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"The Magazine for any Interest"

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*An Outline for a Life in Fiction*

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a unique guide for writers



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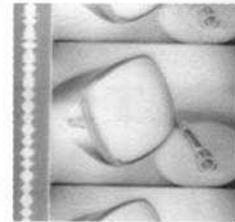
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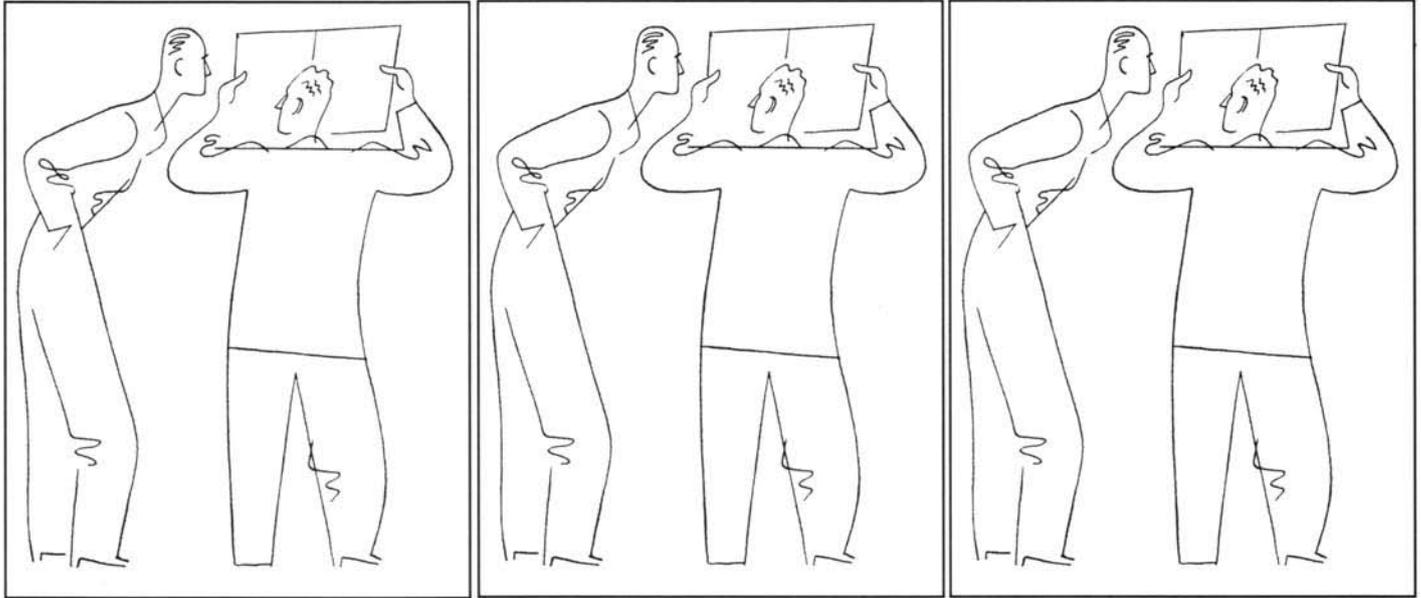


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"The Magazine for any Interest"

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**Fall 1996**

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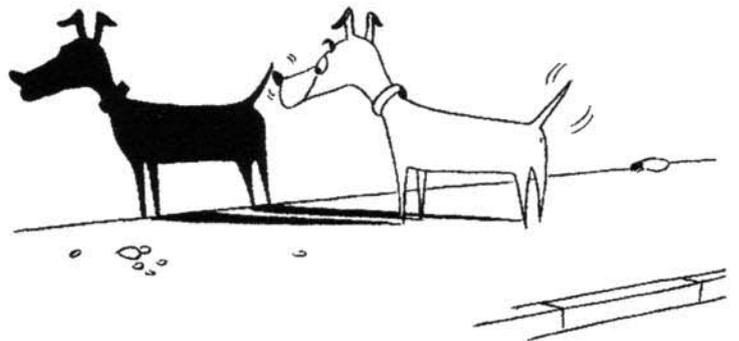
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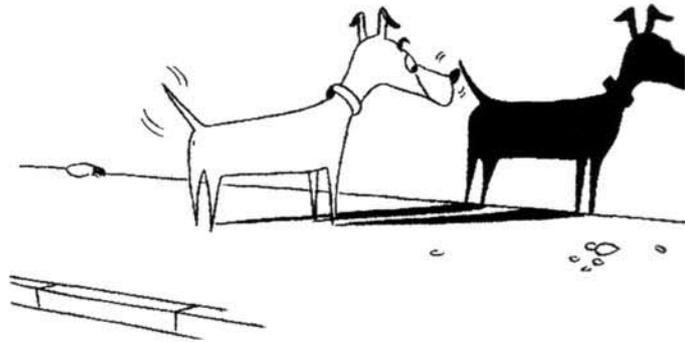
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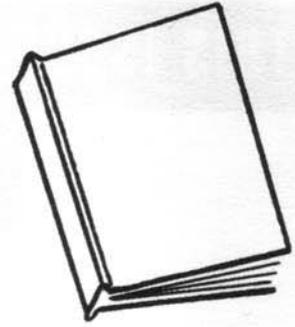
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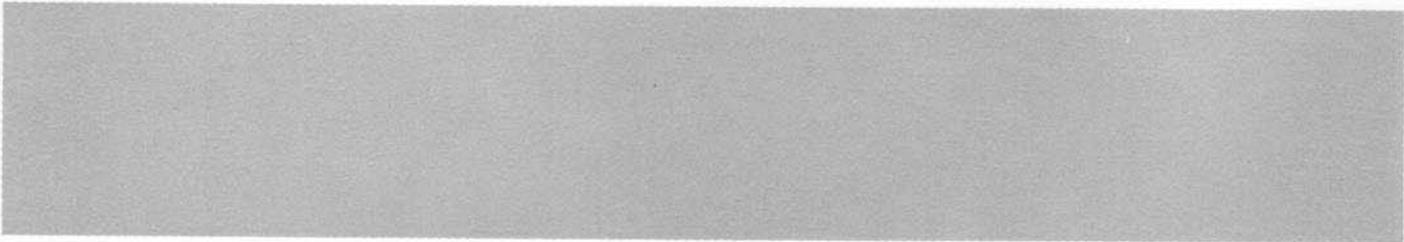
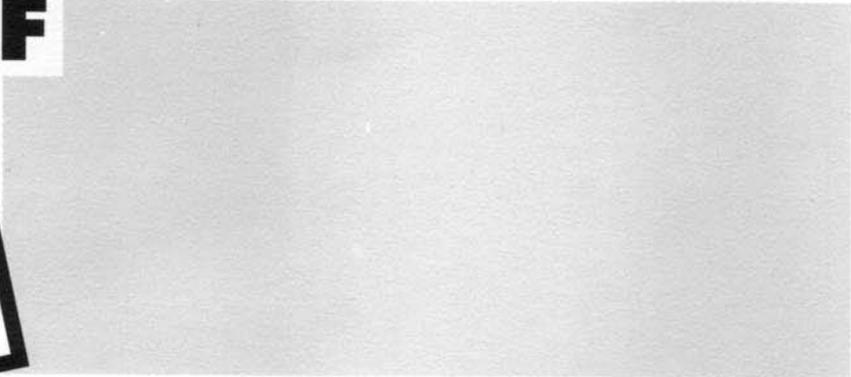
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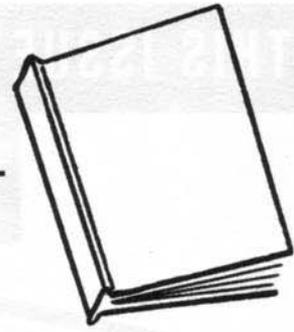


