
The Advanced Fiction Writing E-zine

Publisher: Randy Ingermanson ("the Snowflake guy")
Motto: "A Vision for Excellence"
Date: September 6, 2006
Issue: Volume 2, Number 6
Home Pages: <http://www.AdvancedFictionWriting.com>
<http://www.RSIngermanson.com>
Circulation: 5727 writers, each of them creating a
Heartbreaking Work of Staggering Genius.

What's in This Issue

- 1) Welcome to the Advanced Fiction Writing E-zine!
 - 2) How To Find An Agent
 - 3) Dialogue and the Art of War -- Part 5
 - 4) Time Management -- Part 4
 - 5) Tiger Marketing for Scaredy Cats
 - 6) What's New At [AdvancedFictionWriting.com](http://www.AdvancedFictionWriting.com)
 - 7) Steal This E-zine!
 - 8) Reprint Rights
-
-

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

Those of you who have joined in the past month (about 350 of you are new since my last issue), welcome to my e-zine!

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, stop that unseemly gnashing of your teeth and take action--there's a link at the bottom of this email that will put you out of your misery.

If you missed a back issue, remember that all previous issues are archived on my web site at:
<http://www.AdvancedFictionWriting.com/ezine>

In my last issue, I gave a link to an article on how to avoid illegitimate agents who will scam you out of your hard-fought cash. This month, I'll talk about how to get an agent -- and how to know if you're not ready for one yet.

I'll also continue my series on the art of writing dialogue. Over the last few months, I showed how a dialogue could be improved by the correct use of various techniques. In this issue, I'll talk about subtexting and how it can add depth to your dialogue.

In recent months, I've chronicled my struggles to learn how to manage my time. This month, I'll talk about a strategy called Divide-And-Conquer. It's been working for me in my quest for Total World Domination, and it may work for you too.

One of the unique features of this e-zine is my monthly Tiger Marketing column. This month, I'd like to highlight a Tiger Marketing initiative created by a friend of mine, Tracy Higley, that is so clever I'm MAD at her for thinking of it first! But I've forgiven Tracy because her idea is going to make me (and possibly you) some bucks. If you're a published author, fiction or nonfiction, check out my Tiger Marketing column below.

2) How To Find An Agent

In the last issue, I referred you to a very long article on avoiding scammer agents. I promised to talk this month about how to find a good agent. This is a question that occupies the minds of novice writers quite a bit, but professional writers hardly think about it at all.

Why don't pros worry about finding an agent? Simple. Because the more of a track record you have, the easier it is to find an agent.

As an unpublished writer, I spent a good solid year to find my first agent. He was a nice guy, an older gentleman, but unfortunately he died before I ever got published. I wound up selling my first 3 books without an agent. Then an agent found me. An excellent agent who worked with a large agency and had a number of good clients. And he found me because he'd been my editor for one of my books and he knew I could write.

That's the BEST way to find an agent -- from the pool of people who know you. The longer you work in the publishing world, the bigger that pool is. If my agent died today, I know half a dozen excellent agents who I suspect would be interested in working with me.

But what if you haven't been publishing very long? What if you don't actually know ANY agents? Well . . . the SECOND BEST way to find an agent is to have sold a book. That's how one of my buddies landed a well-known

heavy-hitter agent. He'd sold his second book and decided it was time to get an agent. So he emailed her, told her a little about himself, and had an agent inside a week. An agent who only has to negotiate a contract on a book, without having to sell it first, is a happy agent. This is a fairly common way to get an agent.

But . . . what if you haven't sold that first dratted book yet? What if you've got that heartbreaking work of staggering genius done, polished, ready to go, but you can't get your foot in the door because all the big publishers won't look at you unless you've got an agent? And all the agents want only published authors. Catch--22, right?

No, wrong.

Look, here's the honest truth: If you've REALLY got a heartbreaking work of staggering genius on your desk, then finding an agent to sell it is not going to be hard. Being a genius with a ready-to-go manuscript is the THIRD easiest way to find an agent.

