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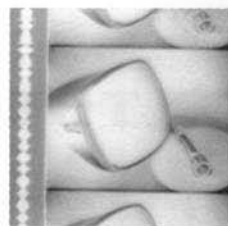
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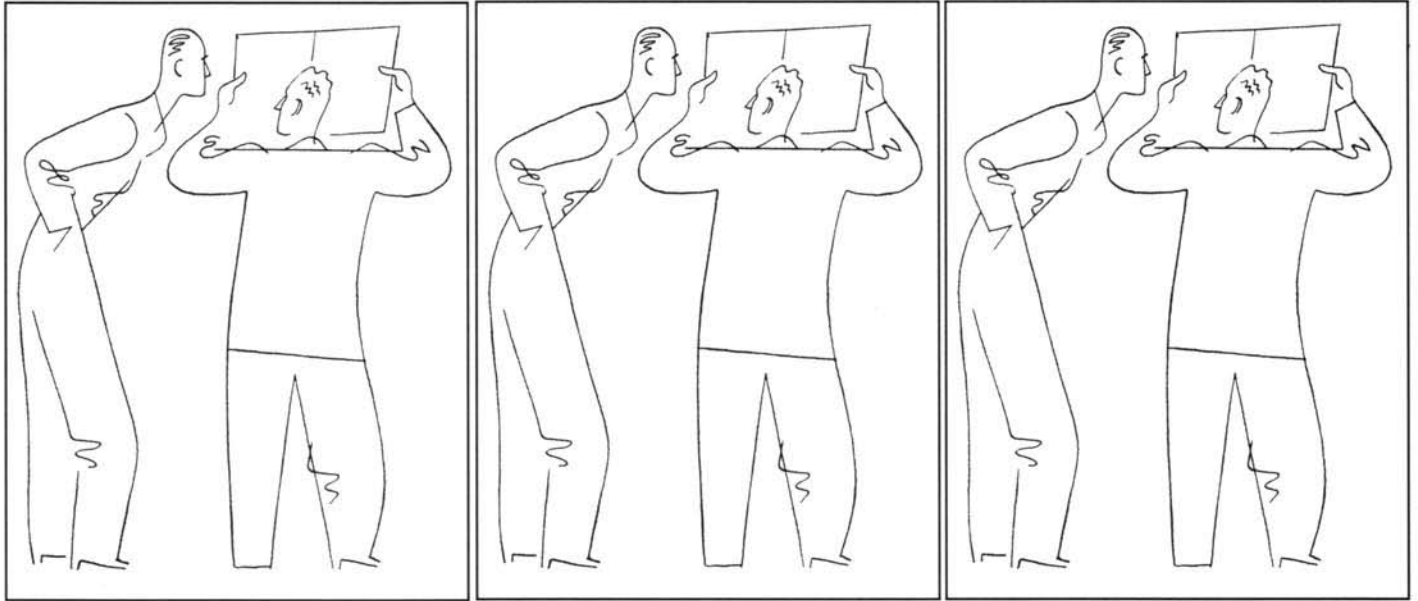


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Fall 1996

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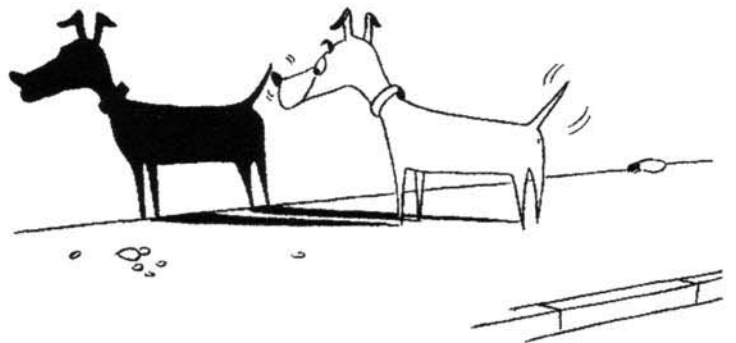
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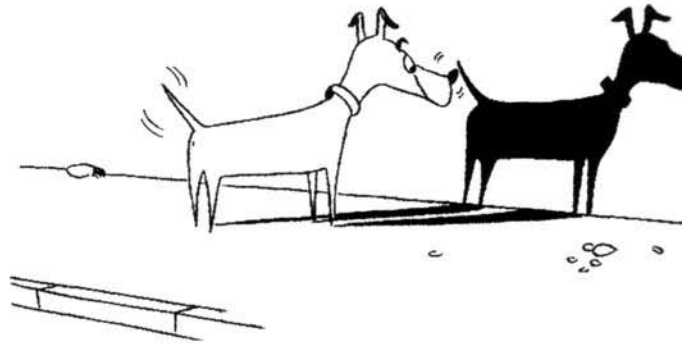
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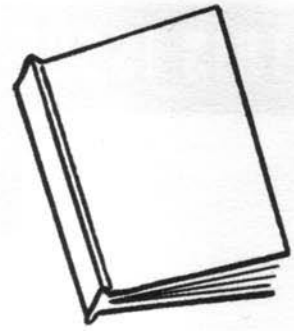