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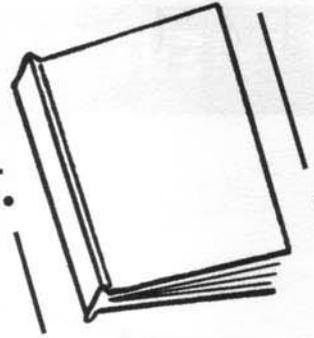
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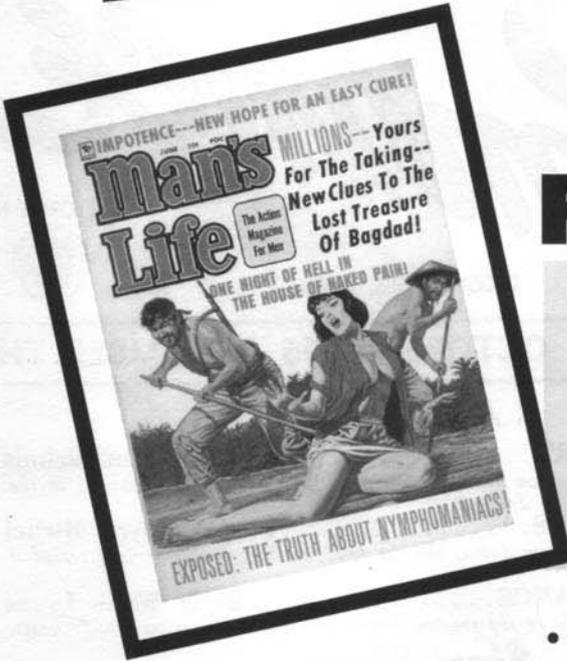


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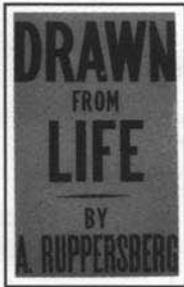
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**LIVING THE DREAM** an outline for a life in fiction



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PEGGY GRAVES, Editor

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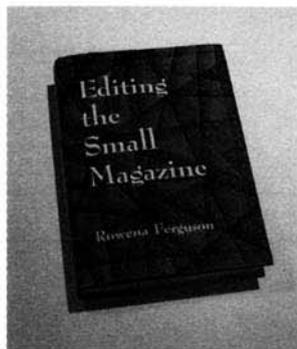
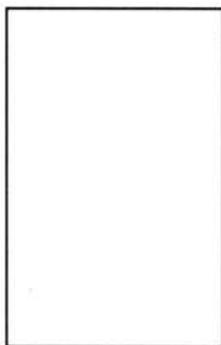
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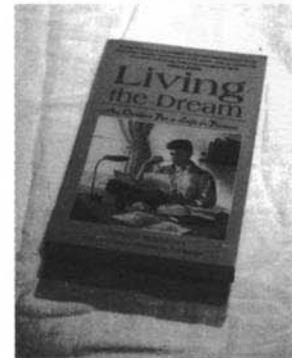


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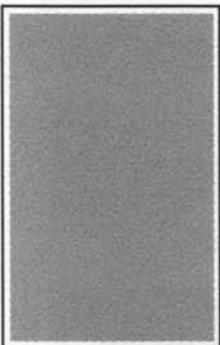


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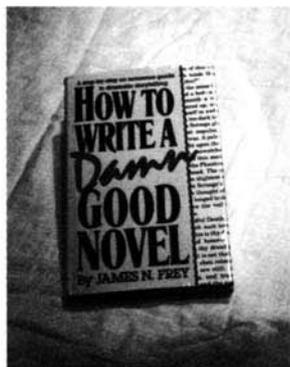
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A Womans Guide To Love And Marriage  
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COVER BY RAY SOLOWINSKI

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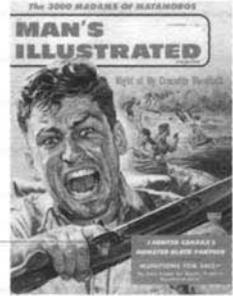
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# Real Confessions

December, 1967  
Vol. 10, No. 12

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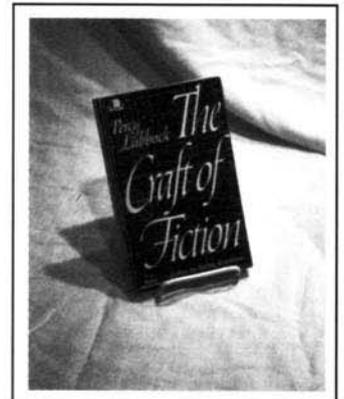
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## HOW-TO #3



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32nd Year  
OF PUBLICATION



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HELEN TONO  
Editor

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PROGRESS NOT ADVENTURE  
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PART ONE 1978-1996

ALL NEW CHAPTERS

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# WOMEN'S *household*

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"OF COARSE,"



NEW Puzzle Clues!!



Only wide awake people dream up ideas...

