
The Advanced Fiction Writing E-zine

Publisher: Randy Ingermanson ("the Snowflake guy")
Motto: "A Vision for Excellence"
Date: May 3, 2006
Issue: Volume 2, Number 3
Home Pages: <http://www.AdvancedFictionWriting.com>
<http://www.RSIngermanson.com>
Circulation: 4939 writers, each of them creating a
Heartbreaking Work of Staggering Genius.

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- 1) Welcome to the Advanced Fiction Writing E-zine!

Those of you who have joined in the past month (more than 350 of you are new since my last issue), welcome to my e-zine! You can find all the previous issues on my web site at:
<http://www.advancedfictionwriting.com/html/afwezine.html>

You should be on this list only if you signed up for it on my web site. If you no longer wish to hear from me, there's a link at the bottom of this email that will end your misery.

I'll remind the rest of you that our goal is nothing less than Total World Domination. And we're getting closer! This past month, if my scan of the web is correct, the Advanced Fiction Writing E-zine became the largest fiction-writing-only e-zine on the web!

That's a nice milestone. We'll hit an even nicer one soon. When this list reaches 5000, I'll hold a drawing from among those of you who have referred someone else

to this list. The winner gets an iPod Nano! Remember, your name gets entered in the hat once for each person you refer, so the more people you tell about this e-zine, the better your chances. I expect to hold the drawing within the next week.

In this issue I'd like to continue where I left off last month on the art of writing dialogue. In the last issue, we talked about the hazards of Real Conversation. This time, we'll talk about the nuts and bolts of good dialogue.

I'd also like to talk about a very practical issue that has always been a problem for me and might be for you too: managing that pesky time. I'm still battling the scheduling monster, but this past month I've tried some new things that are helping me.

As always, I've got a few things to say about Tiger Marketing and how you can get the web working for you. I considered calling this month's column "Metatags for Dummies," but all my readers are outrageously intelligent, so it wouldn't be appropriate. A better title might be "Metatags For Smart People Who Haven't Learned HTML Yet."

One of my readers recently asked me how to think about Scenes and Sequels when you have multiple points of view. It's a good question and deserves a longish answer. I'll give it here.

2) Dialogue and the Art of War--Part 2

Dialogue, as I said last month, is war. It's not fought with guns and tanks. It's fought with words. But it's all about the same thing. Conflict. If you don't have conflict, then you don't have dialogue.

Dialogue, by the way, is a series of a special kind of MRU, in which rational speech figures more prominently than normal. (If you've never heard of MRUs, then you can find out all about them in the following article on my web site:)

http://www.rsingermanson.com/html/perfect_scene.html

Last month, I gave an example of poor dialogue by a writer we'll call "Tom Clancy." This month, just to show that I'm a fair-minded guy, we'll work through an example of sharp and snappy dialogue, and we'll call this writer "Tom Clancy" too. It's a common name, after all.

This excerpt is from the book PATRIOT GAMES. The setting is the UK in the early 1980s. Our hero, Jack Ryan, is in London on holiday and just happens to see

an assassination attempt in progress against Prince Charlie and Lady Di. The bad guys are some IRA terrorists armed with grenades and AK-47s. Jack barges in barehanded and foils the attempt, wounding one of the terrorists and killing another, thereby saving the royals. For this service to the crown, he is given an honorary knighthood.

In the scene we'll be analyzing, Jack is the star witness in the trial of the terrorist he wounded. He's given his testimony, and now the barrister for the defense is launching a cross-examination on him. The lawyer's goal is to discredit Jack. Jack's job is to stay calm and not have his testimony voided by losing his temper. He wants this terrorist put behind bars for good.

"Tom" has set things up nicely. The conflict is sharply defined. The two characters have opposing goals and the stakes are high. If the barrister, "Red Charlie" Atkinson, succeeds, then his client walks free. If Jack convinces the jury, then the hood goes to jail for life.

We begin with Atkinson addressing Jack in the witness stand:

"Doctor Ryan -- or should I say Sir John?"

Jack waved his hand. "Whatever is convenient to you, sir," he answered indifferently. They had warned him about Atkinson. A very clever bastard, they'd said. Ryan had known quite a few clever bastards in the brokerage business.

Randy sez: Atkinson begins probing Jack by referring to his recent knighthood. The goal here is to make Jack seem snooty to the jury, who are all commoners. Jack counters by making it clear he's not too stuck on himself. Notice that "Tom" is writing here in well-formed MRUs. The comment by Atkinson is objective and external. Jack's response is interspersed with interior monologue, since we are inside his head.

