy that they are unable to read the signs in perfect English. It strikes me as funny when the word "thruway" (a misspelled word) is found to be correctly spelled by my computer correcting device but "throughway" is found to be misspelled.

This proves how quickly our language changes; so much so that the new spelling can be found in the latest dictionaries. Be careful when you select the altered words before the true word.

Using Bad Grammar Deliberately

Though the words are written and one is reading them as opposed to hearing them, they must hold well to the ear. We dance in rhythm by the ear. We drive by the ear as well as the eye.

Ear cadence is vital to the reader.

Maybe we don't consider this very often, but think of it in this light and I'll bet you will agree.

Anything jarring to our senses is picked up speedily. Only the author with a reliable ear is in position to use bad grammar deliberately.

The decision to use formal phrasing as against a colloquialism, can be determined only by the author.

Is in good taste? Or

Is it is appropriate?

Bad grammar, however, can be used in dialog when it is appropriate to the character you portrayed.

Prepositions

Time has softened the now antique rule of never ending a sentence with a preposition. Read any magazine article, any newspaper - even the best - and you find that prepositional endings are not only in full use, but seems to be the new rule.

Apparently, you won't be in error when you do the same.

Example #1:

A large butcher knife was the weapon he murdered her with.

When corrected, it reads:

A large butcher knife was the weapon with which he murdered her.

Unfortunately, the second version is more correct, but it is weak and erases the atmosphere the author desires. Go figure!

Your writing, therefore, should become a matter of the ear. Always remember that it is YOUR voice telling the tale and you just might have such a unique voice (or means of expressing things) that will make you a winner.

Homophones

Homophones are words that have the same sound but are spelled differently and have different meanings

This is where you have to keep a sharp eye. So many words sound the same.

Words like: course and coarse - to, two, and too -then and than - rite, right, wright.

There are many others, and these words need to be carefully checked. It's so easy to go right on without stopping to see if you have used the correct word with the correct meaning.

Some never stop to think of the spelling.

Example #1:

It all turned out to be better then Jack supposed. (Then is wrong. Than is right).

THEN means a previous time.

THAN is a comparison of one thing to another.

Example #2:

I would rather go to the movies than to a hockey game.

Splitting Infinitives

This was your grammar teacher's bug-a-boo. Now it has become acceptable in modern writing. We seem to want more relaxed composition.

Sentences such as:

"I can't bring myself to really care if she joins our group or doesn't."

"To care" is an infinitive and it is split in the above sentence with the word "really."

Somehow, a split infinitive seems to run more smoothly by the ear, and is fully expressive as well. That is probably because we've continued making the mistake and as with anything in print we have begun to believe it to be correct, as with almost anything else that we see in print.

But, it is not correct.

All deviations contrary to good grammar should be used sparingly.

Rely on your ear. Are things balanced? Do they have a more comfortable ring to the ear? When they do they are rarely discernible. The meaning is clear and construction isn't stiff.

An exception, where splitting infinitives is reasonable, could be in writing dialog.

For example, many authors avoid stiffness by eliminating the word "that."

Example:

She knew that she could go - would read less smoothly than – She knew she could go.

In many cases the word "that" is essential.

One couldn't, or shouldn't, say, "He felt his shoulders were sunburned."

There you have that boogie man "felt." We think of feeling with our hands.

Read the above sentence and you'll easily see how awkward it is.

The correct sentence would be: He felt that his shoulders were sunburned.

Another one is: She felt badly about Lila's divorce from Tom.

That indicates that when she felt with her hands, she did it badly.

She could only feel bad about Lila's divorce from Tom.

This, I fear, will never be straightened out. One feels with his hands, not about emotional feelings. Therefore, "He felt bad about her illness." is correct.

She did her work quickly, but badly. Correct.

He felt bad that Monica didn't win. Correct.

Be Clear

Writing is a form of communication. When your aim is to entertain or inform, you must be clear in your construction. Vagueness may be of importance in a mystery, or when you want to startle the reader by the surprise ending, but you cannot be too obscure.

This causes the reader confusion; they are unsure of your intent or direction. If your efforts are to be deliberately vague, try not to become mired in a sentence.

Don't try to fight your way through the syntax odds. When you want to say something, make sure you have said it

Example:

Sue thought she saw movement in the bushes. Could that be Jackson, she wondered. How could he arrive before she did? Anyway, why would he be hiding from her? The questions went on and on in her head as she made her last try to get over the stone hedge. This wasn't her thing, but she was making her best attempt to secretly enter the mansion.

Trying to confuse the reader just to make your story mysterious only adds to the ire of readers. Instead of trying to confuse, get to the same hints of who or what it could be in the bushes, if anything, in other ways.

One thing I can assure you is that people who love to read also prefer not to have to decipher sentences that are garbled.

It would be clearer if it read something like this:

Climbing over the stone hedge Sue imagined she saw the bushes shaking as the moonlight tipped the leaves. Jackson? She wondered. He couldn't move that fast!

Aloud, she said: "Well, onward and upward. Just this once let me get over the top and off this danged stone hedge."

Modern Language

If you are old enough, you have, no doubt, encountered many renovations and mutations of the English language – some even deemed deserving to appear in dictionaries.

Each generation makes its own changes.

Words like “gay” are ruined by the newly established meaning. One hesitates to use it in its original meaning, thus putting a strain on how to refer to a gay (happy) situation.

Gay means: fun, excitement, joy, etc. But the mere mention of the word raises an entirely different connotation. Sad.

This is where you need your thesaurus to find a substitute.

“Cool” has become almost anything: Great, I get it, swift, admirable, and even “hot”.

Now, “hot” has a whole different meaning than its original meaning.

We use words like “rip-off”, “scam”, “dude” and “vibes.” And, what is more, we seem to understand them as well. They leak into our conversations so frequently, we cease to consider them as slang, but they are.

Nowadays, we have the cell phone and the computer to thank for shortening word messages: RU red-e? for example. It's never going to stop but, when you are writing for just about any kind of publication, you simply can't stoop to such shortcuts and mutated words.

Everything must be in English, or in whatever language you speak.

