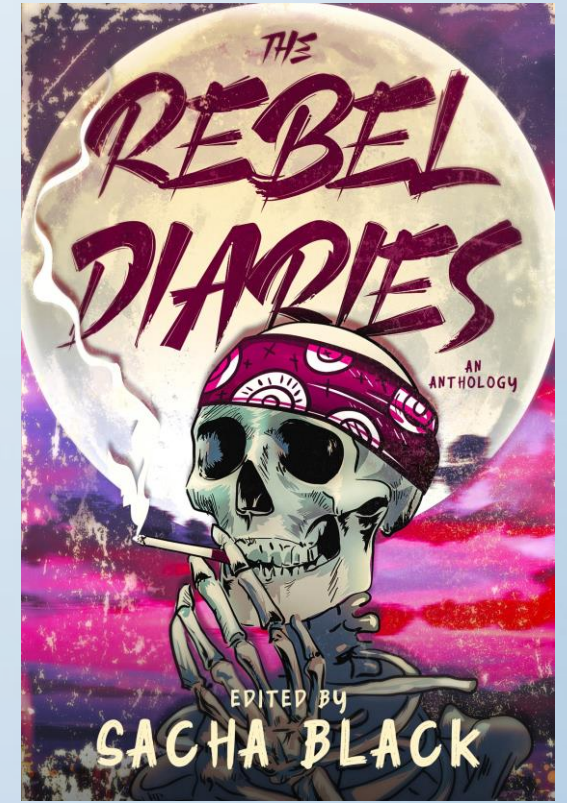
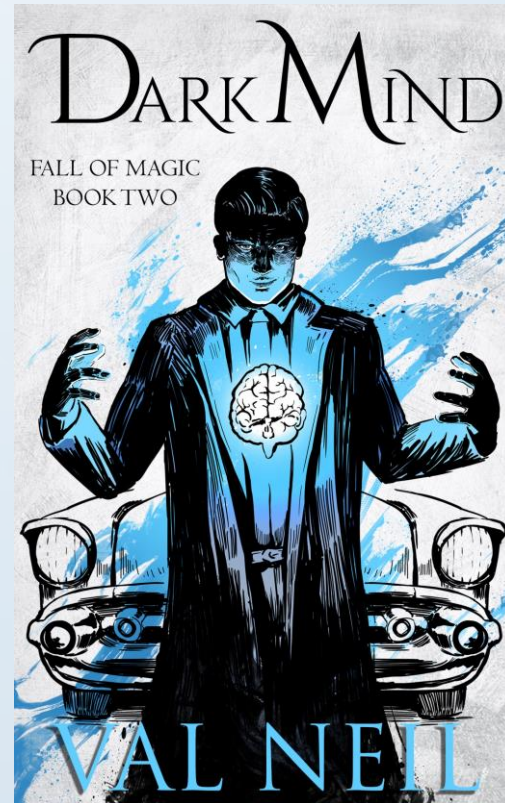
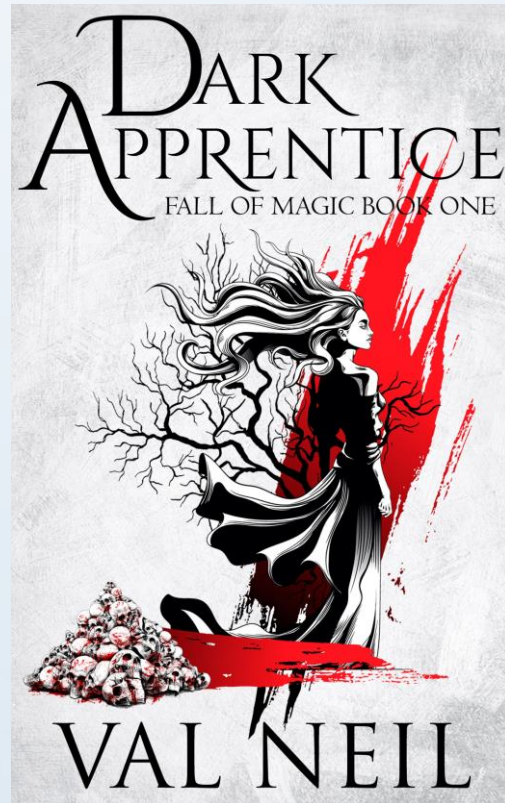




So You Want to be
an Author

Who am I?

- Dark fantasy
- Indie
- Autistic



First Things First

- There are a lot of writing “rules”
- Read between the lines
- Know the rules so you can ***break them effectively***
- Everyone’s methods are different
- Take all advice with a grain of salt (even mine)
- **Do what works best for you**

Example 1:

“Never start with the character getting ready.”

- Context matters
- Establishing the status quo can make the inciting incident and everything that follows more impactful
- But is it *boring*?
- Or is it cool and different (say, in a fantasy or sci-fi setting)
- Is there a more interesting place to start?
- A better way to show what the character wants?