"You were, I believe, a lieutenant in the United States Marine Corps?"

"Yes, sir, that is correct."

Atkinson looked down at his notes, then over at the jury. "Bloodthirsty mob, the U.S. Marines," he muttered.

"Excuse me, sir? Bloodthirsty?" Ryan asked. "No, sir. Most of the Marines I know are beer drinkers."

Randy sez: Atkinson now goes for the throat. His goal is to persuade the jury that Jack is a violent man (he shot two terrorists, after all) and therefore not to be trusted. Jack parries this with politeness and humor, making Atkinson look silly. Jack has scored a point with the jury here, as we see next.

Atkinson spun back at Ryan as a ripple of laughter came down from the gallery. He gave Jack a thin, dangerous smile. They'd warned Jack most of all to beware his word games and tactical skill in the courtroom. To hell with it, Ryan told himself. He smiled back at the barrister. Go for it, asshole . . .

Randy sez: Oops, a couple of boo-boos here, "Tom."

First, you're showing the cause AFTER the effect in the first sentence. The cause is the laughter from the gallery. The effect is Atkinson spinning back toward Ryan. This is a minor glitch which takes your reader ever so slightly out of the present, since the flow of time is temporarily reversed.

The second problem is that you need a paragraph break after Atkinson's action (in which he gives Jack a thin dangerous smile) and Jack's reaction (his interior monologue). A break would cue the reader to switch from the objective to the subjective. Again, it's a minor glitch. A visual cue for the reader is nice but not essential.

We pick up with Atkinson pressing his attack.

"Forgive me, Sir John. A figure of speech. I meant to say that the U.S. Marines have a reputation for aggressiveness. Surely this is true?"

Randy sez: Another attempt by Atkinson to make Jack look bad. There follows some more back-and-forth in which Jack explains what a bunch of good guys Marines are and Atkinson expresses skepticism. We'll pick up a few pages further on, when Atkinson tries to make Jack the aggressor against an innocent Irishman bystander who might very well have been coming to the rescue of the royal family.

"I don't suppose you've been told that my client has never been arrested, or accused of any crime?"

"I guess that makes him a first offender."

"It's for the jury to decide that," the lawyer snapped back. "You did not see him fire a single shot, did you?"

"No, sir, but his automatic had an eight-shot clip, and there were only three rounds in it. When I fired my third shot, it was empty."

Randy sez: Atkinson is working Jack hard, playing off the fact that Jack didn't actually see the terrorist firing the gun. Jack is responding with both humor and logic. He's doing a fine job and the lawyer is getting angry with him.

There aren't many wasted words in this dialogue. No small talk. No convenient exchanges of information. Just war, straight and simple. That's good dialogue. Nice job, "Tom."

3) Time Management -- Strategic Thinking

98% of all people have trouble with time management. The other 2% are liars.

OK, I made up those statistics. But you believed them, didn't you? Which means they're probably close. And which also means you're probably in the 98%. Am I right or am I right?

I'm right. I know because . . . I'm in that 98% too.

Lately, I've been getting frustrated with all the things in my life that aren't getting done. Sure, I can make the excuse that I have way too many irons in the fire. But that doesn't change the fact that I'm chronically behind. It would be REALLY nice if I ever got SOMETHING finished.

As I mentioned in the January issue of this e-zine, I've been using some cool software lately to manage my horrible To Do Lists. The software is called Life Balance, and you can find it at <http://www.llamagraphics.com/>

Life Balance is great -- I use it every day to help me choose the 15 tasks or so (from a list of more than 100) that I'll tackle for the day. Some of these come up every day (gotta do my daily backups, gotta deal with the snail mail, gotta floss). Others come up every week or every month or whatever. And a lot of them are one-time deals that I just need to get done Someday.

The trouble is that making a To Do List is tactical. It's a day by day thing. Yes, it's important. But it's not enough. You can forget to see the forest because you're too busy looking at trees.

I've realized in the last month that I need to find a way to keep that pesky Big Picture in mind. I need to learn to plan strategically. This is not easy for me, because I'm a tactical kind of guy. Strategic thinking comes hard for me.

When I got laid off from my last job, my unemployment counsellor told me I should spend 15 minutes every day thinking strategically about the day. And 4 hours every week thinking strategically about the week. And a whole day every month thinking strategically about the month. He didn't say anything about strategic thinking for the year. I'm thinking maybe a week per year would be about right. I'm thinking Waikiki would be a great place to think strategically.