Unfortunately, much of it will remain and become common English to those yet unborn. The writer will discover that the setting of his words is as restrictive as the setting of a rare jewel.

As E.B. White wrote: "Language is perpetually in flux: it is a living stream, shifting, changing, receiving new strength from a thousand tributaries, losing old forms in the backwaters of time."

We're not going to be able to stop it. But, on second thought why should we?

After all, we learned to quit with the "thee" and "thou". Men learned to forget to "tip" their hat or to kiss the hand of the "lady".

It's fun, isn't it to look back and really recognize such changes in just under two hundred years. But alas, many of us long for the exquisite phrasing and tone of such used in "Pride And Prejudice", Jane Eyre and other century old, but still loved, tomes.

Since everything old is new again at some point in history, maybe you will be the writer to compose such a compelling, interesting, story using the beautiful, clearly concise, but equally polite language of such old stories that these will again appeal to the majority and cause another reign of what has become known as "the King's English".

Grammar without Groans

Compound Sentence Punctuation

A simple explanation for compound sentences is:

Two separate declarative sentences, each completing a thought but connected to each other.

Example: They were only half way there; if they were late, they wouldn't be allowed into the theater.

Use the semi-colon to separate the two declaratives to form a compound sentence.

The above may easily be made into two separate sentences by using a period after the first and beginning each with capital letters.

A comma is preferable when the clauses are short and similar, or when you've indicated the tone to be conversational.

Sentences cannot be broken in two if you are to make a clear and complete sentence. Don't use periods for commas.

Example:

Roger was staring into the distance. Contemplating his future. -
Wrong!

The latter, "Contemplating his future." is an incomplete sentence.

The rule changes when you want to be emphatic.

Example:

She called out his name over and over. No reply! – Correct.

Use a colon (:) after an independent clause to introduce a list, an amplification, or an illustrative quotation.

A colon is used to explain that what follows is related to the preceding clause. The colon is more powerful than the comma, and

less powerful than the semicolon (;).

My theory is that anyone who is capable of reading knows when two separate sentences are related to each other – and there is no need to sweat compound sentences or the proper punctuation for them.

Trying to be perfectly correct in punctuation can absolutely stop the flow of your imagination. The English language is far too complicated for most of us.

It's my personal opinion that whomever compiled the rules for the use of punctuation didn't have enough to keep busy. There is nothing wrong with short, but complete, sentences where both begin with capital letters and end with a period.

The language of the eighteenth century said it beautifully and without misunderstandings in spite of the lack of absolutely perfect punctuation.

Here's a "for instance" by none other than one of our beloved presidents, John Adams, whose impeccable utterances were to the point and frugal at the same time.

He wrote to his wife:

"It was my intention to decline the next elections, and return to my practice (sic) at the bar. I had been four years in Congress, left my accounts in very loose condition. My debtors were failing, the paper money was depreciating.

I was daily losing the fruits of seventeen years' industry."

(Quote from John Adams by David McCullough)

However many mistakes there may be, nothing is lost in the use, and everything is quite clear.

It would be different if your intent is to receive the Nobel Prize for

writing, but, for the prolific author writing the popular novel, I doubt that complicated punctuation will clarify more than the words themselves.

Now, I'm not saying, "Don't write with the expectation of winning a Nobel Prize". Never! If that's your aim, go for it.

Keep a book on grammar, and all the etceteras that means, close at hand and consult it often.

If you are a stickler for perfection, so be it. I guarantee that perfect construction will neither ruin your book, nor will it create a best seller. If that were the case, most novels wouldn't pass a publisher's scrutiny, although I've seen many faux pas get by their editors.

Using Verbs Correctly

This is another vexing topic. We, so often, use the wrong number of the verb.

The number of the subject determines that.

Example: Our total life - our birth, our upbringing, our challenges and all of our experiences is what makes us human.

The subject of that sentence is "life."

It is used in the singular case.

Therefore, the verb must be singular also. That singular verb is the word "is."

In other words, if we eliminated some of it, it would read:

Our total life is what makes us human.

Yet most want to use the plural verb "are."

When we attempt to write a sentence where many words appear between the subject and the verb, we need to remember whether

the subject is singular or plural.

The singular verb is used after each, everybody, everyone, someone, nobody, and either. Use the singular verb when you use the word "none", when you mean no-one or nobody.

Example: None is infallible when it comes to punctuation.

The verb remains singular though other nouns are connected to it with the use of: in addition to, as well as, together with, etc.

Example: Her attire, as well as her manners, and extended education is out of the ordinary.

Though a subject may appear plural, it may still use the singular verb.

Example: The Democratic Headquarters is located at Lexington and Fifth Streets.

In that sentence the subject is Headquarters and it is plural but, you are still speaking of a singular subject. (A group can be singular as the subject)

The Proper Pronoun

There is a right pronoun for the right case. The pronoun in a comparison is the nominative when it becomes the subject of an understood verb.

Example: I think George loves golf more than I. That I like golf is understood so a second "like golf" is not needed.

Use the correct objective case.

Example: A group of we music lovers led the lines at the Opera House door.

Example: The policeman gave Mildred and him directions to the ballpark.

Using the singular pronoun as the subject.

Example: I thought Max and you brought the beer.

Example: Henry and I refused to leave. (Not Henry and me).

Plural Pronouns

Example: I thought they were going along with the others. (Plural).

Gerunds Can Be Difficult

The verbal form that ends in -ing, when used as a noun, while conveying the meaning of the verb, is a gerund. i.e. Walking, eating, meeting, etc.

Example: Cooking is an art and I don't like cooking.

"Cooking" used as the noun is called a gerund and formed from the verb cook.

Here are two examples of a gerund; both have a different meaning:

- a. Does the narrator mind me asking questions?
- b. Does the narrator mind my asking questions?

The first question asks if I can ask questions as opposed to other members asking.

In the second sentence the issue is whether questions can be asked at all.

Participial Phrases

When participial phrases are preceded by conjunctions or by prepositions, nouns in opposition, adjective and adjective phrases, they come under the same rule as if they begin the sentence.

Example of wrong usage: On exiting the subway the police nabbed him on the stairs.