Example 2:

“Adverbs are bad. Never use them!”

“He laughed happily.” Laughter typically means a person is happy. You don’t need to say that.

BUT...

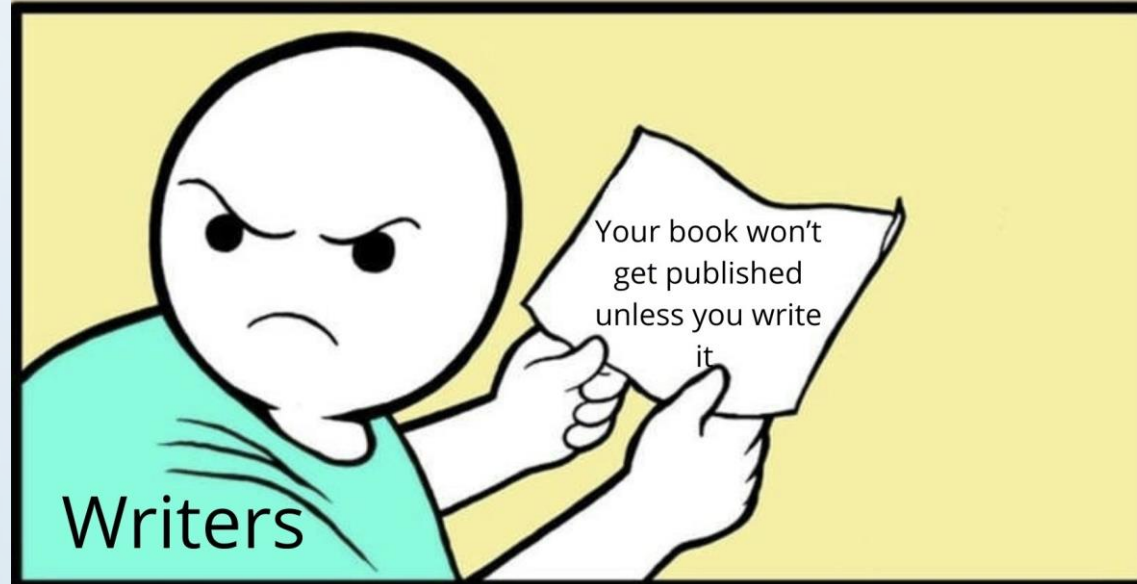
“He laughed bitterly.” In this case, the adverb completely changes the meaning.

Understand what the rule is getting at, and why.

The First Rule of Writing

FINISH THE STORY

Seriously...



I mean it



- Mood boards
- Character sheets
- Daydreams
- Worldbuilding
- Shiny new ideas
- Memes
- Perfect is the enemy of done



Don't let these things distract you

Your first draft will suck

(It's okay, they all do.)



“The first draft is just you telling yourself the story.”

- Terry Pratchett



Make Writing a Routine

- You don't have to write daily (though it helps)
- I recommend every other day while drafting
- It adds up over time
- Write on your phone
- Dictate notes
- Write in same place at the same time
- NaNoWriMo is helpful

National Novel Writing Month

- Goal: 50k in one month
- Great for accountability and routine setting
- Make your own goals
 - My books are over 130k
 - I start in October so I have momentum going in, finish in December
- Check for local workshops and go to them
 - Learn craft
 - Meet local authors
- Nice coupons if you finish

Writer's Block

- Rule out things like stress and depression
- If it comes on suddenly, it's probably your subconscious realizing there's a problem
- You may have someone acting out of character
- Back up to the last place the story was flowing freely and try a new direction

I'm done. Now what?



Strengthen Your Prose

Show, Don't Tell

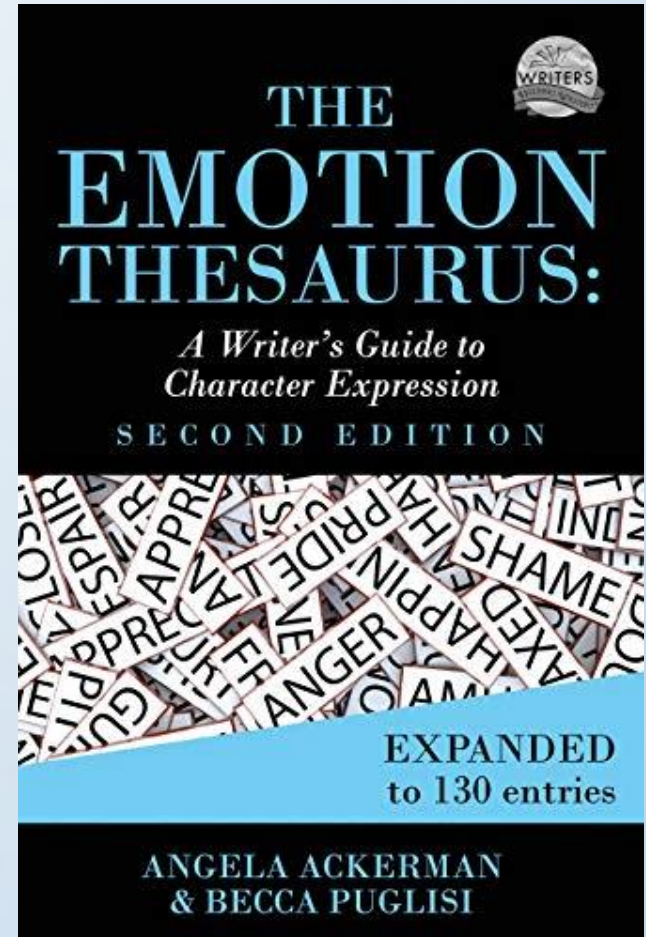
He was tired.