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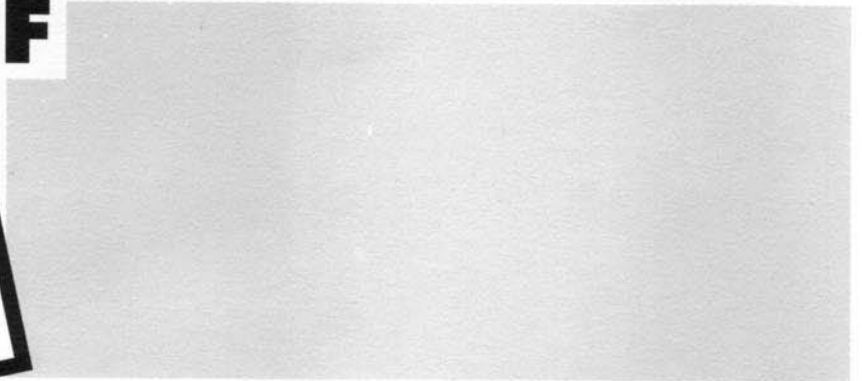


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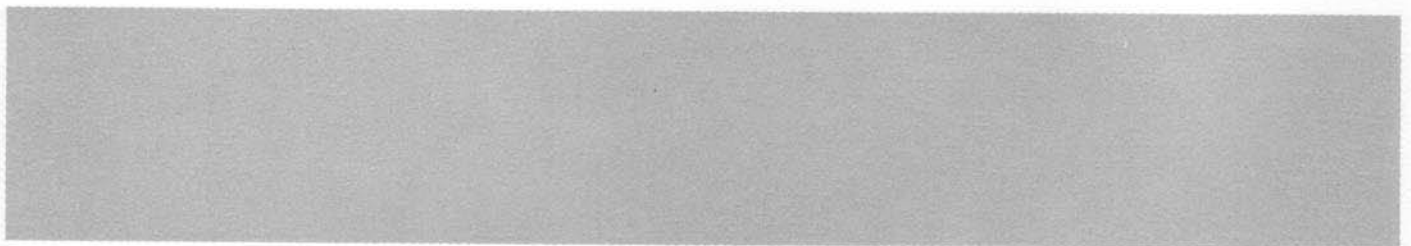


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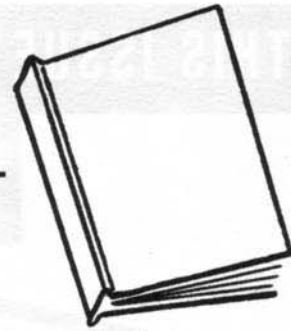
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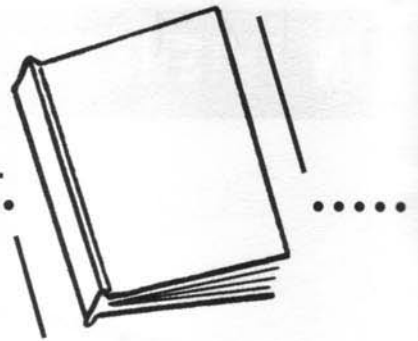
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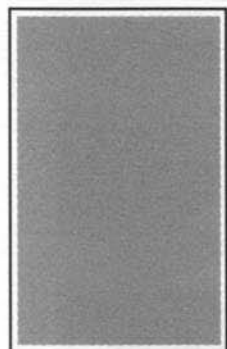
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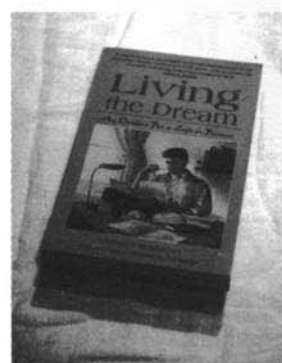
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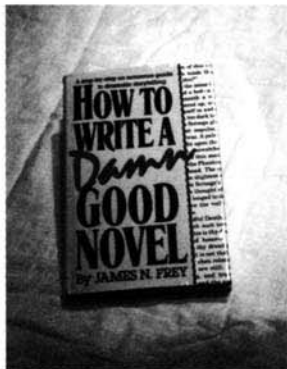




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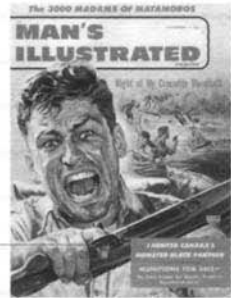
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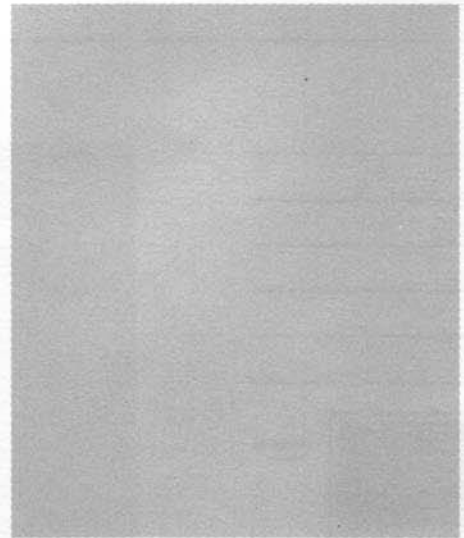