**EDITOR'S PERSPECTIVE**

**A VERY SPECIAL ISSUE**

**F**

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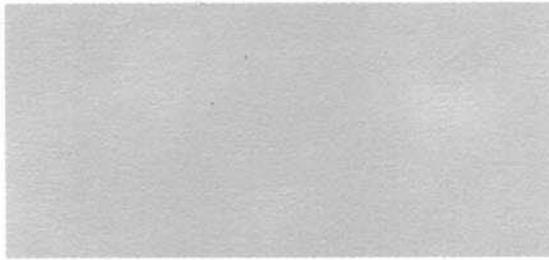
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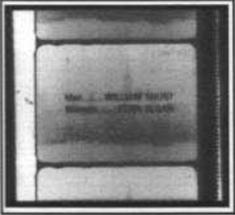
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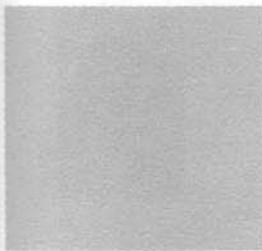
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**SNEAK PREVIEW**



*Some final VITAL thoughts...*



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**EDITOR'S  
PERSPECTIVE**

**A VERY SPECIAL ISSUE**

**F**



**VITAL**

WRONG

**SNEAK PREVIEW**

*Some final **VITAL** thoughts...*



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A VERY SPECIAL ISSUE

F



WRONG

*Some final **VITAL** thoughts...*



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INDISCRETION IS THE SOUL OF A NOBEL INTENTION

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FONTS

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# FONTS

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FONTS

# Gillies Gothic

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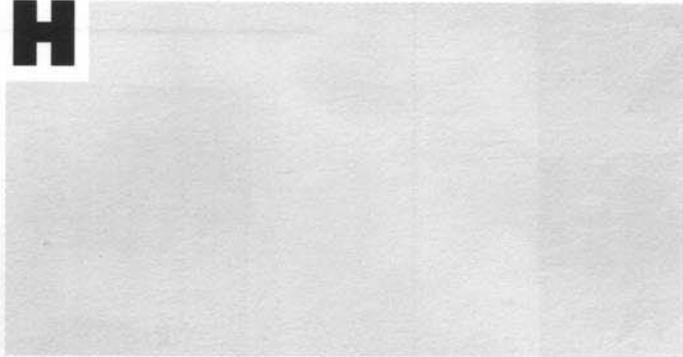
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ARTICLES or NOVELS

# HOW-TO #1

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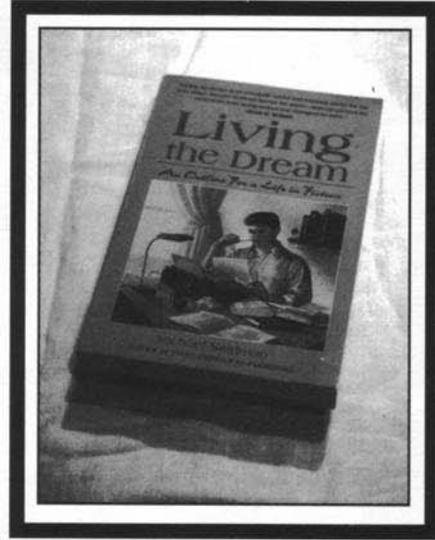
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**LIVING THE DREAM**  
an outline for a life in fiction  
by Michael Seidman

*About the Author*

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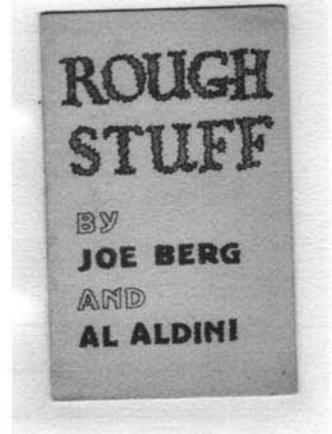
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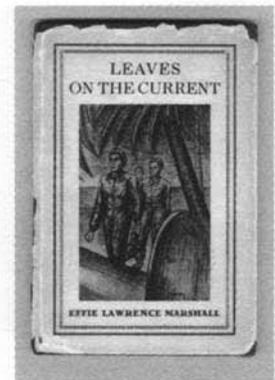
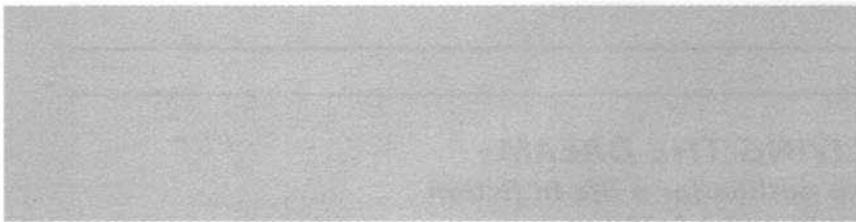


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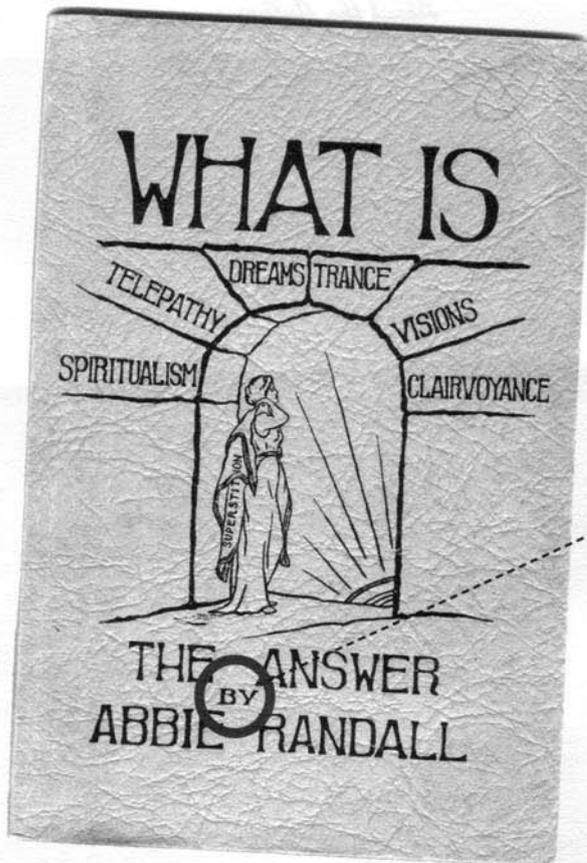
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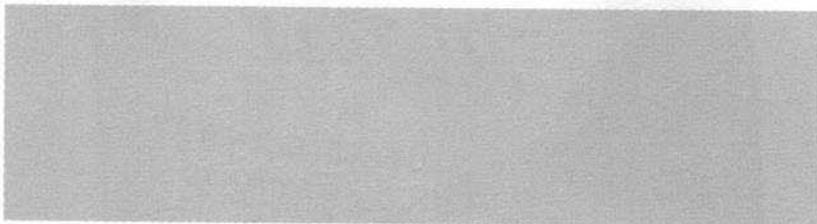
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## HOW-TO #2