Fact is, any true literary genius can write a killer query letter. (Or learn to write one -- read the article in the July issue of this e-zine on how to write a killer query letter.)

So write the killer query, send it to the 20 agents in Writer's Market who impress you most, and send the whole manuscript to the best of the 10 who respond to your query. (There will always be some who Just Say No, even if you're J.K. Rowling, so deal with that. You can mock them later when you're wealthy.)

Now, the blunt truth is that not everybody IS J.K. Rowling, so if it turns out you're not, don't lose hope. Most published writers aren't JKR, in fact, and yet most all of us have agents. So if you need an agent and your killer query letters have all been ignored, what do you do?

You still have options. The first thing you need is a sample of your best writing. That sample MIGHT be a whole manuscript, or it might be three good chapters, or it might be just a brilliant proposal and a couple of pages. Or none of the above, but something just as good. Fill in the blank. It just needs to be your best writing.

The FOURTH best way to find an agent is to take that sample to a writing conference and show it around. Make some appointments with people. Talk with agents, obviously. But also talk with editors -- you might get lucky and sell it, but there's a decent chance that the editor might recommend you to an agent.

Show the thing to published writers, too. I've connected up more than one unpubbed writer with an

agent who I thought would be a good fit. But I ONLY do this at conferences, because when I teach at a conference, part of the job description is to help connect writers to agents or editors. When I go home, my job description reverts back to Ordinary Guy Who Doesn't Have Infinite Amounts Of Time. The rules are just different at a conference.

OK, but what if you don't have a good piece of writing to show at a conference? Well then . . . what the devil do you need an agent for? If your writing stinks, there's no agent alive who can help you get published. Good writing comes first. As soon as you have good writing, you'll have agents circling. Just like blood attracts sharks, except that agents are MUCH nicer than sharks.

If you don't have a terrific piece of writing, you're not ready for an agent. That is a hard truth, but it's the only truth that's going to do you any good, so I'm going to stick with it.

Work on your craft until you've got some really excellent writing. And this is not just a case of "I got mine, so nanny-nanny!" Listen, I spent more than ten years polishing my craft before I sold my first book. I have a friend who spent twenty-six years developing her skills before she sold her first. Quality takes time. (I bet all the agents who read this e-zine will email me tomorrow to tell me I'm right.)

There is one final case to consider, and it's one that always pains me to see. What if you've got an excellent piece of writing, but you don't have the money to go to a writing conference? The truth is that conferences are expensive, and you have to take time off work to go. You may have to travel, which adds to the cost. And you may be stretched to the limit financially. What if that's your case?

Like I say, it hurts to see that. The advice I've sometimes heard is, "Yeah, well it takes money to make money, so find the money." I don't much care for that advice. The world is not an equal place. Not everyone can just "find the money."

Whaddaya do if you're flat broke and you've got a great piece of writing?

That's tricky, but there ARE options.

We already talked about writing a killer query letter. It's worth a shot, and it might work. Just be aware that agents get lots of queries and it's a rare query that leads to anything.

Another option is to join an online writing organization and develop your contacts online. This is going to take time, but it can be done. You can't just email somebody and say, "Read my stuff -- I'm a

genius!" You won't convince anyone you're a genius by saying so. You convince them you're a genius by showing it. With great writing.

A third option is to write a blog. Anyone can write a blog for free, and cream really does rise to the top. It just takes time. If you really are a great writer, people are going to notice your blog. Even if you're flat broke. In the blogosphere, nobody knows or cares how much money you've got. They care how well you can write.

Bottom line, and this is another hard truth: Getting an agent is like getting a loan -- it's only easy if you don't need it. Maybe that's why there are so many scammer agents out there. If you missed the article I mentioned in my last issue, here's a link to it again:

<http://www.editorialdepartment.com/content/view/209/99/>

3) Dialogue and the Art of War -- Part 5

In the last four issues of this e=zine, I talked about why dialogue is not like "real conversation", about what makes good dialogue, about the importance of using dialogue tags, and about why Point of View is essential to great dialogue. I made the point repeatedly that dialogue is war.