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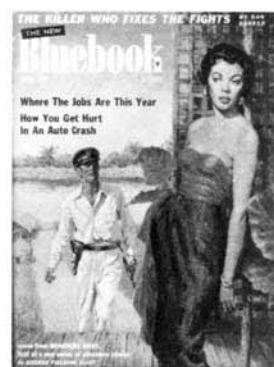
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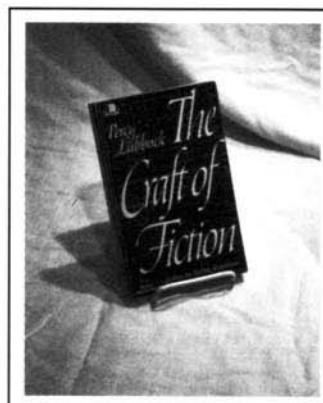
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HELEN TONO
Editor

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WOMEN'S *household*

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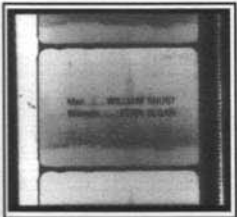
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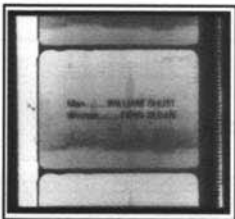
Who's afraid
of the
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Now?**

VITAL

WRONG

ROUGH
STUFF
BY
JOE BERG
AND
AL ALDINI

SNEAK PREVIEW



Some final **VITAL** thoughts...



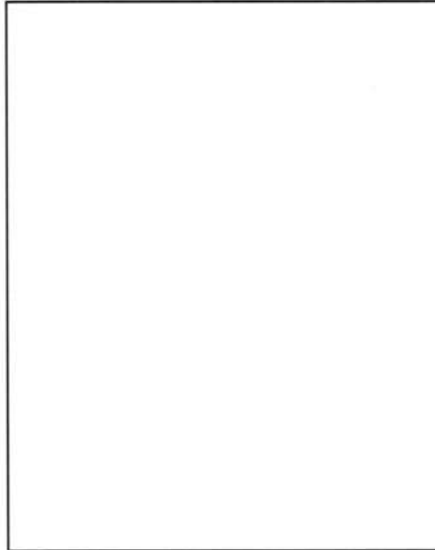
Backward

Only wide awake people dream up ideas...

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**EDITOR'S
PERSPECTIVE**
.....

A VERY SPECIAL ISSUE
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THE VITAL

SNEAK PREVIEW

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

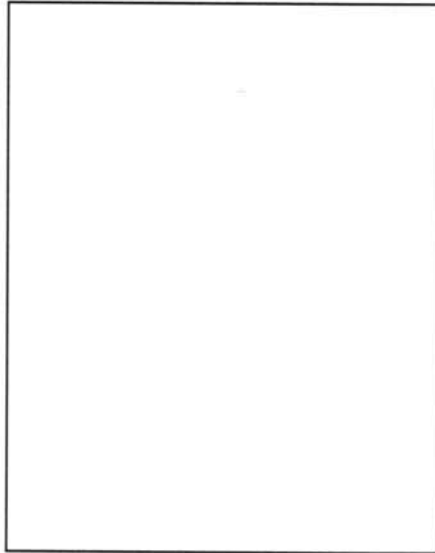


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**EDITOR'S
PERSPECTIVE**

A VERY SPECIAL ISSUE

F



Who's afraid
of the
New
Now?

VITAL

SNEAK PREVIEW

WRONG

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



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THE VITAL

WRONG

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



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INDISCRETION IS THE SOUL OF A NOBEL INTENTION

PERFUME VEILS

SARAH SCHWARTZ

THREE FRAGRANCES OF INTENTION, TO BE WORN SINGULARLY, LAYERED,
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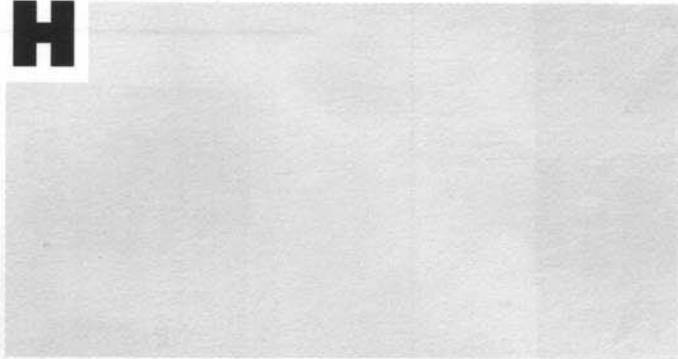
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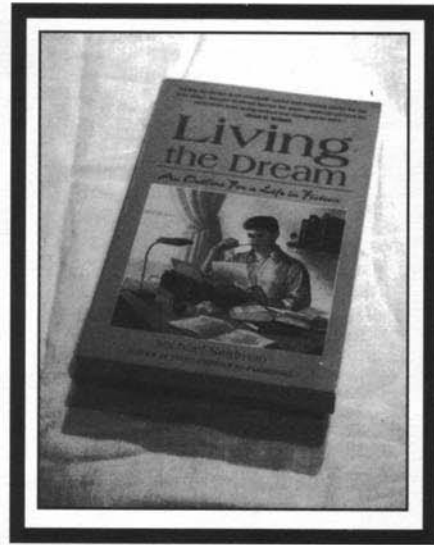
IN THIS ISSUE

ARTICLES or NOVELS

HOW-TO #1

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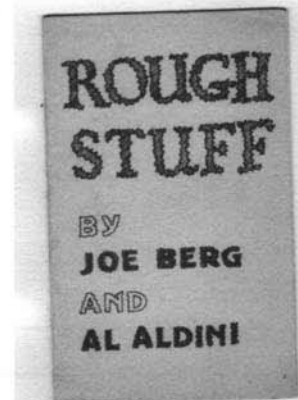
LIVING THE DREAM
an outline for a life in fiction
by Michael Seidman