**IF YOU WANT TO WRITE**  
*A book about art, independence and spirit*  
by Brenda Ueland

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## SECRETS OF A FREELANCE WRITER

How to make \$85,000 a year

by Robert Bly



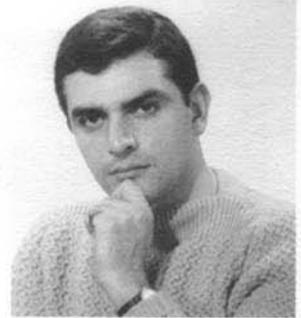
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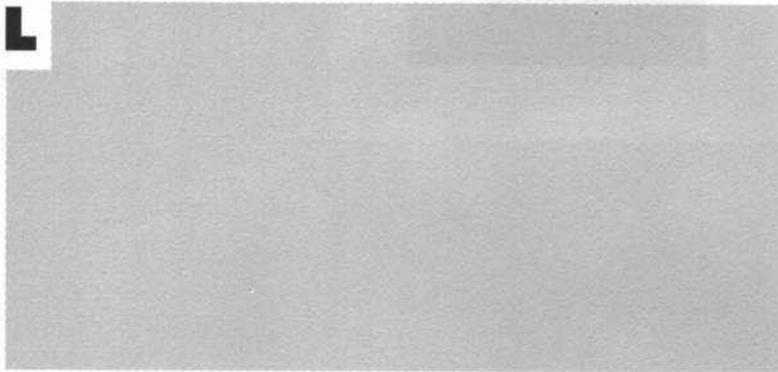


## **HOW TO ENTER FICTION CONTESTS**

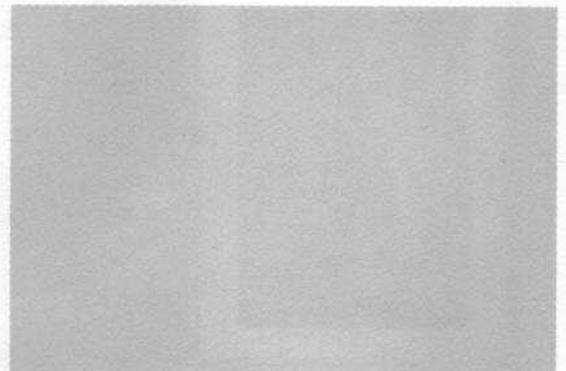
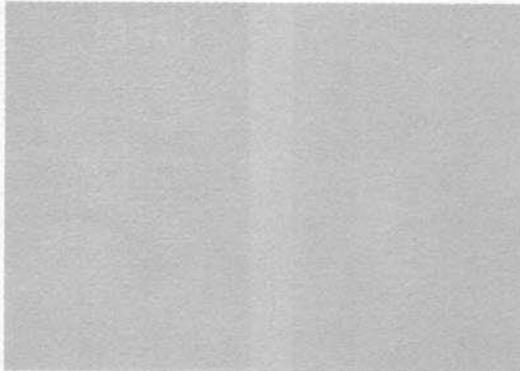
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THE **VITAL** LINE



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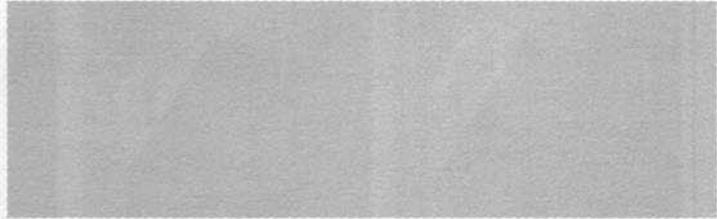
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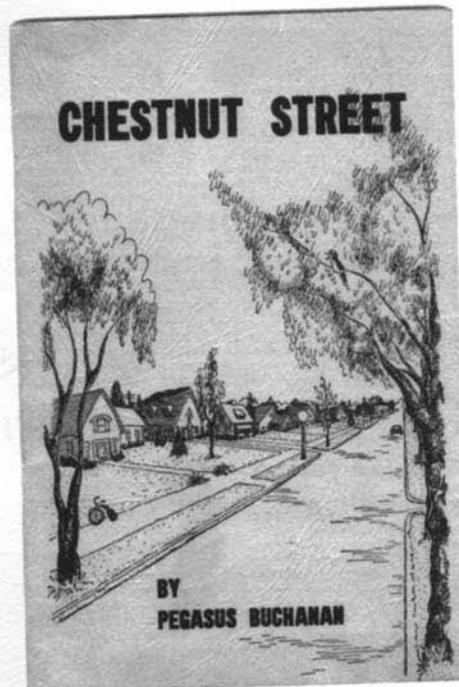
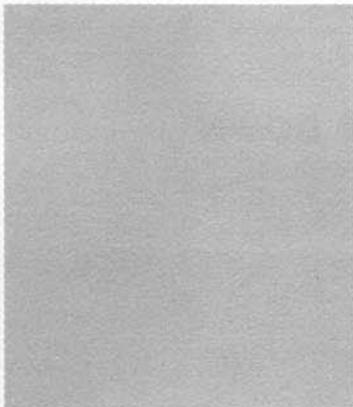