I'm thinking that if I get this strategic-thinking stuff working every day and every week and every month, maybe I'll have the bucks to do that yearly strategy thing in Waikiki. Or wherever.

But one thing at a time. I'm just a newbie at strategic thinking, so I decided to start small. Here are a few things I did to get myself rolling.

First, I made a list of all the Big Tasks for the month of April. Big Tasks are things that can't be done in an hour or two, and usually not in a day.

I had a bunch of Big Tasks I wanted to get done in April. For one thing, I had to get my taxes finished. For another, I had three different consulting jobs I'd promised people to do. Then there's that minor job of getting my house sold. Not to mention several Tiger Marketing projects I've been promising myself for months (and promising you!) that I'd get done.

The next thing I did was to estimate how many hours each of the Big Tasks were going to take me. The result was kind of scary. I calculated that there was no possible way to get it all done in April. I'll be lucky to get all of them done by the end of May. That's depressing, but at least I know the ugly truth.

Then I prioritized the Big Tasks. Some of them had deadlines that just wouldn't budge. Taxes can't be late, no matter what. Consulting jobs have due dates. Tiger Marketing is kind of free floating, but the longer you put it off, the longer you wait to earn money.

Finally I went to work on the Big Tasks. And that's where the process broke down.

I got some of the Big Tasks done. SOME of them. But I

learned a ghastly truth about myself: I'm easily distracted by other stuff. I didn't get nearly as much done as I had planned.

About this time, I got really irritated with myself. I realized that I had no idea where all my time went. So I did something bad. Something horrible. Something so inconceivably wicked, I shudder to confess it here now. But the truth must be told, however bitter.

I started tracking my time.

Oh, the horror!

Every day, I took a clean sheet of paper and I tracked the starting time and ending time of every task I spent more than 5 minutes working on.

Tracking time is excruciating. It's boring. It squashes your Inner Butterfly. Tracking time is the worst sort of bean-counting. I did it anyway. I hope I don't have to do it forever, but for the moment, I think it's necessary. Because if you don't know where your time goes now, then you'll never be able to make any kind of accurate predictions for the future.

At the end of the first week, I looked at my timesheets and I realized there was some good news. I was spending about 7 and a half hours a day doing real productive work.

I was also spending a lot of time doing "nonproductive work": Writing email. Reading the newspaper. Eating. Doing various other "normal life" kind of things that are none of your darn business.

When I call this "nonproductive work," I don't mean to denigrate it. It's all fun stuff. It's healthy, even. It's good to have some down time. All I mean is that it doesn't earn me any money. "Productive work" is what earns me money. And my timesheets told me I was getting in about 7 and a half hours per day of actual productive work.

That's good! It told me I'm not the lazy dog I thought I was. It also gave me a yardstick to estimate how many days it'll take to do those strategic Big Tasks I want to get done.

So I've made a big step in thinking strategically. I'm measuring where my time goes. But that's only the first step. The problem I noticed in looking at my timesheets is that I wasn't focusing very well on the Big Tasks I'd planned to do. I was getting sidetracked on other Big Tasks. Important stuff, yeah. But sidetracked is sidetracked.

There's another step I needed to take in order to start being EFFECTIVE in my strategic thinking.

I'll talk about that step next month.

4) Tiger Marketing--What's a Metatag, Anyway?

Over the last year, I've written a number of articles on Tiger Marketing -- the art of using the internet effectively so that it brings you people who are naturally interested in your writing.

Last month, I showed how my friend Colleen Coble solved a problem with the way Google described her site. The problem was that if you searched on Colleen's name, her home page was listed first but the description was not at all accurate.

The solution was to put the appropriate "metatags" into her web page. It worked. However . . .

I heard from some of you that you really aren't sure what those pesky "metatags" are.

So I thought it might be good to slow down this month, catch our breath, and talk about how web pages work and how metatags fit into the picture. This is going to be elementary, so if these buzzwords mean something to you -- HTML, CSS, GIF, JPEG, JavaScript, Flash -- then skip this column.

A web page is a complicated thing. Pictures. Words. Headlines. Links. Maybe some text fields to fill in or some buttons to push. Possibly some animation. It all seems like magic, if you're not a web geek. How does it work? How does your browser know what to show and how to show it? The answer is that it reads a long sequence of codes that tell it exactly what to display and how to display it.