About the Author

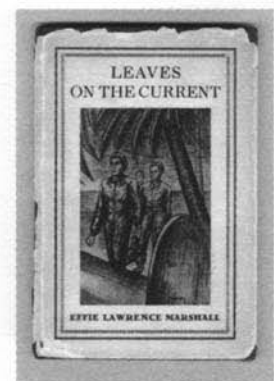
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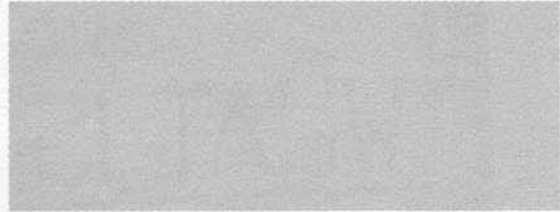


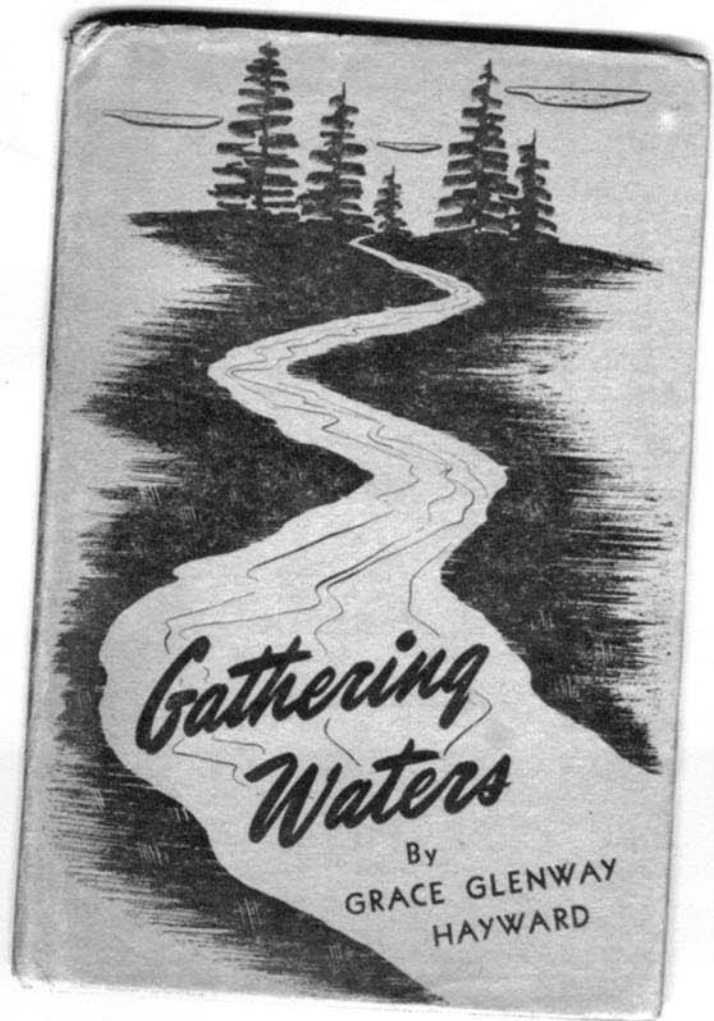
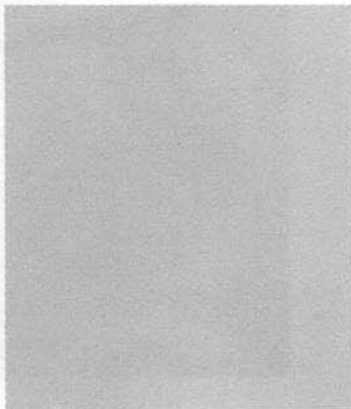
About the Author



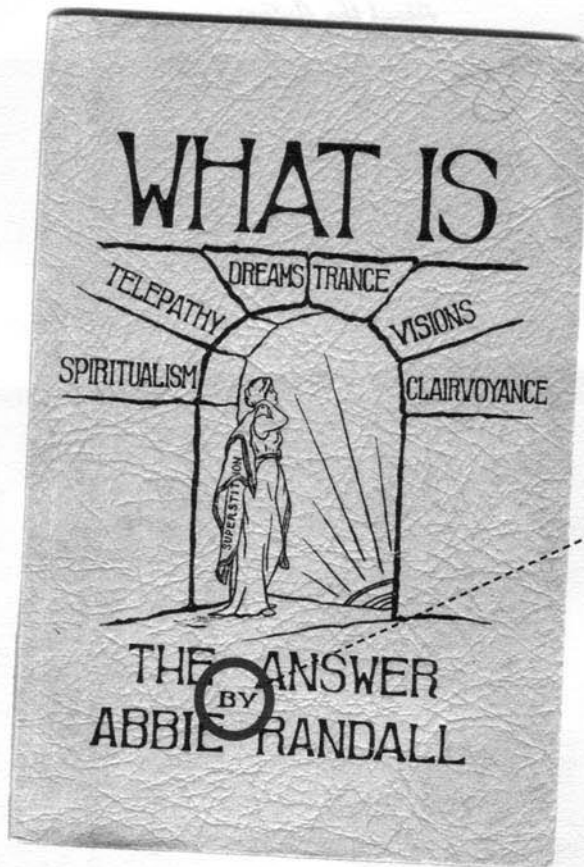
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About the Author