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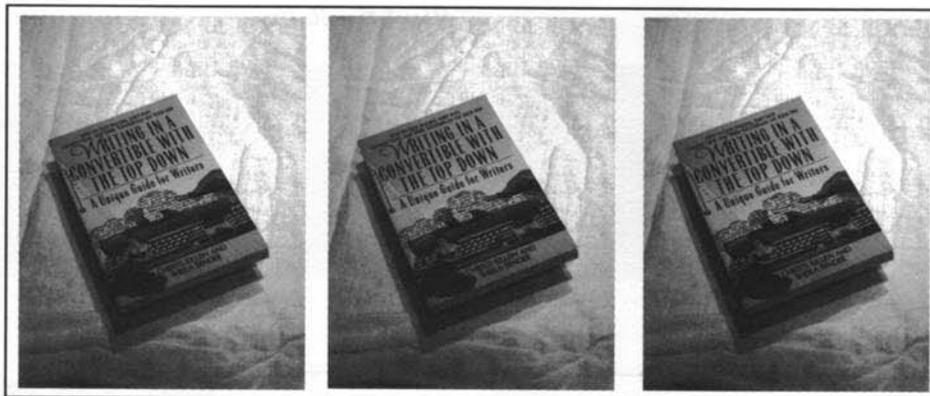
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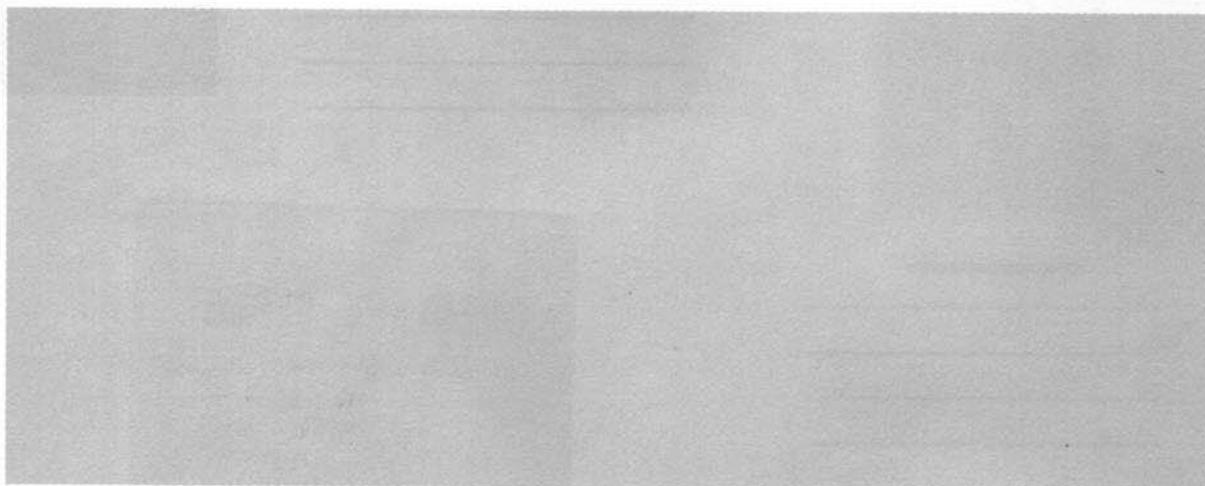
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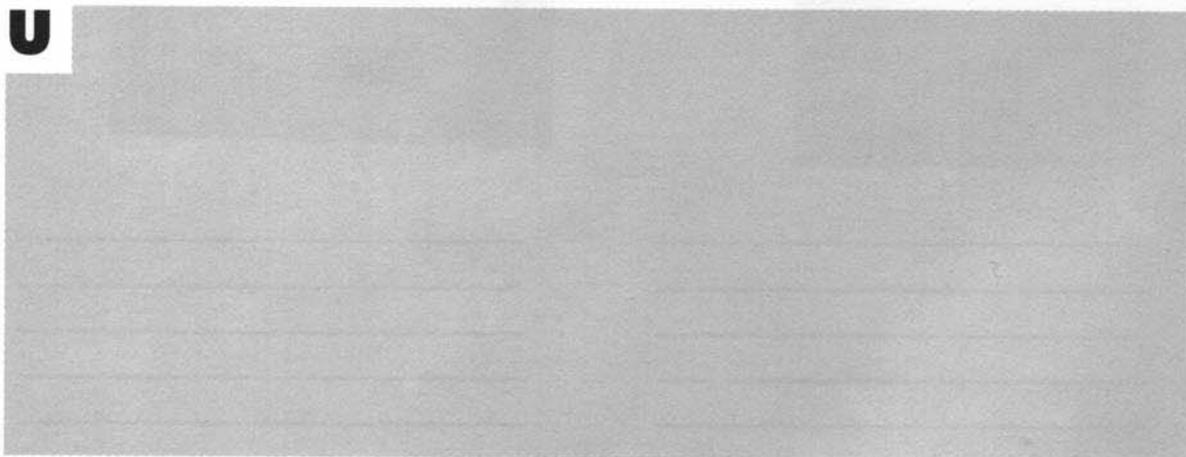


## **RIDING IN A CONVERTIBLE WITH THE TOP DOWN**

*a unique guide for writers*

*by Christie Killien & Sheila Bender*

**U**



**9**

### ***Everyone Laughed When I Sat Down at the Typewriter***

Should you (ha ha) put humor in your novel? What kind of sense of humor do you have? Don't try to define humor. Natural humor is better than forced humor. Real life is funny enough. How to put humor in your setting. How to use words skillfully to inject humor. Don't forget about contrast. Inside jokes. Humor has no set pattern. You can't make jokes with a computer. Please yourself.

**10**

### ***Having Something to Say-and Letting Your Characters Say It***

Who and what you are shines through every page. beware of authorial interjection. When you make your Great Point, make sure the reader doesn't see you coming. Be what you are, write what you must. Get the reader involved. Novels worth their salt do make points and have messages.

**11**

### ***The Way It Was-Exactly***

When we fix a moment in time, that moment is history; and history requires research. People remember dates. Checking facts. Research *can* be fun. How to research easily by checking old newspapers. Develop your own research method. Caution: Read with a grain of salt. Seek written permission for what you want to use. How to use newsmagazines for the world scene. Quoting. Quote accurately. Some handy references and how to use them. A reference librarian is a sharp cookie. Instant research.

**12**

### ***Plotting: First, Last, and Middle Chapters***

Sooner or later your novel must be plotted. The making of the blueprint. Three cheers for the easy way out. Letting stuff "flow" simply won't do. Don't waste energy. How to keep your plot interesting to your readers until they the end. How to get the reader's interest. Your rough notes for Chapter 1. Doing the last chapter. *You*, must know what the end will be. Aim for True North. Nothing is final yet. Your plotting notes tell you exactly what you have to do. Review each chapter. Time in plotting. Moving the novel forward. Exercise: How to block a published novel. Don't let your novel dawdle. Maintain momentum.

**13**

### ***Your Plotting Notebook for a Novel***

Time to plot. How to noodle your book. Introduce your characters one at a time. How to backtrack. A picture of your novel will emerge. Your outline supplies you with unexpected information. It is better to have noted than to have ignored. Sarah the perfumer. Scatter your facts. Good plotting eliminates useless flashbacks. There are good flashbacks and bad flashbacks. Maintain the forward movement of the plot. Let the reader in on the action. Is something *really* happening? List your characters' reactions. How will Uncle Ed feel about being stuffed? Use your notebook. Make a page of reactions for every character. How to avoid those irritating situations. Inconsistencies. How to handle them. When you don't know what happens next. Why stew? Stuart and Judy will survive. Have faith. The moment of truth-not enough happens! Don't quit. Start over. Plot a book that is a book.