This makes it appear as though the stairs were a part of the

person's body.

It should read: On exiting the subway he was nabbed on the stairs by the police.

Another example: A Republican of great leadership, they elected him the head of the new company.

That sentence makes it appear that being a great leader had nothing to do with his election.

It should read: A Republican of great leadership he was elected the head of the new company.

The above sentence states that his leadership was the reason he was made head of the new company.

When the rule is violated, we find ridiculous things such as:

As a family of twelve, my ironing board is always up.

I was able to buy the property at a lower price, being in dire need of repair.

These two previous sentences should read:

My ironing board is always up, with a family of twelve.

Being in dire need of repair, I was able to buy the property at a lower price.

Well, Ho-Hum. Thank goodness that's all over with. (Note the prepositional ending of this sentence.)

It can get stuffy can't it? Enough to discourage many a great storyteller from trying to put their masterpiece into book form. I have deliberately explained some of the most egregious mistakes made by all of us when we write, or speak, but we must try to keep in mind that punctuations are there for OUR USE, to explain OUR

INTENT, OUR EXPRESSION, OUR TONE OF VOICE, and I say use them that way.

We just can't afford to lose the great tales lying out there in the minds and hearts of each and every one of us.

Testing What You Know

After giving a fair read to all that has come before I'm sure that all that was required was for you to think back to your school days and remember it all once again.

I know, that as life goes on, one tends to forget many of the minute details of grammar and punctuation. In fact, most of us have to stop and think of such things when we sit down to write.

Now, you have the reference right before you in this ebook.

Research

Depending on the type of book, article, advertisement, etc. you write, there is always the possibility that you have to do some research. It's never wise to "think" you know all about your subject and charge ahead, when in fact your impressions, held these many years, could be myths, exaggerations and falsehoods.

For instance, if you intend to write a fictional novel, but based on actual people and places, using their real names and locations, one couldn't barge ahead with made up places, descriptions and quotes. They must be researched.

You must research the actual, person, place or thing so that it rings true. I assure you, there will be a reader or two in your audience that will catch you on all your mistakes.

However, if your fictional characters appear in the company of, or meets such a historical, well-known figure and the locale seems logical, then you are on safe ground.

Example #1: The Right Way

Matthew reached the courthouse with but minutes to spare. He might have actually surprised all concerned with his promptness had he not met Alexander Bell coming down the marble steps.

"Good day to you, sir." Bell doffed his silk hat. "What brings you to the legal home of all meditation and decision?" He laughed lightly.

"Good to see you, Alex. I'm just on my way to court. The Medford case."

"Ah, so you're the one who got caught, are you?" Bell gloated.

"I've got to vault those steps if I am to make it, my friend. Do forgive me." Matthew apologized, as he charged ahead.

"Not at all, not at all. Be about it and good luck to you."

Alexander Graham Bell may never appear in the novel again, but it puts the protagonist into that historical age, and suggests that he is a friend to such a figure. It convinces the reader that your novel is placed in a significant time in history. This is perfectly legal for a writer to use. He hasn't attributed any real or mythical statement to Bell, that he might not have said at some point in his life. If the author gave a bit of significance to Bell and what he might have actually said at some time, that must be accurate.

Example #2 - The Wrong Way.

"In one of our many, and long discussions, it was Jean Picard, the astronomer, who first gave me the idea, I admit." said Sigmund Freud.

Obviously, that would be impossible since Jean Picard lived during 1620 and Freud lived about 1905. Guessing about such things is out of the question. It must be researched beforehand.

When Quoting Others

If you quote a person who is well-known, you must be accurate also. For example, a book of some note, written for scholars or students, should always be researched diligently. To misquote is a dishonor to the person you mean to quote. Also, when you do quote accurately, you must provide the name of the person quoted. In other words, you give the honor of the quote to the actual person. If you do not, you could leave the reader under the assumption that you are the speaker; you are the author of that brilliant saying!

It's not that easy to quote someone verbatim – nor is it that easy to find such a quote. But, let's say that the quote is of such import to what you want to say you may make such statement as: "This isn't verbatim, but words to the effect of,"-----", and then give the original speaker the credit. This will pass muster in your novel, or book.

Plagiarism

You may come upon a phrase that you think is the most wonderful expression you've ever read or heard. Actually, there will be many times a writer will read something and think: "Gee, I wish I'd said that."

Be careful that you don't use the same words because they have a word for that.

It's called plagiarism, "stealing something said or read that was written by someone else, other than yourself".

You may think there are just so many words in the English language. How can one not say or write the same thing?

You are right, of course, but if it's the idea that caught your eye, and there are so many words in the English language, there are enough for your use that would say the same thing, but in all different words.

Here's another way to avoid plagiarism. Copying another's words can be used but, when they are verbatim, that is called plagiarizing.

Every effort must be made to not use paragraphs of text in your novel or book that you know, for a fact, was stated in those same words written by other authors.

You will not get away with it. And, it can be most embarrassing.

Lying

There have been so many cases where writers have lied about others, incidents etc., they are too numerous to mention.

Authors who lie, sometimes do so to make what they have to say seem more important. Or, they lie because they can't remember correctly. They also lie when they write their autobiography.

Everyone needs to feel that their life has meaning. They need to feel that some thing of importance, or heroic, or horrific happened to them – and they survived through it all.

They will elaborate a simple incident by taking all the credit for whatever it might be. They will make themselves the hero when, in truth, they stood around and watched someone else do the good deed.

All of that is okay in the writer's creed provided the one writing it is writing a fictitious novel and isn't trying to pass it off as a true biography.

In fiction, almost any incident goes. Your reader will get pleasure out of your fiction. He may even live as the hero throughout his read, albeit he could never accomplish the things that author has their protagonists perform. That's the fun of writing and reading fictional novels.

Be honest in whatever you chose to write and you will be the winner. Good imaginations are a gift. It could make you, the writer, a millionaire – though, today it might even make you a billionaire.

Teaching Children to Read and Write

The above applies to every one who wishes to try their hand at becoming an author, so let's not forget our children.