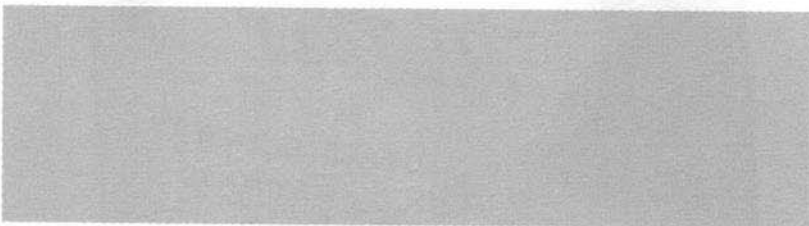
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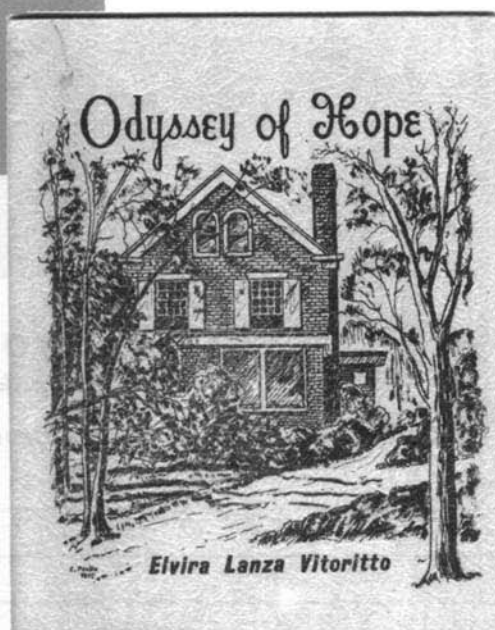
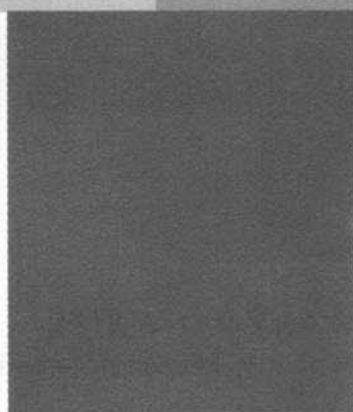
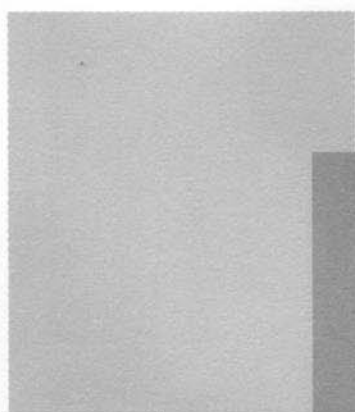
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About the Author



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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



About the Author



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About the Author



HOW TO ENTER FICTION CONTESTS

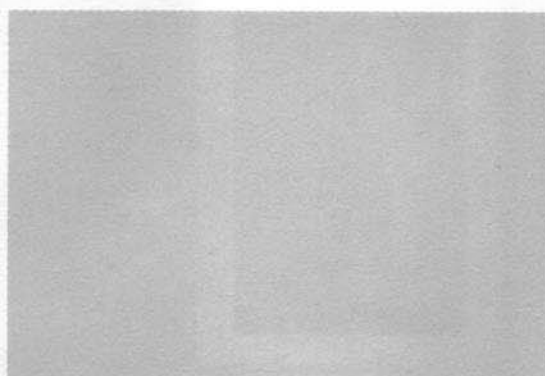
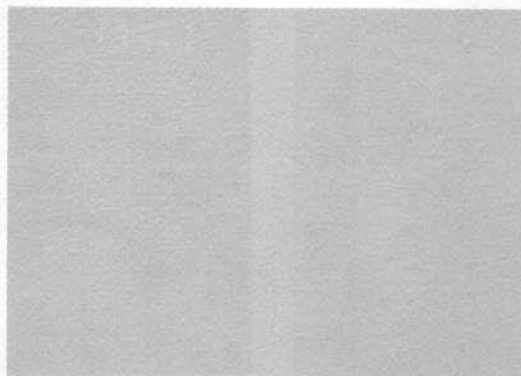
Everything you need to know to win more than 1,500 cash prizes, publication contracts, scholarships, grants and readings for your poems, short stories, novels, plays and screenplays