Let's remember that there are hot wars and there are cold wars. You don't need bombs and bazookas to have a war. Sometimes war is a subtle thing, with spies and tea-time diplomacy and softly muted threats on the Red Line to Moscow.

In this issue, I'd like to talk about the use of subtlety in dialogue. In a word, I'd like to talk about subtexting.

The message received is not always identical to the message sent. For two reasons: People don't always say what they mean. People don't always hear what they're saying.

Let's look at an example of this in the work of a master of subtexting -- Jane Austen.

We'll take a passage from PRIDE AND PREJUDICE. To summarize the story, our heroine Lizzy Bennett meets an eligible but extremely arrogant and wealthy young man, Mr. Darcy. They clash immediately, and Lizzy is sure he's the last man on earth she'd ever want to be involved with. She treats him with such a bold impertinence that he is gradually attracted to her.

When he finally asks her to marry him, she rejects him flat out, causing a crisis in his life which teaches him to learn to control his pride. Meantime, Lizzy is learning from Darcy's friends that he is quite a bit warmer on the inside than he is on the outside. When Lizzy learns that Darcy has paid a large amount of money to quell a scandal in her family, she realizes that she has seriously misjudged him. But neither he nor she seems able to break the interpersonal logjam between them. Until . . .

Darcy's wealthy aunt, Lady Catherine de Bourgh, hears rumors that Darcy wants to marry Lizzy. Lady Catherine is shocked and outraged, since she intends that her own daughter should marry Darcy. She assumes that these rumors were begun by Lizzie, based on her belief that Lizzie is like herself -- willing to do anything in order to get what she wants. Lady C. immediately travels to Lizzie's home in the country to confront her.

Lady Catherine completely lacks any tact or civility, and in the scene that follows, she says exactly what she thinks, never hearing her own message that Lizzie is no more than a worm to be squashed. Lizzie defends herself with calm politeness. The subtext of her message is that Lady Catherine is a complete idiot -- which is true enough.

It's a battle of wits between two strong personalities. Lizzie's words are all politeness, but make no mistake -- she returns every insult of Lady C.'s with compound interest. My commentary on the subtext will be shown in square brackets.

To the text, then, with Lady Catherine launching the first volley:

"You can be at no loss, Miss Bennett, to understand the reason of my journey hither. Your own heart, your own conscience, must tell you why I come."

Elizabeth looked with unaffected astonishment.

"Indeed, you are mistaken, Madam. I have not been at all able to account for the honour of seeing you here."

[Randy sez: Lizzie is perfectly polite here, but she feels no honor in seeing Lady C. here. The irony goes right over the Lady's head, however.]

"Miss Bennett," replied her ladyship, in an angry tone, "you ought to know, that I am not to be trifled with. But however insincere you may choose to be, you shall not find me so. My character has ever been celebrated for its sincerity and frankness, and in a cause of such moment as this, I shall certainly not depart from it...."

[Randy sez: It's typical of Lady C. that she characterizes her own amazing rudeness as "sincerity and frankness". As we noted last month, everybody thinks they're the good guy. Lady C. interprets Lizzie's ignorance of the rumor as "insincerity" because she assumes Lizzie knows as much as she does.]

"... A report of a most alarming nature, reached me two days ago. I was told, that not only your sister was on the point of being most advantageously married, but that you, that Miss Elizabeth Bennet, would, in all likelihood, be soon afterwards united to my nephew, my own nephew, Mr. Darcy. Though I know it must be a scandalous falsehood; though I would not injure him so much as to suppose the truth of it possible, I instantly resolved on setting off for this place, that I might make my sentiments known to you."

"If you believed it impossible to be true," said Elizabeth, colouring with astonishment and disdain, "I wonder you took the trouble of coming so far. What could your ladyship propose by it?"

[Randy sez: Touche, Lizzie! You've called her an idiot while affecting to be concerned for the trouble the lady has gone to.]