Let's take Colleen's page as an example. If you click on the following link, your web browser automatically takes you to her site:
<http://www.colleencoble.com>

Instead of looking at all the words and graphics on the page, let's look at the magic codes behind the page. Every web browser lets you see these. Go to the "View" menu on your browser and look for the menu entry that shows you the codes. In Internet Explorer, the menu entry is "Source." In Firefox, the menu entry is "Page Source." In Safari, the menu entry is "View Source." The common word here is "Source." For computer geeks, the word "source" means a human-readable set of instructions to the computer. "Source code" is what programmers type in when they program a computer.

Select the appropriate menu entry in the "View" menu of your web browser. A window will pop up with a lot of text. It's not terribly obvious what it all means, so I'll explain just a bit of it -- enough so that at the end of this column, you'll know what a metatag is and why it's there.

The first line of Colleen's source code for her home page is very simple:

```
<html>
```

That's all. When your computer sees this, it knows that the document is meant to be displayed in a web browser and that the rest of the document will be encoded in "HyperText Markup Language." The buzzword "HTML" comes from the four letters I capitalized.

OK, so what's "hypertext?"

That's easy. Hypertext is a document that can contain links to other documents. Links are the things you click on to bring up other web pages. The reason web pages are so powerful is that they contain links to other pages. That's good for two reasons. First, you can distribute information among hundreds or thousands of pages. Second, some of those pages can be on other people's computers.

And what's a "markup language?"

That's also easy. A markup language is a system of codes that tells a computer how to layout text and graphics on a page.

So HTML -- HyperText Markup Language -- is a system of codes that tells a computer how to layout text and graphics on a page, including links to other pages.

A web page normally has two parts: a "head" and a "body." The head comes first on the page, and it contains information that won't be displayed. The body comes next and it has all the information that should be displayed.

Why have a head, if it's not going to be displayed? Well, you have a brain that's not on display either, but you still need it. A web page needs a head for the same reason. The head is the brains of the web page -- it gives your web browser information it'll need in order to display the page correctly.

Let's look at the first few lines of the head for Colleen's home page:

```
<head>
<meta name="DESCRIPTION" content="Best-selling novelist
Colleen Coble writes romantic suspense for Christian
readers.">
<meta name="KEYWORDS" content="Christian romantic
suspense">
<meta http-equiv="Content-Language" content="en-us">
```

```
<meta http-equiv="Content-Type" content="text/html; charset=windows-1252">
<title>Colleen Coble</title>
```

We've got a bunch of lines that start out with "<meta". Let's ignore those for the moment and focus on the one thing that has a clear meaning. There's a line that starts out with "<title>" and ends with "</title>".

In HTML, anything inside angle-brackets is called a "tag" and it provides information to your web browser. So "<title>" is a tag. It tells your web browser that the title of the page is coming up next and it should be displayed in the titlebar. The code "</title>" is a tag that tells the web browser that it's reached the end of the title. Tags often come in pairs that begin or end a packet of information. "<title>" and "</title>" are a pair of tags that begin and end the title, which is sandwiched between the two tags.

Notice that the title is NOT displayed on the PAGE. It's displayed in the TITLEBAR of the web browser window. Information in the head is not displayed in the page.

OK, let's go back to those lines that start out with "<meta". You'll notice that each of these lines ends with ">". What this means is that there isn't any closing tag "</meta>". The "<meta>" tag in fact is a very long tag that has more information inside it.

The first of these "metatags" has two chunks of information. The first chunk looks like this:
name="DESCRIPTION"

What this tells your web browser is that this particular metatag contains a description of what's on the page. Search engines such as Google look for the description metatag as an indicator of "what the web page is really about." In many cases, the description metatag is what Google will actually display when it returns a web page as the result of a search. So the description metatag isn't really put there for the sake of your web browser at all. It's put there to give some cues to the search engines.

In Colleen's case, the description is given in the second chunk of the metatag:
content="Best-selling novelist Colleen Coble writes romantic suspense for Christian readers."

So the "content" of the description metatag IS the description for the web page. Which makes a lot of sense. The content of a description SHOULD actually be a description, right?

We've now worked through the first metatag on Colleen's page. Let's look at the second. Again, this metatag has two chunks. The first one says: name="KEYWORDS"

This tells the browser (or the search engine) that this metatag contains some specific keywords that are important for this page. A keyword is any word or phrase that somebody might type into a search engine.