an Alan Gadney Guide

L

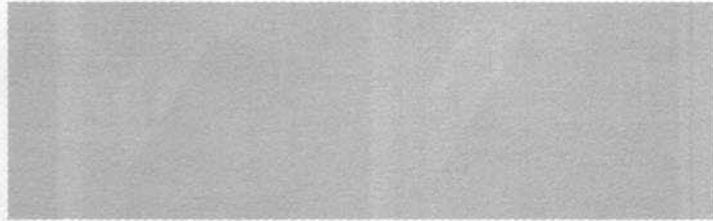


THE VITAL LINE

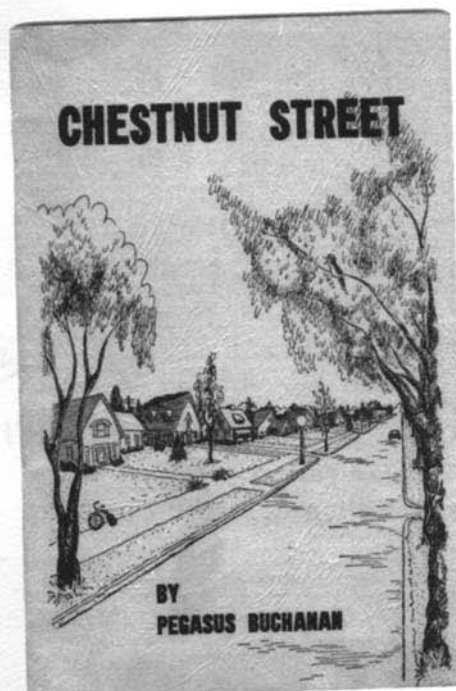
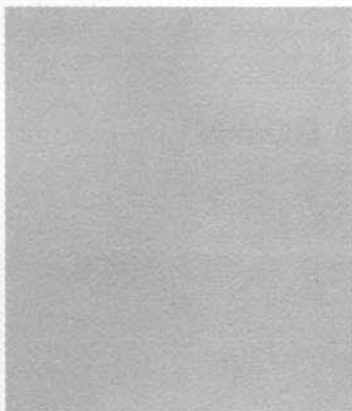


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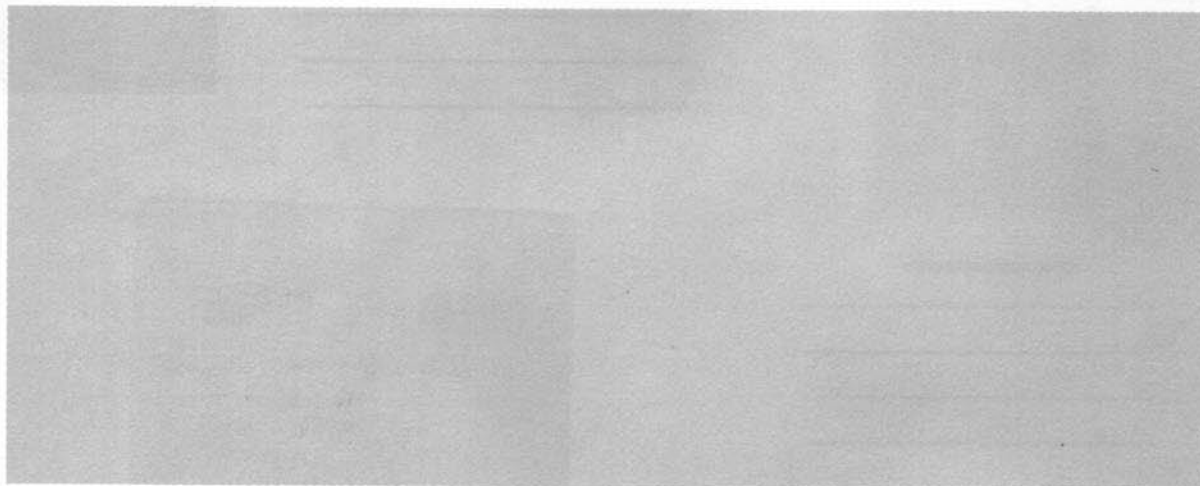
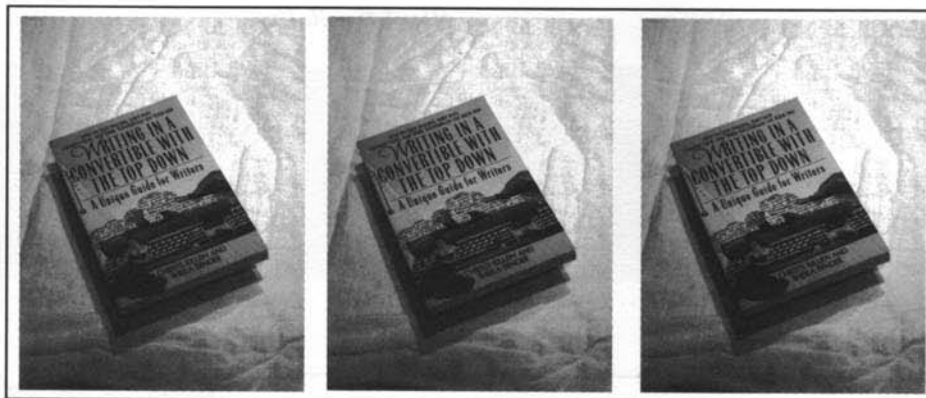
About the Author