"At once to insist upon having such a report universally contradicted."

"Your coming to Longbourn, to see me and my family," said Elizabeth coolly, "will be rather a confirmation of it; if, indeed, such a report is in existence."

"If! do you then pretend to be ignorant of it? Has it not been industriously circulated by yourselves? Do you not know that such a report is spread abroad?"

"I never heard that it was."

[Randy sez: Lizzie has scored another point by noting the obvious fact that Lady C.'s visit will only fan the flames of this rumor. Again, her subtext is that Lady Catherine is a fool. Here, it feels like the two are reading from different scripts. Lady Catherine assumes Lizzie is behind the rumor. But Lizzie really has never heard of the rumor -- though she welcomes it.]

"And can you likewise declare, that there is no foundation for it?"

"I do not pretend to possess equal frankness with your ladyship. You may ask questions, which I shall choose not to answer."

[Randy sez: The subtext of Lady C. is that Lizzie is so

low-born that such a marriage is not even possible. This is an insult and is not true. Lizzie is the daughter of a gentleman and has the same social standing as Darcy, only less wealthy. Lizzie picks up the word "frankness" from Lady C. and with heavy irony uses it as a replacement for "rudeness".]

"This is not to be borne. Miss Bennett, I insist on being satisfied. Has he, has my nephew, made you an offer of marriage?"

"Your ladyship has declared it to be impossible."

[Randy sez: Lizzie scores a direct hit. Only an idiot would ask if an impossible thing has occurred. But again, it's subtext. Lizzie politely reminds Lady Catherine of what she said earlier.]

"It ought to be so; it must be so, while he retains the use of his reason. But your arts and allurements may, in a moment of infatuation, have made him forget what he owes to himself and to all his family. You may have drawn him in."

"If I have, I shall be the last person to confess it."

[Randy sez: Lady C.'s subtext is, "Lizzie, you're just a slut who lured my poor nephew in." Lizzie's subtext is, "You're an idiot to think a slut would admit to such a thing." The ground is bloody here with subtended insults. We skip the next couple of paragraphs to get to more subtext.]

"Let me be rightly understood. This match, to which you have the presumption to aspire, can never take place. No, never. Mr. Darcy is engaged to my daughter. Now what have you to say?"

"Only this; that if he is so, you can have no reason to suppose he will make an offer to me."

[Randy sez: Again, Lady C.'s subtext is that Lizzie is a conniving little home-breaker. Lizzie's subtext is that Lady Catherine is irrational, since Darcy is an honorable man who would never make an offer to one woman while engaged to another. But Lizzie holds a high card here that she hasn't shown Lady Catherine. Darcy has already proposed to Lizzie some months earlier, and she rejected him then. So Lizzie knows that Darcy's "engagement" to Lady Catherine's daughter is no engagement at all.]

The scene goes on for a few more pages, but we'll let it rest here. Lizzie has won this battle -- decisively. Note how restrained her words have been. Lizzie does not need the F-word, the B-word, the A-word, or the

S-word. She uses her wits and a forceful subtext to deflect the full frontal assault of Lady Catherine's wrath.

The scene is all the more powerful for it.

4) Time Management -- Part 4

Writers, more than most people, need to manage their time wisely. We take on huge tasks (writing a book can burn months or years of our lives) for which we usually don't get paid until we've done some of the work (or even all of it). Even what we earn is not enough, usually, to live on, so we have a day job that wastes many hours each week. We have families. We have friends, bills, lawns.

We have too much to do, even without the writing. Add the writing, and we're on overload. For days and weeks and months and years. Those of us who sell our work have to deal with the media and promotion and agents and bookstores, along with everything else.

In the last several issues, I've chronicled my battle to learn to manage my time. I've talked about keeping records of my time. I've talked about focusing on one Big Task until it's done. (And I've followed my own advice -- for most of this year, my #1 Big Task has been to get my family and myself moved from San Diego up to the Portland, Oregon area. We made it!)