It doesn't matter how young they may be when you, as the parent or teacher, senses a talent seeping through what many of us feel is childish babble.

I'm not speaking of mere babies, but I have detected exceedingly early development in the imaginations of children as young as three. For sure, there are children of ages seven, eight and up who surprise the most unsuspecting of adults for their astute grasp and expressions of moments, places, or people.

The younger children can't yet put pen to paper, of course, but encouragement of story telling by the parents will develop and the child's own need and desire to put it into writing will happen albeit, some early efforts will be written in crayon.

Reading To The Young

Regular reading to young children can cement forever a deep desire to write his/her own stories. One may think that I'm referring to the "gifted child" alone, but I am not.

Talent has a way of taking its own time of showing. On the other hand, I don't want to imply that every child born must be watched over like a hungry hawk as the parent waits and waits for the first words of War and Peace to break forth.

We are who we are. We learn from what we see and hear. We become whom we become because of all environmental situations and, lest I forget to say it, we also become "chips off the old block" so to speak, through genes – yep DNA!

The gist of what I'm attempting to say is that reading from this very ebook to a child and pointing out, and explaining, if need be, the meaning of certain statements will implant seeds more deeply, and of surprising import later in the child's life.

That being the case, I need to explain things pertinent to a child's mind.

When writing for children, one must decide beforehand which age group he wishes to impact. For instance, Moby Dick is written in the language understood by the fourth grade and up age group.

When writing for infants, months old to about two years of age, the language must be small sentences, or one word sentences.

I.E.

The puppy jumped up.

"I love puppies, don't you?" asked Jenny.

"Yes, I love puppies." said little Billy.

Those few words could be half of the book for a baby.

As the child gets a little older, the words may be longer and just a little more complex, but you are there to interpret. Pointing to the words and telling the child to "look" goes a long, long way in teaching the child to read.

I have just gone beyond my jurisdiction as a professor of creative writing, but I have also explained how such books must be written, if that genre is your choice.

Children love all things, they are born that way. It's fairly easy to compose little books for children using inanimate objects as the protagonist just as the author of "The Little Engine That Could" did.

Children's books need drawings conveying the objects and people in the book, and the people should be children who are living the "adventure" the story is telling.

Except for being years younger and much more naïve and unsophisticated than adults, they require the same kind of stimulation to make any reference to what you (they) are reading to get a semblance of what the little tale is all about.

Their minds are working at capacity and nothing enlivens a child more than the excitement of learning to read and write.

Wow, It's My Book!

Writing is so much fun today and is welcome in so many forms, for so many media needs. I know, in the back of your eyes, you already see the cover of your book.

Everyone is blessed with talents; some which they have never considered seriously.

Since writing requires the least amount of equipment and space, I wonder why everyone isn't trying it.

Then again, perhaps everyone wants to, but feels quite unsure of his ability.

That makes you very normal. The difference between you and the millionaire author are several: You might not think that finding a lounge chair, a note book and a pencil excites you enough.

Or, you may need more movement and exercise in your mode of living.

Then, it could be that the problem of looking up the meaning and spelling of words that turns you off.

You might just surprise yourself if you just give it a try.

That idea you've had for so long lingering on top of your brain could just be the magical book that two and three year-olds cry for.

The deep, cognitive method for future living, whipped into an exciting, futuristic spin could finally make television interesting again.

It doesn't matter if it's a cook book.

It's JUST THE WAY YOU SAY IT –

THE WAY YOU PUT IT TOGETHER –

THE INTERESTING, EXPRESSIVE WAYS YOU HAVE OF SAYING THINGS -

THE LANDSCAPE OF YOUR SCENES-

THE GENTLE, OLD-FASHIONED POLITE DIALOGUE WE'D ALL LOVE TO READ AGAIN -

YOUR WRY SENSE OF HUMOR.

Any and all of these could be the rebirth of an era of excellent writers, helping people to stop spending fortunes on movies and cable and re-educating themselves with beautiful, expressive, meaningful words.

I, for one, look forward to that writer and that era. He or she will turn the world around by allowing others to find what they have been missing – the allure, the power of words put together in a unique manner that brings tears to the eyes.

Don't procrastinate. Start now.

Say it your way, in your own unique way.

Forget what anyone will say. Who cares?

This is your book and you can do as you please. You may have been hiding your creative expressiveness under that turned around baseball cap.

Don't deny the failing, downgrading world such is the gift you could bestow - a beautifully thought out, well-written book.

My Electronic Publisher - eBookwholesaler.

This electronic book (ebook) was published by EBookWholesaler, who have already published over 160 Exclusive ebooks on practical subjects such as improving health, advertising, gardening, woodwork, pets, writing books and many other varied subjects.

EBookWholesaler do not consider fiction or poetry and do not produce printed versions.

EBookWholesaler will consider your book for their electronic program if it is your original work and shows the reader new information about practical ways to improve their lives or businesses.

For information about Ebookwholesaler's requirements, click on the "Another EBookWholesaler Publication" on the front page or the back page of this ebook.

Then, click on the "Offer Products" link in the top line of the Menu on the page which opens in your web browser.

Please ask the eBookwholesaler Member that supplied you with this ebook for more information about ebooks that eBookwholesaler has already published.

The next Chapter refers to publishers who produce printed books.

Presenting Your Manuscript to a Print Publisher

If you intend to go the route of presenting your manuscript to a traditional publishing company, there are things that you must know.

Most will not accept any manuscript unless it is typed, double spaced.

Most do not want to see any more than two or three chapters.

Do not send the entire manuscript.

If they are interested, they will ask for the entire manuscript. It must be packaged so that it is received in very good condition.

You need to include packaging and sufficient postage so that they can return it to you if they are not interested. If that hasn't been included in your package they will neither return it, or notify you that they have received it. For all you know, it could be lost in the mail.

Do not include a long letter explaining why you wrote it or how you got the story idea. They don't care. All they care about is if they like it.

Do not give them the history of your life. They don't care about that either.

Make sure that you put your name, the name of the book and the page number on every page. If it comes apart at the publishers, they won't try to guess the order of the pages or which manuscript each page is part of.