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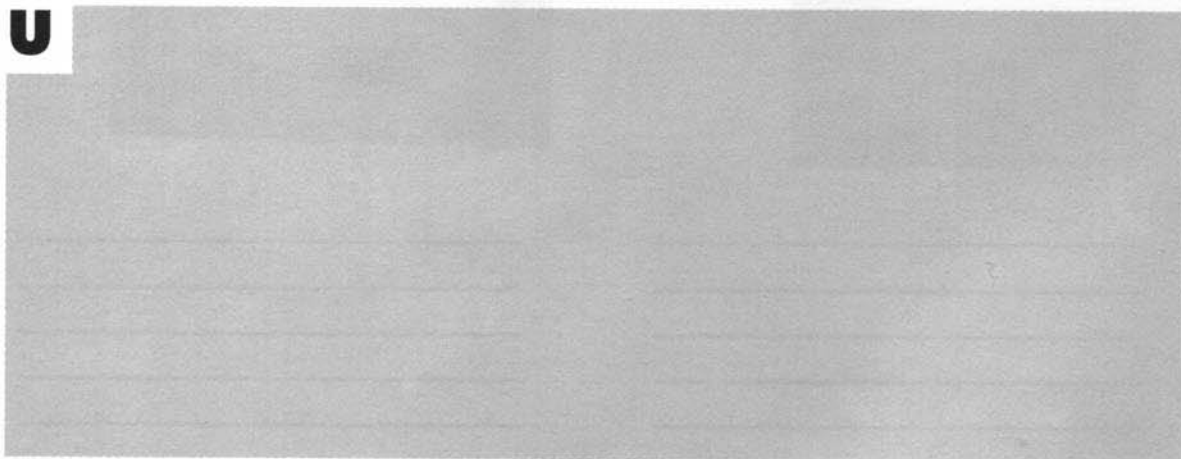


RIDING IN A CONVERTIBLE WITH THE TOP DOWN

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 be 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 hav 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 being at the beginning? Bypassing the roadblocks. Your first draft is a raw and unfinished product. Don't dawdle. How to make the works 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 ayou 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 elimenated nothing,

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16

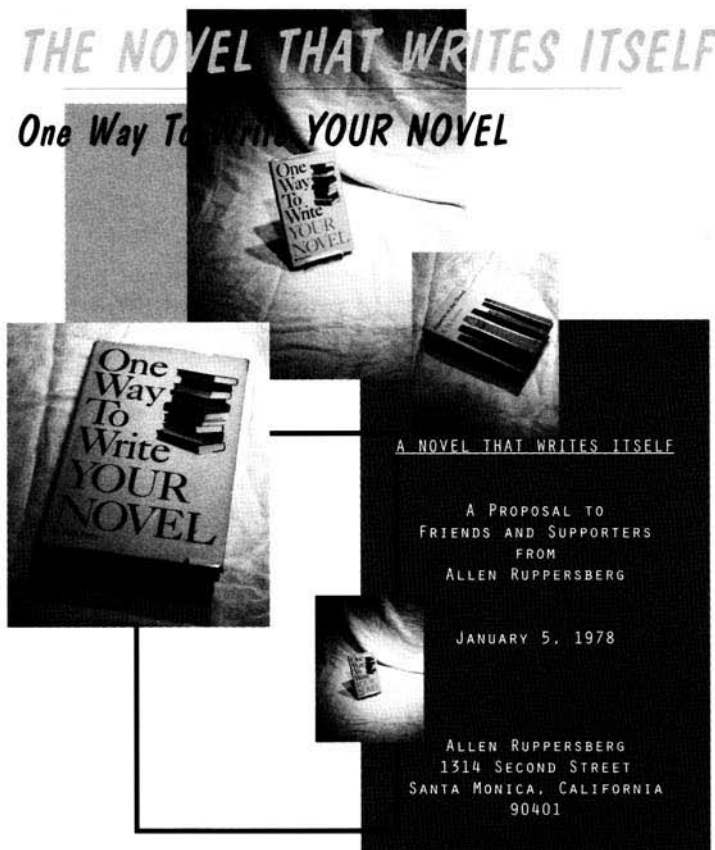
Ouch! The Art of Self-Editing - continued

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.



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 qualitties will, I hope, begin to appear with a newer reality and a distinct, genuine reason for being. After all, they created themselves.

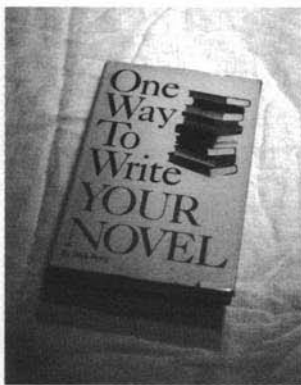
Only wide awake people dream up ideas...

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?

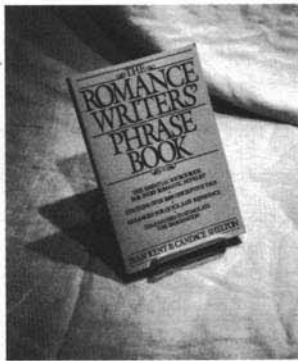
Only wide awake people dream up ideas...

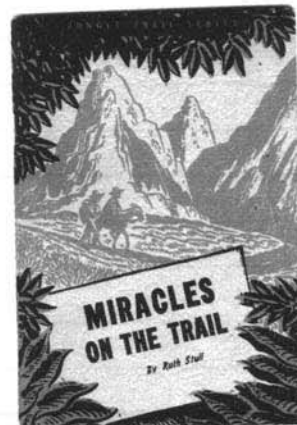
THE CRAFT OF FICTION

by Percy Lubbock

THE ROMANCE WRITER'S PHRASE BOOK

by Jean Kent and Candace Shelton





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About the Authors



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(Faint mirrored text from reverse side)

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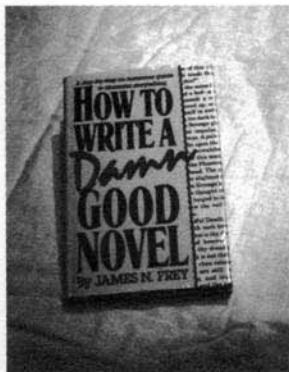
THE CREATIVE WRITER'S HANDBOOK