**14**

### ***First, But Hardly Final Draft***

Books are not written in one sitting. Should you begin at the beginning? Bypassing the roadblocks. Your first draft is a raw and unfinished product. Don't dawdle. How to make the words come. When you polish, your prose will sing a sweet song. Your two pages a day will be no burden. You can't edit what you haven't written. Don't show your first draft to *anyone*. Like what you write but don't fall in love with each word and comma. Do your own typing. Don't throw away *anything* when you do your first draft. Write, write, write. Don't rest on your oars. Don't edit and polish now; that come later. When you write your first draft, you have no time to spell. Correct later. Up and at'em genius!

**15**

### ***The Second Draft-Chapter by Chapter***

Tinkering with your first draft to get your second draft. Here's the way to work on it. Chapters can seldom be too short. a chapter is a unit. The scene as a chapter. The confrontation as a chapter. Cliff hangers. Scissors are handy gadgets. Read each chapter objectively. consider the physical setting. Can the reader visualize it? For now, put everything in your novel. The prize you seek is clarity. Read for dialogue. Turn long speeches into quick debates. Look at description. Read those solid blocks of description. This is the draft where you add to your book. The next draft is the draft you will hate.

**16**

### ***Ouch! The Art of Self-Editing***

There is no way to make editing painless. Your manuscript won't heal itself; you have to edit the mess. How to make every page, sentence and word sing. The general editing. Trim the fat. Use a yellow marker. Be cruel. Mark out anything that fails to move your plot forward. Get rid of useless adjectives and adverbs. Demand that each scene carry it's own weight. If you've eliminated nothing,

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## 16

### **Ouch! The Art of Self-Editing - continued**

don't send your manuscript to a publisher. Good writers know when to throw the gems away. Now, through the manuscript once again. Get rid of those flabby present participles. Make things happen. Cause and effect. Sort out your sentences. The periodic sentence. An over abundance of adverbs makes for sloppy writing. Watch *it*. Watch *its* and *it's* too. Possessives. Dirty words have lost their kick. another obscenity is spelling. The hash we make of our writing. From has come clarity. Make haste slowly. Take a sabbatical. After a rest, read from start to finish again-objectively. Tinker some more. Stop. Stop cold. Time to kick the book out of the house. Ways to improve your kicking.

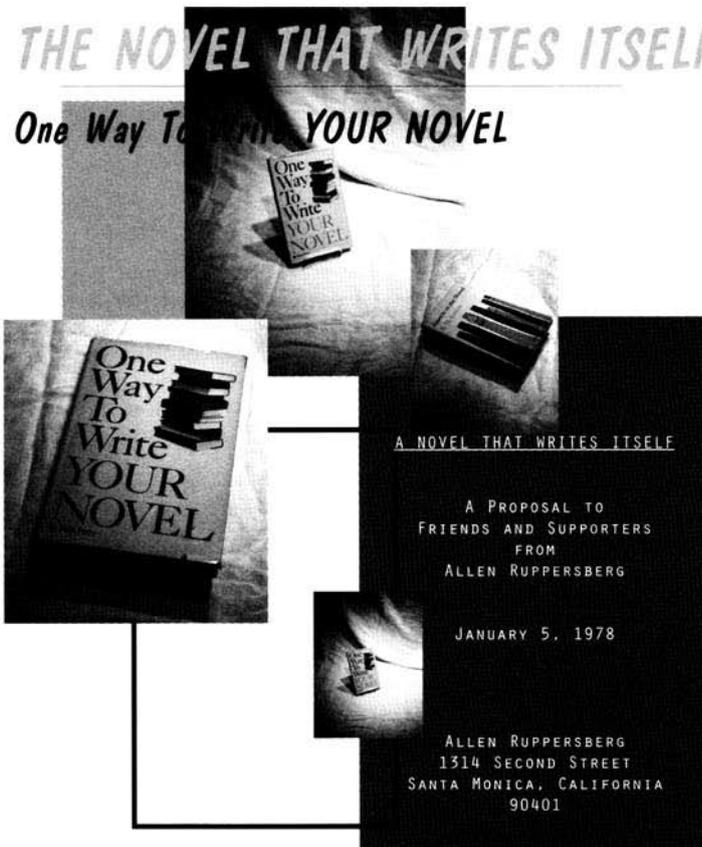
## 17

### **Your Finished Novel-Where to Send It**

All those questions. How to prepare your manuscript. A good reason for carbons. Titles. How to send the manuscript to market. Sending a few chapters saves time. Can you copyright your script before you send it out? Should you bind your manuscript? should you write a letter? How to ship your book. Acknowledgement of your manuscript. What about paying to have your book publishe? Study the preferences of publishers. How to find out where to market your book. Pick a publishing house-and a second, and a third. One at a time. Do you need a lawyer? Do you need an agent? The agent who charges writers. Goodbye to Fredricka and Sidney. What to do now. Buy yourself another notebook. The name of the game.

## THE NOVEL THAT WRITES ITSELF

### One Way To Write YOUR NOVEL



#### INTRODUCTION

"If God could tell the story of the Universe, the Universe would be fictitious." E.M. Forster, Aspects of the Novel.

This is a request of my friends and supporters for participation in a new work, A Novel That Writes Itself. The piece is designed to establish through an underlying structure based in part on theories of the novel formulated by E.M. Forster in Aspects of the Novel (1927) a work that does, in fact, create itself.

#### HOW THE PROJECT WORKS

In December of last year I initiated a series of shows and commitments that will in the next six months take me around the world beginning and ending in Texas. The true author of these events is, of course, myself, and at that point I began to extend this idea of self-invention toward my interest in writing and specifically writing novels. The structural ingrediaents seemed obvious. Exotic locales for settings, a clean-cut block of time, characters galore and a classic plot that was an integral element of the initial event and which could simultaneously activate the novel. Theoretically a novel's characters are stimulated by the plot and the plot in turn moves the characters. In this case the plot concerns my attempts at occupying and supporting myself as an artist. Therefore, I decided that I would sell the characters in the novel as I progressed from city to city, developing and expanding the novel as I went. The characters would then activate themselves in relation to the plot, the other characters, myself, etc. I have three roles available.

LEADING CHARACTER	\$300.00
MAJOR CHARACTER	\$100.00
MINOR CHARACTER	\$ 50.00

Anyone wishing to be either a leading or major character must be known to me personally. A minor character can only be someone I have never met. They can be bought into the novel by another character and their identity established through their donor or they can inirectly solicit themselves. Each person will appear as themselves in the category they have chosen. For each role purchased the contributor will receive a signed and dated certificate welcoming that character into the novel. The finished novel will be presented as a series of drawings and paintings at the Texas Gallery in Houston and the Foundation for Art Resources in Los Angeles.