Include just a short note containing your name, address, phone number, (and perhaps an email if you have one, but it's not

necessary).

Most publishing companies have many "editors" who do the reading. They have stacks of manuscripts waiting to be read, so don't expect to hear from them for months.

If you intend to send the same manuscript to several publishers at the same time, you need to notify each publisher that you are submitting MULTIPLE SUBMISSIONS.

That's only fair, because if one publisher decides to purchase your MS and another accepts it at the same time – what do you do?

That will be not only the best thing to happen to an author, it will also be your greatest dilemma.

It could also cut you off from both publishers because each wants to believe that they are the best, and you're done if you don't select the right one.

Once you've sent off a manuscript, get to work on the next one. Don't sit around waiting to hear if your manuscript has been purchased. It's a long wait.

Don't waste time trying to convince an agent that you are good. He's made up his mind when he read the first paragraph. Agents are more difficult to get than a publisher. It could all cost a small fortune and you may still have no luck finding either.

More about this later.

A Little Help

I want to give you several examples of ways to open up your first page. In these examples, you will discover many items that will give you other ideas of what is to come in your novel.

Why not try to take one or more of these and see how well you can develop several more pages of the story.

Or make up your own title and let it give you more ideas.

Where Do I Start?

Where are The Right Words When I Need Them?

- 1) Think up a title – any title.
- 2) Make it Chapter One.
- 3) Just begin – write anything.

Maybe it won't last; you may change it. Then again, it might be so surprisingly good you'd never change a word of it.

- 4) Let what you just wrote lead you to another sentence.
- 5) Just keep it going.

A Sample Beginning of a Novel for Starting Your own Ideas

Let's call this Novel "The HMS Henry V"

The HMS Henry V

Chapter One

His name was Algon Trask, but his crew never called him that. It was Captain Trask to them, and always with a stiff back and a solid salute. Trask and his crew traveled the high seas, fighting battles for the King of England.

Years would go by before any of them set foot on dry land – or so it seemed to the sailors under the stern taskmaster, Captain Trask.

It wasn't a young man's aim to sail the high seas, indefinitely. That made it difficult for any Captain to maintain a large, white sailed, battle ship in the 1700's. Almost every ship's Captain resorted to drugging young men, kidnapping them from the streets and saloons, or bludgeoning them over the head and carrying them aboard.

That became a business in an of itself for hardened men, eager to earn their own meager living by doing such bidding.

Fourteen year old Samuel Bidings was one of those that had been whisked off the streets while on an errand for his widowed mother.

After four years, Samuel's hard aim was to find a way to escape this tortuous life. He spent many hours in his bunk below deck making plans in secret.

OR

You could begin in another way:

The HMS Henry V

Chapter One

"Git yerself aboard. Drat, you blaggards! We're losing the light. I want to be at sea by time the sun meets the horizon. Do you hear me, you sons of Satan?" Shouted Algon Trask, the Captain of His Majesty's Ship, Henry V.

You have created a scene. You have introduced Captain Trask, who, from all appearances, could be a protagonist, or an antagonist. How you develop him is entirely your choice.

Though it isn't stated, the reader must know that the ship is anchored at some seaport. Ordinary instinct tells the reader that.

One can almost see the sun misted by the heavy sea fog. It is indicated that it is late afternoon, or early evening by the statement, "I want to be a-sea by the time the sun meets the horizon."

The reader will recognize that the Captain has spent most of his life on the seas by his speech, i.e. "Git", "yerself", "Drat, you blaggards!"

These all indicate a seagoing man's vernacular of the 17th and 18th centuries.

You will also note that I didn't continue all through his dialog with the same sort of expressions. The few words used in that colloquialism are sufficient to indicate what you, as the writer, want to convey as a characteristic of one of your important leads in the novel.

In the first sampling, the story begins with Samuel Bidings making plans for his escape. Where that effort will take him is anyone's

guess, but you are to make the important guess because he will be one of your important protagonists.

This may be the story of one sailor's life. Or, it may be that Captain Trask will take that place and become such a colorful character that he is that protagonist everyone needs to make a story interesting.

You decide.

The first plot began with a description of a "situation." The second plot for a story began with dialog. Which did you prefer?

A Second Beginning for You to Develop.

The End Of Time

Chapter One

"Any time you want to get a perfect view of New York City, I give you leave to use my elevator to the 107th floor." Ryan laughed, watching his friend's features twist as he felt the floor fall beneath his feet. "What's the matter Nyle? You look a little green." Again Ryan laughed.

The elevator stopped without a sound, smoothly coming level with the granite floor of Ryan's apartment. The doors opened directly into his reception hall.

"Now, this is what I call sweet." Nyle walked in, his head swiveling as he took in the richness of it all.

It was a far cry from the studio apartment he had been occupying for several years. "How does one go about living like this?" He asked.

"That's what you are about to learn, my friend." Ryan untied his tie and flopped into a deep, blue/black, velvet couch.

What could happen here? Is Ryan a 'good guy', or is that going to be Nyle? That is entirely up to you.

Just these short sentences give many rich ideas to develop. It seems to be a modern premise, or perhaps it could be a futuristic tale.

The dialog has already given the reader a good idea of what Ryan's apartment is like. The reader can already "see" the expanse of lights sweeping across the dark sky just by informing your reader that they have arrived at the 107th floor of the skyscraper building.

Anyone who has been on one of those jet elevators, will relive the sensation of losing their stomach when the silent car takes off.

Is Ryan really a friend of Nyle, or is there a hint of intrigue when he says, "That's what you are about to learn, my friend."?

You can make it happen any way you want. That's the fun of writing the novel.

Does the title give you any ideas? It could mean many things.

Do you find anything in Ryan's way of speaking that may give you an idea of what his education, or character is like?

Take the word, "leave" in the opening. Is that a common word in this day and age?

What do you suppose it indicates about Ryan?

He removes his tie indicates that one or, perhaps, both men are dressed in suits as opposed to t-shirts and jeans.

It's these minor, but important, clues that instantly set a scene that all readers pick up subliminally. All of these things can take your premise in any direction you want to go.