What to write, How to write it, Where to sell it

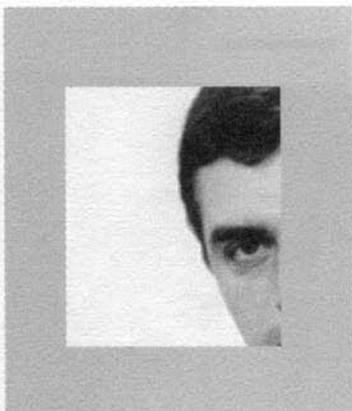
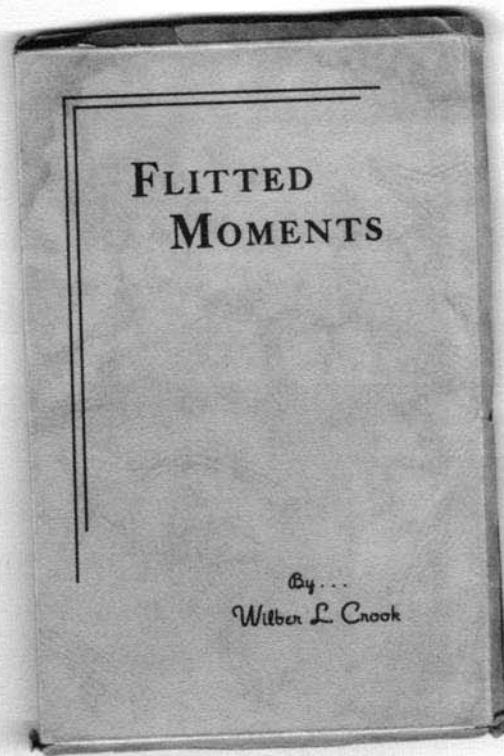
by Isabelle Ziegler

HOW TO WRITE A DAMN GOOD NOVEL

A step-by-step no nonsense guide to dramatic storytelling by James N. Frey



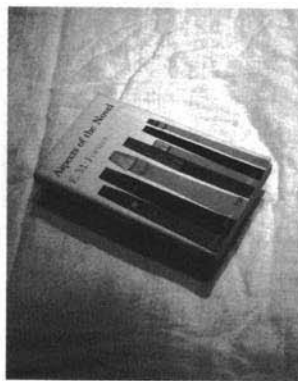
About the Authors



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ASPECTS OF THE NOVEL

by E.M.Forster

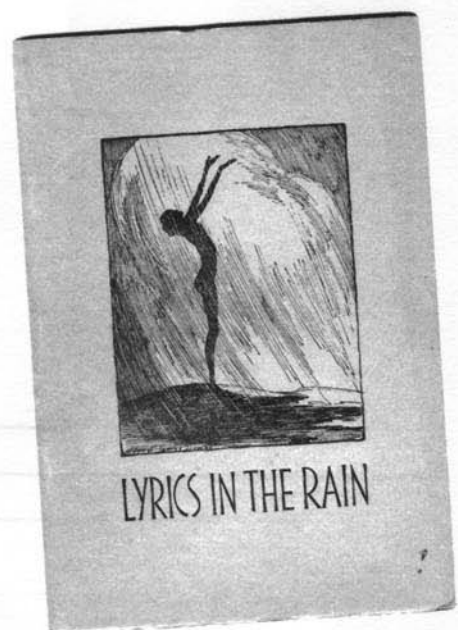


HOW-TO #3

S _____



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**

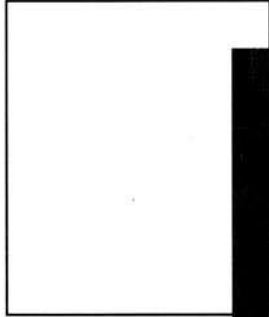
**IT ADVENTURE
NOT PROGRESS
1978-1996**

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TH
WRITES
ITSELF**
PROGRESS NOT ADVENTURE
ADVENTURE NOT PROGRESS
PART ONE 1978-1996

Part One
1976-1996

THE VITAL LINE

Only wide awake people dream up ideas...



LEADING CHARACTERS

Sidney Felsen
Fredericka Hunter



MINOR CHARACTERS

John Andrews Duganne III

Kathryn Obler
Elizabeth Obler
Ruth Askey
Dorothy G.



Ivor Shearer
Oliver Anderson
Brendan Becht
Suzanne Becht

MAJOR CHARACTERS

Terry Allen
Jo Harvey Allen
Morgan Thomas
Jim Butler
Elyse Grinstein



Stanley Grinstein
Rosamund Felsen
Lynn Klenholz
Constance Lewallen



Judd Marmor
Brooke Alexander
Gervan Elk
Joan Simon
Dave Hickey
Ed Ruscha
Pat Hogan

Stuart Spence
Judith Spence
Hal Glickman
Timothea Stewart
William Levin
Ralph Obler
Dagney Janss
Katherine Marmor



The Moss Apartments
Adriaan van Ravesteyn
Geert van Beijeren
Mrs. J. Lee Ruppertsberg
Martha Laufman
Joel Laufman
Gary Krueger
Jeanette Saunders
Jo Ann Phillips



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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.
- 818 1/2 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.
- 105 1/2 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.

Only wide awake people dream up ideas...

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



TAG LINE FROM THE MICHAEL 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

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MISSING

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