In the end, as the novel begins to take it's shape and to fulfill it's own particular prophecy, it's aspects and qualitates will, I hope, begin to appear with a newer reality and a distinct, genuine reason for being. After all, they created themselves.

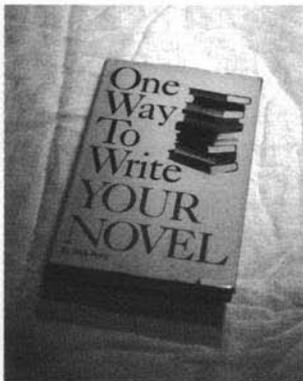
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# IN THIS ISSUE

FICTION or COMPLETE  
REAL NOVELS



# A VITAL LINE EXCLUSIVE BOOK BONUS



The **NOVEL** That Writes Itself

**PROGRESS NOT ADVENTURE  
ADVENTURE NOT PROGRESS**

*Part One*  
**1976-1996**

## ONE WAY TO WRITE YOUR NOVEL

### CONTENTS

#### 1

#### ***Watch That First Step - It's a Big One***

So you're going to write a novel? Welcome. Some tricks of the trade. Here is my way. To write your book will be fun. Finding the 26 hour day. Write efficiently. What it's all about. A step at a time. The only thing this piece of writing won't do is tuck you in bed. Remember, you're not alone.

#### 2

#### ***How to Write a Novel in 100 Days***

Where do novels come from? How to write in spite of anything. Relax, you don't have to write as much as you think. Broadcast your intentions. When is the best time to write? Write what you're in the mood for; we'll organize later. Keep on schedule. Just two pages a day. Plan ahead. Make every minute count. How to think out your writing while you do dishes or commute to work. How to use your weekends effectively. No holidays for novelists. If *I* can write this chapter, *you* can write a novel - dozens of them in fact.

#### 3

#### ***Creating an Unforgettable Character***

Now let's get started. What your novel will be about. You can choose where to begin. Creating characters. How to fabricate a character from thin air in ten minutes. Aunt Rosamund - you can't know too much about her. Aunt Rosamund comes alive. What about using real people? The composite character. How to make Aunt Rosamund seethe, burn, simmer, sizzle, smolder and much more. Use your thesaurus. How to describe Aunt Rosamund with a sentence here, a word there. Keep her in character. Now create some more characters. Don't wait for inspiration to strike, get started now.

#### 4

#### ***It Takes Two to Dialogue***

How dialogue hooks the reader. Dialogue keeps the reader tuned in. Terry and Jo Harvey: dialogue presents two points of view. Someone on the reader's side. Dialogue makes the reader feel he's where the action is. Dialogue fills pages and breaks the monotony. Dialogue moves the story forward. How to make your dialogue sound real. Edit. Keep your dialogue efficient. How to develop an ear for dialogue. Dialects and the vernacular. Let your reader in on what your characters are talking about. Foreign language in a novel. Let your reader know who is speaking. "Said"- one of the nicest and hardest working words in your vocabulary. Be indiscreet discreetly.

#### 5

#### ***Where Does your Novel Happen?***

Get that faraway look out of your eyes. Leave the frozen tundra to somebody else; leave Notre Dame to Quasimodo. Be practical; you *can* bring ordinary settings to life. How to turn the ordinary into art. The wonderful things only *you* know. Don't let your settings overpower the plot. Don't trust your memory; research your setting. How to do it-easily.

#### 6

#### ***Description in Small Doses***

One paragraph is better than a dozen. Stanley and Elise and the specifications of a telephone booth. Don't describe what doesn't need describing. A few quick sentences can give your reader the idea. Contrast in description. Readers read over bromides. Be specific. A sentence should describe action or describe an object; it shouldn't do both. How to edit for strength.

#### 7

#### ***Four Ways to Put Pizzazz in Your Novel***

What makes your novel drag. Imagination is the key. Find a different way for your characters to accomplish the ordinary. Use contrasts. How to liven your plot. Counterpoint. How to add dimension to your novel. How to make your settings vivid. Season with foibles; tamper with time; add counter-melody.

#### 8

#### ***Is Sex Necessary?***

How much sex should your novel contain? A rousing novel need not arouse. Asterisks. You don't have to be explicit. Read some *good* erotic writing. Don't presume knowledge; mind your research. Why are sex scenes necessary? Sweet nothings: Dialogue in the sex scene. Teenage sex. Average, grown-up sex. The big difference between men and women. the love battle. Clinical detail only shocks. People in the birthday suits. Where do urchins come from? What was Peyton Place all about?

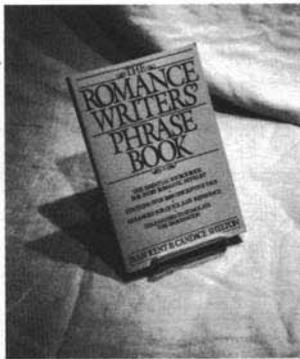
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## THE CRAFT OF FICTION

by Percy Lubbock

## THE ROMANCE WRITER'S PHRASE BOOK

by Jean Kent and Candace Shelton



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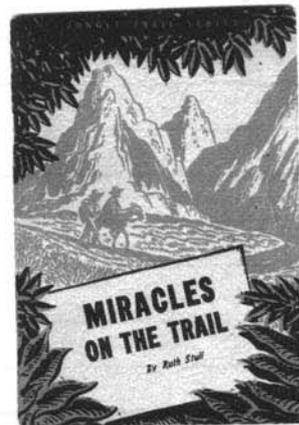
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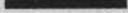
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### About the Authors





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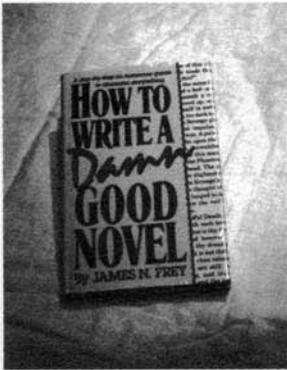
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**THE CREATIVE WRITER'S HANDBOOK**  
What to write, How to write it, Where to sell it  
by Isabelle Ziegler