This month, I want to talk about a well-known method for making sense of it all. Because the problem is that "Writing My Next Novel" may well be an important task, but "Killing the Gopher in the Back Yard" needs doing RIGHT NOW.

Most of us have several Big Goals, and writing that next novel is only one of them. But we also have a zillion Little Goals that need doing right now, or next week, or "some time before Christmas", or "before my little girl grows up to be a big girl".

How do you deal with the Big Goals, the Little Goals, and the Middle-Sized Goals?

A giant To Do List isn't going to cut it here, for a whole bunch of reasons.

For starters, most of us would need a To Do List the size of Montana. Even if we got the wretched list written (doubtful), it'd be out of date tomorrow because we'd have killed the pesky gopher (cross it off) but we'd need to add in the oil change on the cat.

Furthermore, the bigger the To Do List, the harder it is to figure out what's next and the more helpless you feel. And the more you want to kick those miserable know-it-alls who want to tell you how to manage your time.

I desperately want to avoid being kicked. And anyway, I just want to get my stuff done. I DON'T want to add "Maintain the Humongous To Do List" to my list. That's just too self-referential for words.

Q: So whaddaya do?

A: Divide And Conquer

And what do I mean by that?

It's not too hard to explain. I'll show you by example, since that's the easiest way. At the beginning of the year, many people make a list of five or ten things they'd like to get done in the course of the year. The rule is that the things on the list should be specific, they should be worth doing, they should be significant, and they should be achievable in the course of a year.

I didn't make an annual list in January -- my bad -- but that was before I realized I'm a pathetic excuse for a strategist and decided to do something about it. If I'd done it, my list would have looked something like this:

To Do For 2006:

- * Sell the house
- * Move up to the Portland area
- * Create some products for my web site
- * Get my next book through the production stage
- * Launch a new business with my friend John
- * Write proposals for my next couple of books
- * Spend more time with the family
- * Cut my toenails next Tuesday

Oops! That last item would NOT have been on the list. Now, I'm sure cutting the toenails is specific, worth doing, and eminently achievable. I'm even more sure that I achieved that goal already this year, and I may even achieve it again before Christmas. But it would not have been on the list. It's specific; it's important; it's achievable; it's just not SIGNIFICANT.

The Annual List is reserved for things that are going to take a lot of time and effort.

But an Annual List is not enough. On January 2, if I'd sat down to get rolling on this list, what exactly would I have done? Aside from the toenail thing, there's nothing that could be achieved right away. If I were LUCKY, I might have been able to get one or two of them done by the end of March.

What's a writer to do?

We already answered that question: Divide and Conquer. In this case, that means to choose SOME of those and break them down a bit into chunks that are achievable within a few months.

What you do is make another list for Q1, the first three months of the year. My Q1 list might have looked something like this:

To Do For Q1, 2006:

- * Get the house ready and put it on the market
- * Start looking at houses around Portland
- * Create ONE new product for my web site
- * Keep in contact with my editor on my book
- * Develop a new product with my friend John
- * Find something the whole family likes doing together

Notice that I didn't even tackle one of the big items on my list! You don't have to work on everything at once. It's probably better if you don't. You've only got so many hours in the day, and it helps to focus.

This is a much more manageable list, but . . . frankly, it's still not much help for figuring out what to do on January 2.

What's a writer to do?

You know the answer: Divide and Conquer! The idea is you keep dividing until you have things you can conquer. So, if I'd been on the stick in January, I'd have made a list of things to get done in January. It might have looked something like this:

To Do For January, 2006:

- * Talk to a realtor and make a plan to sell the house
- * Get on the web and look up Portland and its vicinity
- * Start creating Fiction 101
- * Call my editor every couple weeks
- * Teach myself PHP and MySQL
- * Get both cars ready for a long drive

Once again, I didn't tackle every item on the list. Nor did I try to complete any of the items on the list. I just got them rolling. AND I added in a smallish task (getting the cars ready to drive) that is related to one of the big tasks, sorta kinda. This is important. As you make lists, little things are going to creep in that don't really fit the Big Task categories. That's OK. That's how it's supposed to work.