More important, you have captured the reader because he wants to know what develops between these two men, who they are and what they are about.

Let's try Another Beginning.

The End Of Time

Chapter One

Ryan was exhausted. He had dragged his friend Nyle all the way from 59th Street, down an alley and up a flight of stairs to his room.

Nyle now lay on a battered sofa, deep in a coma or, perhaps, a drunken sleep.

It was a mystery to Ryan. He had found his friend unconscious, lying along side a dumpster.

"Come on Nyle." Ryan slapped Nyle's face, trying to awaken the man.

He whipped his cell phone from a side pocket of his jacket and called 911.

"Was that a smart thing to do?", he asked himself. After all, he had no idea what Nyle was into.

Maybe the police were looking for him. If that was so, he certainly gave them an Open Sesame to his arrest.

But, he couldn't just leave him in that condition.

Here, you have an entirely different idea for a story. The scene is the opposite to the one above. Changing a few words makes all the difference.

We can "see" the room and it denotes poverty.

Ryan uses a cell phone to make the call. This indicates it could be

present day, or it could be in the future. Again, it is your call.

Ryan could have a good job, ergo the cell phone, or not – just as you, the writer, see fit to develop it.

It's important to note how few descriptive words are needed for setting a scene for your novel.

No long, descriptive passages.

No verbose dialog.

It all melds together in a smooth way to build the scene, the characters, and the sense of the story you are going to tell.

What fun!

Now, let's suppose that you want to write a biography, either your own or for someone you admire.

Would you use the same modern, carefree method of expression?

Why not?

You can develop it in the same form as a novel.

A Beginning for a Biography

This wasn't going to be easy, I thought, when Michael Stragger asked me to assist him in writing the interesting story of his life.

Michael desired to see his life in print, but he wasn't an egotistical person, He desired to see his life in print because he had two sons, lost to him years ago, and he wanted them to know him in some way, even if they had to find him after his death.

I chose to write his life, starting at the beginning.

Now some may say that was the only way any writer could write a biography, but I disagree. Michael's story begins many years after his birth at a time in his life that most men would envy.

That may be one way to begin someone's biography. It tends to grab your attention immediately because, apparently, someone other than Michael Stragger is doing the writing.

You start to wonder if Michael is already dead.

Why would we envy his life?

All kinds of thoughts hit the reader in the very first paragraph.

A Second Way to Start a Biography

The same biography could be written as if the person writing is the actual person who lived it.

I was just two years of age when my father was killed in a Kentucky coal mine. I remember nothing of it, of course.

I have only my mother's faulty memories, when she could bring herself to talk about it, and when she was sober.

I had blocked out my humble beginnings years ago. I had to if I was to overcome the domination it had of my thoughts and the way it was affecting my own life.

A Third Method for Starting a Biography

"Son, Son...shhhh." I can still hear my mother's soft voice as she held me in her arms to soothe the nightmares that continually assaulted my dreams. I can still see the gurney as the men with coal-blackened faces carried the body of my father from the mine, wrapped in dirty sheets, his booted feet extended beyond the cover.

Those boots! I shall always see them in my sleep, should sleep ever come to comfort me.

You can make it highly dramatic, or you can cool it down and talk in straight facts. But, it doesn't mean that, because it is a biography, it has to be written with a funereal dirge playing in the background.

The same colorful descriptive words can give a great tone to a biography just as they do to a novel.

Remember, words are your tool, your only tool, and there are so many that can set that perfect feeling you want your reader to absorb.

Test Your Word Power

In this exercise, write a short scene describing the following situations using all the colorful words that would be needed to set the mood for your reader.

Premise #1:

You live in a farming town in the State of Montana and have just graduated from high school. Your father wants you to forget college and take over the farm because he is ill.

Premise #2:

The clouds seemed to come at you like the rush of some great river, as you headed higher into the sky.

Your first ever solo flight.

Premise #3:

Your best friend is using drugs.

Premise #4:

Dressed in a formal, worsted, vested suit, now tattered and torn, you find yourself walking along a strange railroad track in a strange city.

All of these premises evoke emotions, readily available to those past eighteen years of age. There are words in every dictionary, every thesaurus that will give a full-bodied sensation to those who read your descriptive prose using the above premises.

You can see that it doesn't take much to build an overwhelming emotional study or to suggest a more moderate empathy for the character you have chosen to describe.

Soon, you will begin to see what you have accomplished by

practicing with the tools you own, and you may purchase yet more tools as you progress.

The main ingredients for good writing are in this ebook and there's no time like the present to begin, or to continue, writing that book you always wanted to write.

And, it is by no means a myth, that everyone has a book to write.

Many books become great movies and there is real money to be made by becoming an author.

Stop dreaming, and get going.

Don't make it a struggle.

It isn't fun if you make it hard work.

Your Book's Title

You can begin without a title.

Often, words within the completed book give you the final title but it is wise to use a "working title", because it keeps you centered on your original premise.

Titles can be changed at any time before publication.

Use the original steps suggested in this ebook.

Write down ideas you have in mind.

Select the names for your protagonists and your antagonists.

Sometimes, the very name you select will paint a character picture.

Sometimes, the name you select will tell you what kind of part he or she will have when you develop them.

There is a lot to a name.

You wouldn't call your main character and love interest in a romance novel by the name of Fagin, would you?

You wouldn't give a name like Shalisca to the female lead in a romance. Well, let's just say, I wouldn't. You might and that's OK with me.

But, readers tend to see in their minds what your characters look like just from the names you have given them.

I know you've heard the expression; "You look exactly like Noah, my high school math teacher."

Maybe Noah held a place in that person's thoughts – perhaps a high place, and he will always expect all Noah's to be the greatest people ever.

But, on the other hand, Noah may have been a tyrant, totally hated

by his students.

Character Reference Sheet

Some authors write a list of characteristics and description for all of their characters to keep in front of them for reference.

Here is an example:

Robert Max III	Ellen Vandervoos
Tall 6'2"	5'5"
Dark hair	Blond
Athletic Build	Slight Build
CEO of his own business	Leader in Fashion businesses
Drives a Pickup	Doesn't drive a car
Wears cowboy hat & boots	Dresses in high fashion
Good sense of humor	Loves to laugh

This way, you can envision what your antagonists will say, and how they might act just by the descriptions you devised for them.