Let's look at the second chunk of the keyword metatag, which contains the actual keyword itself:
content="Christian romantic suspense"

So when Google's robot comes to Colleen's home page, it makes a note that this page is going to be particularly interesting to anyone who searches for the phrase "Christian romantic suspense".

Of course, Google's robot will make a note of every single word or phrase on Colleen's page. It will notice that her name, "Colleen Coble," occurs at the very top of the page in big letters, so Google will decide that this page is also about "Colleen Coble." The robot will see that the phrase "Romantic Suspense Author" comes next and it's also in pretty big letters. So Google will decide that this page is also about authors who write romantic suspense. The robot will make a note that "Colleen" occurs several times on the page. So Google will decide that this page is definitely about Colleen.

Note one very important thing: Nowhere on the visible page does the phrase "Christian romantic suspense" occur. It's not there. And that's the reason Colleen listed this phrase as a "keywords metatag". It tells Google's robot that, even though the phrase itself isn't on the page, that's what the page is really about.

Does it work?

Not as well as we would like. If you Google the phrase "Christian romantic suspense," you won't see Colleen's home page in the first several pages of results. But you WILL find two of her other pages listed, one at the top of page 3 of the Google results. Those pages have the words "Christian" and "romantic suspense" in the text of the page. Apparently, Google is more willing to believe that those pages are actually about Christian romantic suspense.

What this tells us is that Colleen's home page might place higher in the results for "Christian romantic suspense" if she included those words in a couple of places on her home page. One way to really boost things might be to change the title of her home page to "Colleen Coble, Christian romantic suspense author."

The thing is that Google looks at the whole page -- the metatags, the title, the headlines, the text -- in order to decide which keywords are truly important to a page. You can help Google by making sure that all the parts of the page give a coherent message.

That, I think, is most of what you need to know about metatags. But there's a whole lot more to know about getting those search engines to recognize your page for the gold mine of information that it is. We'll continue on that topic in next month's Tiger Marketing column.

5) Scenes and Sequels and Multiple Points of View

A reader emailed me a few weeks ago asking how to handle Scenes and Sequels when writing in multiple points of view. (Scenes and Sequels are discussed on my web site at:

http://www.rsingermanson.com/html/perfect_scene.html

They're also explained in more detail with examples in my Fiction 101 course, available here:

<http://www.kickstartcart.com/app/adtrack.asp?AdID=225219>

The problem is that Scenes and Sequels are written from the point of view of a single character. When you're using multiple points of view, you usually write a Scene from the point of view of one character, then switch to another point of view and then another and maybe yet another. When you finally make it back to the first character's point of view again, a lot of time has elapsed for the reader, and maybe also in the story. So how can you then write a Sequel to that original Scene?

Let's remember that Scenes and Sequels were designed for stories with a single point of view, in which the story we're telling is the story of one main character.

In novels with multiple points of view, you have several different storylines -- one for each POV character. And each of those characters believes that he or she is the main character of the story.

Let me take a tangent right here. Understanding that last paragraph is a key to writing stories with three-dimensional characters. It's easy to get the main character three-dimensional. But way too often, the villain is paper thin. Why? Because he's constructed solely to be the villain. He's just bad, with no redeeming qualities. He doesn't have a life, other than being a villain in somebody else's story.

How real is that? Not very. Everybody is the hero of their own story, no matter how evil they are. Everybody justifies themselves in their own eyes and believes they're doing the right thing -- or at least doing the wrong thing for the right reason. Even Adolph Hitler thought he was the hero of his own story.

When you write a story with a villain, you had better understand your villain well enough to know why he does the things he does. Let's be honest. The villains of the old movies -- those guys in the black hats who wore the greasy mustaches and tied up fair maidens to the railroad tracks to be run over -- those guys don't exist.

But there are plenty of villains who believe their business competitors are rotten crooks and therefore it's perfectly OK to drive them into bankruptcy. There are any number of villains who "borrow" from their employees' retirement accounts to "save the company" and then hit a rough spot and can't pay it back, doggone it. There are villains all over the place who cheat on their taxes because "everybody else is doing it" and what's one more? Every single one of these has a "good" reason for what he's doing.

If you're going to write a story with a truly evil villain, you need to get inside his skin and understand what makes him tick. The best way to do that is by writing in the villain's point of view. No, you don't have to actually believe that your villain is a hunky-dory nice guy. Right is still right and wrong is still wrong.