Again, none of these really tell me what to do on January 2. So it's time for another round of Divide and Conquer. This time, I should make a list of things for the first week of the month. Something like this:

To Do For January 2-7:

- * Call Richard (my realtor) and make appointment
- * Talk with Richard about what needs doing

- * Go to bank and get home equity line of credit
- * Make an outline of Fiction 101
- * Start writing the slides for Fiction 101
- * Figure out how to do the audio for Fiction 101
- * Get new tires on my Honda
- * Cats -- shots

As before, I divided up SOME of the tasks (the most important ones) into smaller pieces, and I pushed off SOME of the tasks for later in the month. And I added in shots for the cats -- something not on any Big Task list, because it needed doing and it could easily get done in a week's time.

There's only one step left in order to figure out what, exactly, to do on January 2. Divide and Conquer one last time. So my list for January 2 might have looked like this:

To Do on January 2, 2006:

- * Call Richard
- * Go to bank and open line of credit
- * Make outline of Fiction 101
- * Call the vet and make appointment for the cats
- * Trim my toenails

There they are again! Those pesky, pesky toenails. Only this time, it makes sense. It's a ten-minute job, but it's one I might forget if it weren't on the list. So stick it on the list, execute the task, cross it off, and move on to the next thing.

That's how it works. Divide and Conquer. As your units of planned time get smaller, so do the size and difficulty of your tasks, until they're a manageable set of things you can do RIGHT NOW. Today. If you want, you can even make a 5-year plan and a lifetime plan. But that's for people who know what they want to be when they grow up.

For the moment, a one-year plan is about all I can deal with.

Now if you'll excuse me, I hear those toenail clippers calling my name . . .

5) Tiger Marketing for Scaredy Cats

If you Google the phrase "Tiger Marketing" and look at the top ten results, you'll find that there are FIVE different companies around the world who have "Tiger Marketing" as part of their name. The best of these managed to get two of their pages in the top ten.

You'll also find that FOUR pages from my web sites are in the top ten results from Google.

I like to think that this means I get to decide what Tiger Marketing means. And my definition is that Tiger Marketing is the world's gentlest and politest way to market your writing. Think Hobbes, from the old "Calvin and Hobbes" comic strip.

The only problem is that Tiger Marketing takes work. It's rewarding -- at least it has been for me -- but it takes hard work.

This month, I'd like to showcase what I consider a brilliant Tiger Marketing idea that YOU can get in on right now. It'll take you a few minutes of your time and then it'll be earning you money practically forever.

I have a friend, novelist Tracy Higley, who started an internet business a couple years ago. It was an idea her kids came up with, to sell those beads that people use in crafts on the internet. And it worked so well that her husband quit his job not too long ago to work on it with her.

Tracy really knows business and the internet and I've spent some time brainstorming ideas with her lately. But this idea is one she came up with all by herself. (Drat it!)

Tracy noticed that there are a zillion places to buy her books on the internet -- Amazon, Barnes & Noble, and on and on. But none of them sold AUTOGRAPHED copies of her books. Why not? Because, Amazon and all the other online booksellers have a giant warehouse and lots of boxes and stamps and mailing labels, but they don't have Tracy.

So if somebody wanted a signed copy of Tracy's books, they'd have to go to her web site and HOPE that she sells books online and PRAY that she takes Visa or MasterCard or PayPal or whatever.

And here's the thing: MOST AUTHORS DON'T.

Frankly, it's an expensive hassle to get set up to take credit cards. It's easier to take PayPal, but then you still have to deal with the accounting. You have to add in postage. You may have to figure out if sales tax is due. Then you've got to have your web site notify you when you make a sale. And you've got to handwrite the mailing label and find the correct postage. All that before you can pull out a copy of your book, sign it, and pop it in the mail.

So most authors don't do it. And therefore, (here's the bad news): Most readers don't even go look at their favorite authors' site to see. Because what's the point? If you know it's unlikely, then why waste time looking?