But remember, a description shouldn't be given all in one gulp.

Let the person show their character in small sips.

The way you have built your characters will suggest what locale to use or how you will have them meet.

What city, state or country will you place them in?

How will that locale change the characters, if at all?

How will they develop as your story progresses?

I know that you will be amazed as you go along how much your

characters change and all for good reason; you are beginning to like, or dislike, them.

Maybe you don't even know why you like or dislike them.

When you reach that point, you can be sure that the story you are telling is going along smoothly. You can be sure that you are letting the tale tell itself just by allowing what has been written give you information for what follows. What a great feeling!

When You Think the Story has Ended ...

Now, you have reached what you feel is the ending.

What do you do now?

You re-read it.

You will find:

- × many typographical errors
- × many grammatical mistakes
- × many lines that lack ear rhythm
- × incidents that don't ring true enough
- × the wrong selection of a word throws out the rhythm
- × you used an exclamation point when you meant to use a question mark
- × some sentences may be incomplete

Now is the time to make those changes.

WARNING: Do not do what many non-professional writers do; do not rewrite it.

I've had students that absolutely ruined a good tale just by trying to make it better by re-writing. Perhaps, they tried to make a sentence better when the first version was actually the best by far.

Doing this will only keep you writing until you wring the life out of your story and it won't be worth publishing.

Most of all, it ruins the knack of listening to the story, characters and dialog that made it a good book from the beginning.

Oh, how I hate when that happens!

The problem there is that the author never seems to get it back to

the great tale it was.

Rewriting also loses the spontaneity. Too many writers just chuck it into the round file because they realize that they have lost what they once had.

Beginners don't understand the pitfalls.

They don't understand how to improve what they have done.

They prove this by re-writing in places where it isn't necessary.

Most of all, beginners fail to realize that their urge to write is because their stories live within their souls

They cannot change them and feel good about it.

I mean that, of course, one sometimes has to re-write part of their work.

There are times when a paragraph belongs in another spot to make better sense.

There are times when a better word will do more for your sentence than the one you first used.

There will be times when you recognize that whole lines, sentences and even paragraphs need to be cut out because they are redundant or unnecessary.

It's wise to never say more than you need to so that you get your point across.

All of your writing needs to be edited in some form but be careful that don't rewrite so much that you begin to totally rewrite or where another sentence or word absolutely ruins the story, or forces you to continue writing, just to make your rewrite fit.

I have found, among writers who will admit it, that they often begin

by scribbling what we call a "draft" of our intent for a novel.

When we get into its "world", we often just keep on "a-goin" because the thoughts just fall into place quickly.

But, we still feel that we are just "saving" ideas for what will become the real beginning of our novel.

In fact, when we finally settle down and, perhaps days or weeks later, we re-read our scribbling, we find the spontaneity is so compelling just as it stands, that it's more interesting and thought provoking than how we had we tried to revise it to begin the finished product.

This could be called proof that **LESS IS MORE**. Our nature is to give more than is necessary and it may lower the excitement and even the strength of our work.

STOP.

Before rewriting, let an experienced editor find what needs to be changed.

No author can edit his own work. Because they have written it, they can not find their own mistakes because:

- 1) they don't know they are mistakes and
- 2) they are too familiar with the story.

They read right over the mistakes, never noticing them. It's as simple as that.

Clichés

Clichés have become so standard in our language that we utter them without thought. They seem to cover every situation we wish to convey. They certainly cover, in few words that which might have taken a bit of deep thought and time to imply the exact same thing, so we simply slide them right in and, I might add, with a good deal of satisfaction.

The problem is that everyone recognizes them all and it decreases the impact of the book. The author has given nothing new; no new meaning.

Above all, don't fall prey to using them.

Here are examples:

- 1) time and time again
- 2) high as a kite
- 3) nothing new under the sun
- 4) a living doll
- 5) don't pressure me
- 6) it drives like a dream
- 7) baby doll
- 8) time is of the essence
- 9) tomorrow's another day

On and on they go, by the millions (there's two more!). Think of better ways to express such ideas.

Getting Published with a 'Vanity Publisher'

Not every book one writes is picked up by a publishing house. Actually, I would say that most aren't. It isn't as easy today to get published as it was when Hemingway and F. Scott Fitzgerald were famous.

It's only my humble opinion, but their "voice" was simplistic, very easy to read and less was required by the reader. The core of their stories were autobiographical.

Simple expressions, simple words, seemed to cover all the emotions.

That's not possible very often today. Neither is having a publisher phone you with bated breath, begging you to let him buy and print your masterpiece.

Today, you need an agent to sell your product. But you can't get an agent until you have been published. Publishers won't even talk to the new authors unless they have several pieces already in publication.

It's a "Catch 22" situation. (another cliché).

If and when they do, the clauses on your contract will be many and varied. They want all rights to everything concerning your hard work, including movie rights. The eager beginner, stoked with praise and the honor, is very apt to sign away all the financial gains he might have had.

So, it looks very much like every author is required to have an expensive attorney in attendance to handle their affairs.

But, I'm painting a picture that can be overcome very easily. If every author sat around just waiting for some publisher to take his

book, he would cease writing altogether.

The angst is far too awful, and no way to live.

We have reached the age of "vanity publishing"; a tarnished expression on the name of hard-earned prose, if ever there was one.

We simply can't have that because contacting your own printer and publishing your own book is very much in vogue in this millennium. It is not only in vogue, it is often the only way many excellent books can be brought to the public.

This type of publishing will not only print your book to your specifications, it will allow you to design the cover if you so desire, and it will put your published literature into book stores like Borders, Barnes and Noble and any other stores there may be.

In essence, you will have full control of the publishing of your book.

The problem: Vanity printers rarely, if ever, will make corrections in your grammar or punctuation. Which means that every mistake you let slide by will show up in the final printing.

They will then be so glaring that every reader will find them instantly, and recoil.