What you do have to do is understand by what twisted logic your villain believes that his wrong actions are right. When you do that, your villain won't be some paper bad guy, constructed for the story. Your villain will have blood and bones and feelings and maybe even a conscience (lightly seared).

Coming back from our tangent now, let's see how a villain (or any other character) fits into the story of your hero. The answer is simple -- your villain does not believe he "fits into the hero's story." Your villain thinks the story is his own, and that he is the true hero of the story, and that the guy you are calling the hero is actually the real villain. From your villain's perspective, it is your hero who is fitting into the villain's story.

Not all stories have a villain, by the way, but the same principle holds. In a romance, for example, the main character is usually a woman. It's her story -- the tale of how she meets and catches Mr. Right. But from Mr. Right's point of view, he is the hero of the story and it's really the tale of how he meets and catches Ms. Perfect.

A multiple viewpoint story, then, is a complex braiding of the storylines of several characters. You do NOT want to show everything that happens in all these storylines, or the novel is going to run in Super Slo-Mo. What you do is you show the Scenes for each of your POV characters. And you don't even show all the Scenes. You pick and choose the most interesting Scenes. You may occasionally show a Sequel, usually

from the POV of your main character. Most of the time, you'll just show Scenes though.

What happens to all those missing Sequels?

In modern fiction, Sequels have been de-emphasized. They'll be told in narrative summary during a Scene. Or they'll be implied. Or reviewed in dialogue. And quite often, the Sequel of one character will be occurring during the Scene of a different character, who'll be the viewpoint character. That way, you get the best of both worlds.

Whether you show the Sequel or you don't, there's one thing you still MUST do. You still need to know what happens in each Sequel. If you don't do that, then your story logic will break down. You have to understand the whole story and then tell your reader only the parts they need to know.

It's not easy. If it were easy, anybody could write great fiction.

6) What's New At AdvancedFictionWriting.com

Life has gotten a little less frazzled here in the past month, and I'm glad!

This last weekend, I made time to go to my thirty year high school reunion. Yes, I have really been out of the asylum for that long. Reunions are great places for getting your emotions mixed.

There's the jealousy thing -- "What, Jim Bob's a millionaire, and I'm still not???"

There's the smuggy thingy -- "So! Janey Sue got her twelfth divorce! What's with that?"

Then there's the fear factor -- "Good Lord, Joe Bob's got cancer and he doesn't look too good."

And there's sheer relief -- "I can't believe I ever had a crush on Mary Sue. Look at her now! Bwahahaha!"

Finally, there's that constant reminder of your own mortality -- "Where's John Bob? Oh . . . I hadn't heard."

If you get a chance to go to your high school reunion, take it. It'll give you something to write about. Plus, it'll remind you that there are worse things than getting older. Such as not getting older.

Enough of that emoto-coaster stuff. On to the mundane.

We've had our house on the market now for several weeks and very nearly sold it last week. Close, but no escrow. I don't have to do any more packing and lifting and hauling until we sell this sucker, so I'm hoping it's on the market at least another thirty years.

In the meantime, in this coming month I hope to redo my web sites, add some new stuff that you'll find useful, and do some Tiger Marketing that I can show off in the next issue of this e-zine. Which means I need to get that Strategic Time Management thing working.

See ya next month with more stuff on the craft and marketing of your fiction!

7) Steal This E-zine!

This E-zine is free, and I personally guarantee it's worth 3.333333333 times what you paid for it. I invite you to "steal" it, but only if you do it nicely . . .

Distasteful legal babble: This E-zine is copyright Randall Ingermanson, 2006.

Extremely tasteful postscript: I encourage you to email this E-zine to any writer friends of yours who might benefit from it. I only ask that you email the whole thing, not bits and pieces. That way, they'll know where to go to get their own free subscription, if they want one.

If you email it to a friend, remind them tactfully that when they sign up they should name YOU as the person who referred them. When my subscriber count reaches 5000, I'll hold a drawing for a brand-new iPod Nano. Your name will be entered once for each subscriber you referred. Subscribers who name themselves as referrers unfortunately don't get credit, so they might as well be honest and admit it was you!

At the moment, there are two places to subscribe:
My personal web site: <http://www.RSIngermanson.com>
My new web site: <http://www.AdvancedFictionWriting.com>

8) Reprint Rights

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Randy Ingermanson
Publisher, Advanced Fiction Writing E-zine