What Tracy did was figure out a way to solve all those problems.

She set up a web site that does nothing but sell books that are "Signed By The Author."

Here's how it works:

- a) An author signs up on Tracy's web site and lists all the books they want Tracy to sell for them.
- b) Tracy posts a listing for each of the books at the price the author specifies.
- c) Buyers come to Tracy's site, find a book they want, pay for it with their credit card or PayPal, and specify who the book should be signed to and how it should be signed.
- d) Tracy's site calculates the postage, adds in any applicable sales tax, manages the credit card transaction, emails the buyer a receipt, buys the correct postage from the US Post Office, prints out the mailing label WITH postage to a PDF file, and emails the file and all other info to the author.
- e) The author prints the address/postage to a mailing label, signs the book, and pops it in the nearest mailbox.
- f) The buyer gets the book, signed by the author, a few days later.
- g) Tracy's system periodically calculates how much each author earned and sends them their money, less a percentage cut that Tracy keeps for managing the transaction. The author's share is substantially more than the royalties would have been if Amazon had made the sale.
- h) Everybody's happy.

I was one of the first authors Tracy emailed about her new site. I spent quite a bit of time discussing it with Tracy, trying to pick holes in the workflow. She's my friend and I wouldn't want her to get into something that would be an administrative nightmare for her.

Tracy had an answer for all of my hard questions. I made a couple of technical suggestions that will make life easier for her. So far as I can see, the idea is watertight.

And it's financially fair to everybody -- the buyer, the author, and Tracy. (Any deal that doesn't treat everyone fairly is a bad deal.)

I signed up. If you're a published author, you can too:

<http://www.signedbytheauthor.com/authorinfo-ref1.html>

Even if you already sell your own books on your site, it makes sense to sign up with Tracy. Because her site is going to have high visibility, and she's going to promote it hard. Which means she'll be promoting you hard. And believe me, she knows how to promote stuff on the web.

Go sign up now, before you forget!

6) What's New At AdvancedFictionWriting.com

In my last issue, I warned you all that I was about to relocate myself and my family halfway across the country and I closed with these words:

"I will survive this move. I WILL survive this move."

Well, it was a near thing but we did survive. But if you want the name of a moving company that you ought to stay far, far away from, ask me.

The move was traumatic. The movers charged us more than twice their estimate. We still don't know what happened to the antique glass dishes that I inherited from my grandma. And I still need to glue back together the busted base of the antique Korean chest that my wife inherited from her grandma. We suspect the movers hate grandmas. Oh yeah, and my daughter's bike is still missing, so they probably hate kids too.

The good news is that this relocation, which has been my #1 priority since January, is now OVER! The better news is that we sold our house! Our realtor called us just before we crossed over from California into Oregon to tell us we had an offer on the house. We closed escrow on the deal last week, which means I've crossed off the #2 item on my priority list for the year. That means I can focus on other things . . .

My big project right now is finishing up the creation of another how-to-write-fiction course: Fiction 201 -- the sequel to the amazingly popular Fiction 101.

Fiction 201 is at a more advanced level than Fiction 101 and it looks like it'll have about 35% more total content. I'm going to do my best to keep the price down. Stay tuned! I expect it to be ready before the October issue of this e-zine goes out.

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 eleventy-one 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. Otherwise, you'll be getting desperate calls at midnight from your friends asking where they can get their own free subscription.

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

Permission is granted to use any of the articles in this e-zine in your own e-zine or web site, as long as you include the following blurb with it:

Award-winning novelist Randy Ingermanson, "the Snowflake Guy," publishes the Advanced Fiction Writing E-zine, with more than 5000 readers, every month. If you want to learn the craft and marketing of fiction, AND make your writing more valuable to editors, AND have FUN doing it, visit <http://www.AdvancedFictionWriting.com>. Download your free Special Report on Tiger Marketing and get a free 5-Day Course in How To Publish a Novel.

Randy Ingermanson
Publisher, Advanced Fiction Writing E-zine