What is it about typos, etc., that stand out like a sore thumb? I don't know. But, how I hate that!

So, if you have a good friend who speaks English and quickly recognizes a mistake in spelling or grammar, ask him or her to read your finished manuscript and make notes (on a separate sheet of paper) of any mistakes or typos that they may find.

DO NOT ALLOW THEM TO:

MAKE ANY CHANGES IN THE WORDING OR

SUGGEST ANY CHANGES, OR

TELL YOU HOW YOU SHOULD HAVE WRITTEN THIS OR THAT.

This is your book and it should stay your book. If you allow others to influence you in any way apart from the minor mistakes like typos, spelling or punctuation, you allow them to change your thoughts and YOUR THOUGHTS ARE YOUR "VOICE".

When you take over the job of publishing your own book, everything depends on you.

You determine the size of the book.

You can design the cover.

You decide the size of each printed page.

You decide the font for the printing.

Your entire manuscript must be exactly as you want it to be in the finished manuscript you give the printer.

They will print and publish your manuscript exactly as you have given it to them.

They will accept photos but they do not edit them and you alone decide the placement.

They do place footnotes but you have to decide which goes where.

They do not prepare an index.

They print your book just as it arrives and are responsible for nothing else. But, they probably will do a beautiful job.

You can readily see the advantage of allowing someone else read it and catch the mistakes before you submit it.

Any changes you catch after the book is in the printer's hands will be there forever.

Every change you submit to the printers before it is printed will cost you extra dollars.

You can do your own selling on eBay[®], or by setting up autographing sessions.

This can often be done simply by visiting your local book stores and asking them to set up a time, and a table, and a stack of your books, for these autographing sessions.

You might be able to ask your local library if you could have a place for autographing a stack of your books that you have published and want to sell.

You might be able to place a poster in libraries with your photo stating that you will be giving a synopsis or a talk on you book on a certain night. You will, of course, donate a copy of your book to your local library.

You should have books ready in case anyone wishes to purchase it.

Put your own ad in the local newspapers.

Some store will usually cooperate because they sell more books that way, you get the recognition and they get the profit from the sales.

You can suggest your own price for the sale of your books. You get your percentage, the printer/publisher and the store gets theirs.

What's not to like?

Most publishers gives good discounts when the author purchases a quantity of books. Then, you are the wholesaler and you set the terms on prices.

Most of these publishing companies are happy to ship any number of your books free of shipping to any book store that orders in bulk. You may have nothing more to do than to accept your profit.

There are some publishers who charge more than others. That isn't to say that they do more, or a better job for you. It's a matter of shopping around to find what you need.

A little bit of extra work, indeed, but it eliminates the hassle of not finding a publisher to purchase it and the headaches they can give you.

You determine the size of your book by the price you want to pay. And remember, any changes that you decide to make once it is in the hands of the publishing company with which you have chosen to do business will cost you extra money.

Every decision you make regarding publishing must be made before the printer gets his hands on it.

But, let me not disturb you too much – I don't mean to imply that the printer is totally without concern for the public appearance of the book.

A nine inch book, with cover and with the paper you select, and about 100 pages will probably cost you in the area of a thousand dollars right now.

But, don't quote me – prices will probably have moved upward by the time your manuscript is ready to be submitted..

An agent, if you could find one, or an editor if he/she felt so inclined, would cost triple that, if not more.

And an agent may never find a publisher for you in the time that you might be able to get your own published books into the stores.

The finished product is absolutely professional. Some printers will get your Library of Congress number, your own needed bar code, and your copyright for you as part of the service that you pay them

for.

This is a saving of time and hard effort, and many phone calls, and money because it's all included in the quoted cost etc.

Usually, they will also give you a few books free for your own use and distribution. They will sell you any number of books at a great discount and ship them anywhere you want, sometimes at their cost.

When your books are sold at the stores, the printer/publisher will send you your profit.

You can also determine the retail price. Also, another good thing, you will receive a discount on succeeding books they publish for you. When book stores desire to have a number of your books in their store, they can find them in the catalog covering all books that are for sale and the printer/publisher ships them to the stores, keeps the records and sees that you get your percentage of the income.

My publisher is doing such an excellent job for his authors, he has incorporated more services which had been previously unavailable to the ordinary, humble author who couldn't brag about the mansion he now lives in, the car he drives, or the many travels he takes because of the fortune he's made due to his writing.

Most books were in soft covers, but his best sellers can now have hard covers. They receive worldwide publicity, graphics, laminated covers, a copy deposited in the National Library, your own ISBN – the works.

I can't quote the exact cost, but it's easy to obtain. Here is the name and address of one of several I use. I can recommend them for their honesty in doing business and with their attention to seeing

that you get all the profits due to you.

Trafford Publishing

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Web site: <http://www.trafford.com/>

Email: bbatchelor@trafford.com

Call them, email them, write them and talk to one of their super agents. Be sure to tell them that Elizabeth St. Denny recommended you to their publishing company to have your book published or give them the number #9306.

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Author's Afterword

This tutorial on writing has been made in such fashion that it is easily understood, even as the beginner, because I know how difficult it is to try to understand a subject that is totally foreign.

It has been put into a modern vernacular because that's what we understand today. Nothing is too obtuse, making it hard to decipher meanings.

As a writer, teacher and professor for the many years, I have learned most of what one needs to know to present a good-looking manuscript, whether to a publishing house or to a publisher/printer. Each has different requirements that must be met.

I sincerely hope you have great success in your writing career.

It can be a very lucrative career when you know the ropes.

Don't be afraid to "sell" yourself when you sit at the book-signing table. Everyone will remember you, and your name, not to mention that great novel or autobiography that you wrote.

You will instantly become the hometown celebrity.

People who didn't know you before will become a friend and admirer. Your local newspaper will jump on the story of your newly published book and probably demand a photo and an interview.

Strangers will phone you and ask for instructions of how you did it. You will have to be very firm because you could start wasting a lot of your time when you should be writing your second, third or maybe even your fourth book.

This is the beginning of your writing career.

Take it seriously.

Work on it studiously.

You will live the best years of your life.

The end of this course is the beginning of you, the writer!

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