**HOW TO WRITE A DAMN GOOD NOVEL**  
A step-by-step no nonsense guide to dramatic  
storytelling by James N. Frey



*About the Authors*

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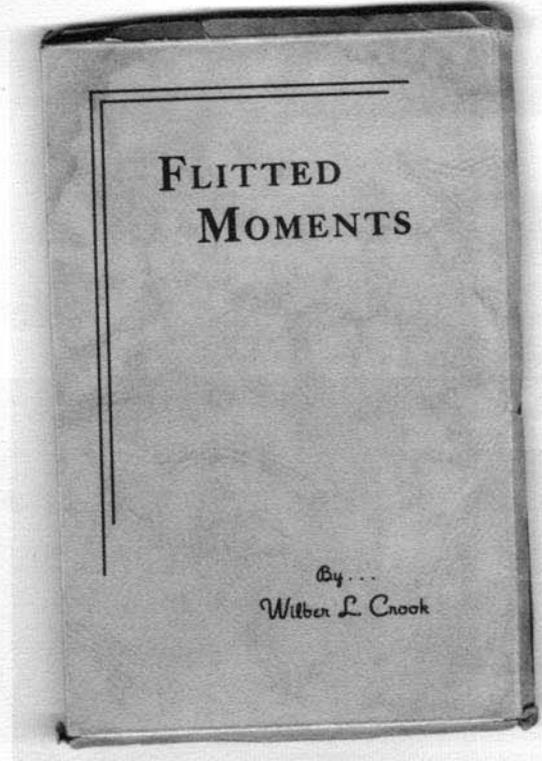


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THE CREATIVE WRITER'S HANDBOOK  
What to write How to write How to write  
by Jessica Legler

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**ASPECTS OF THE NOVEL**  
by E.M.Forster

**HOW-TO #3**

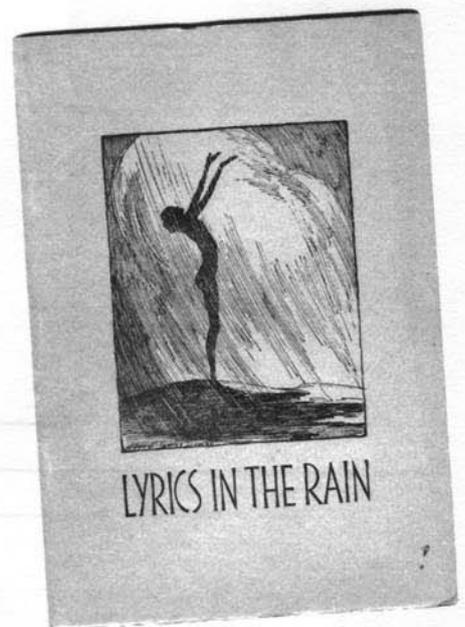


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*About the Author*



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LEADING CHARACTERS

Sidney Felsen  
Fredericka Hunter

MAJOR CHARACTERS

Terry Allen  
Jo Harvey Allen  
Morgan Thomas  
Jim Butler  
Elyse Grinstein  
Stanley Grinstein  
Rosamund Felsen

Lynn Kienholz  
Constance Lewellyn  
Stuart Spence  
Judith Spence  
Hal Glicksman  
Timothea Stewart  
William Levin  
Ralph Obler  
Dagney Janss  
Katherine Marmor  
Judd Marmor  
Brooke Alexander  
Ger van Elk  
Joan Simon  
Dave Hickey  
Ed Ruscha  
Pat Hogan  
The Moss Apartments

Adriaan van Ravesteijn  
Geert van Beijeren  
Mrs. J. Lee Ruppertsberg  
Martha Laufman  
Joel Laugman  
Gary Krueger  
Jeanette Saunders  
Jo Ann Phillips

MINOR CHARACTERS

John Andrews Duganne III  
Kathryn Obler  
Elizabeth Obler  
Ruth Askey  
Dorothy G.  
Ivor Shearer  
Oliver Anderson  
Brendan Becht  
Suzanne Becht

**THE NOVEL  
THAT  
WRITES  
ITSELF**  
PROGRESS NOT ADVENTURE  
ADVENTURE NOT PROGRESS  
PART ONE 1978-1996

*The* **NOVEL** *That Writes Itself*

**THE NOVEL  
AT**

**PROGRESS NOT ADVENTURE  
ADVENTURE NOT PROGRESS**

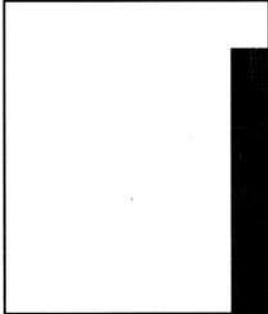
**IT ADVENTURE  
NOT PROGRESS  
1978-1996**

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ADVENTURE NOT PROGRESS  
PART ONE 1978-1996

*Part One*  
**1976-1996**



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Gary Krueger  
Jeannette Saunders  
Jo Ann Philippe



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- CHAPTER SIX**  
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"OF COARSE,"

**WHAT ARE  
YOU LOOKING  
AT?  
GOING  
IT ALONE?  
JUST WHAT  
EXACTLY  
IS IMMEDIATE  
EXPERIENCE?**

**THE NOVEL THAT WRITES ITSELF**

**PROGRESS REPORT**

- 1314 2nd St., Santa Monica, Calif.
- 721 Idaho St., Santa Monica, Calif.
- 70 Thomas St., New York, N.Y.
- 61 Sullivan St., New York, N.Y.
- 818½ St. Augustine, Tallahassee, Fla.
- 711 Georgina Ave., Santa Monica, Calif.
- 473 Broome St., New York, N.Y.
- 521 W. 26th St., New York, N.Y.
- 1506 W. Washington Blvd., Venice, Calif.
- 105½ Rose Ave., Venice, Calif.
- 1314 20th St., Santa Monica, Calif.



**FOR THE MAN  
WHO SITS ALONE**

**CHAPTER ONE**

**I WAS BORN.  
I WAS BORN?  
I WAS BORN.....  
I WAS BORN!  
"I WAS BORN"  
I WAS BORN.  
I WAS BORN.**

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**WHAT  
ONE  
LOVES  
ABOUT  
LIFE  
ARE  
THE  
THINGS  
THAT  
FADE**



TAG LINE FROM THE MICHEAL CIMINO FILM  
'HEAVEN'S GATE'

**BLOOD ON  
THE MOON  
VIOLENCE  
IN THE MOUTH.  
IT WAS  
NOT THIS,  
SO WHAT  
WAS IT?  
WHAT MORE  
COULD I  
HAVE DONE?**

**WHAT IS THE  
PROBLEM ?**

.....

**I AM A PRETZEL.  
How did this Happen?**

—————→

**WHY DID I DO  
IT IN THE  
FIRST PLACE ?**

**MISSING**

Only wide awake people dream up ideas...

**MISSING**

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THE VITAL LINE