vs

He slumped in his seat, barely able to keep his eyes open.

You don't need to show **everything**, but you do need to show the important or emotional bits. Your job is to make readers **care**.

Helpful resource



Weak Verbs and Phrases

- He was running. → He ran. → He sprinted.
- He was very mad. → He was livid. → He slammed the drawer shut and spun to face his brother.

That last one is *showing*.

[Wordhippo](#) is the best online thesaurus I've found. Avoid using words you don't already know, as the connotation might not be what you think.

Crutch Words



Travis Baldree
@TravisBaldree



"Yes." She nodded.
He nodded warily. "I agree."
They all nodded.
In fact, everyone on the planet nodded, and the seismic effect of so many nods fouled the orbit of the Earth and it was subsequently incinerated by the sun.
"Damn. Too many nods," said the sun, nodding.

7:38 AM · Oct 17, 2022 · Twitter Web App

Common Crutch Words and Phrases

- Suddenly
- Began to
- Just
- That
- Was
- Looked
- Nodded
- Smirked
- Laughed
- Walked
- Very
- Turned
- Shrugged
- Sighed

Crush your Crutch Words

- Make a list and stick it near your writing space
- Don't worry about them in a rough draft. Just get the words out!
- Check for them in revisions.
- You will get new ones 😊

Filter Words and Deep POV

You want to **immerse** the reader.

Filter words put distance between the reader and what's happening on the page.

We're already in the character's head. Most of the time there's no need to add a filter.

- thought
- wondered
- wished
- felt
- saw
- heard
- smelled

Filter Words and Deep POV

He **saw** birds fly overhead.

→ Birds flew overhead.

She **heard** an explosion. A moment later, she **felt** the aftershocks.

→ A boom echoed in the distance and the ground beneath her shook.

She **felt** cold.

→ Goosebumps erupted on her arms in the crisp autumn air. She hugged herself and jogged toward the theater.

She **watched** Thomas walk away. *What a jerk, she thought.*

→ Thomas walked away with that stupid swagger of his. What a jerk.

Resources for Self-Editing

- [Grammarly](#)
 - [ProWritingAid](#)
- } Use with caution. May not like your stylistic choices.





Strengthen Your Dialogue

Dialogue

- “Said” is king. It’s invisible
- Good dialogue stands on its own
- Remember the whole adverb thing? Yeah, minimize them
- Use compelling dialogue, strong character voice, action tags

(Note: This applies to adult fiction. Children’s fiction has to be more explicit and uses more tags. I’m told YA uses more adverbs.)

Said is Dead

Verbs to Substitute for "Said"

In a happy way

laughed
rejoiced
giggled
joked
lilted
sang out

In a sad way

cried
agonized
bawled
blubbered
lamented
sobbed
groaned
sniveled
wept
wailed

In a bossy way

insisted

In an angry way

raged
miffed
seethed
retorted
thundered
blurted

In a pained way

barked
cried out
cried
screamed
jabbered
bellowed
groaned
howled
shrieked
roared
grieved

trembled

In an understanding way

empathized
accepted
consolated
reasoned
comforted
sympathized

In a tired way

mumbled
struggled
emitted
wearied

In a begging way

beseached
begged
implored
pleaded
entreated

acknowledged

A

accused
acknowledged
acquiesced
added
addressed
ad-libbed
admitted
admonished
advised
advocated
affirmed
agreed
alleged
allowed
announced
answered
apologized

Not saying you can't use these, but do so SPARINGLY and DELIBERATLY

Common Mistake

- Swapping out “said” for any old verb.
 - ✗ “I can’t believe he did that,” he laughed.
 - ✓ “I can’t believe he did that.” He laughed.
 - ✓ “I can’t believe he did that,” he said with a laugh.

You can’t “smile” dialogue. Arguably you can’t “laugh” it either. You *can* belch it, though.

Punctuation Is Your Friend

Em dash (—) shows interruption.

“How could you just leave like that? I thought you were my—”

Ellipses (. . .) show trailing off.

“I am! I just, well, I don’t know . . .”

Exclamation marks (!) indicate excitement or yelling.

“What a cute puppy!”

“Get back here! I’m not finished with you!”

Dialogue Tags



- You don't need a tag for every line, especially when it's only two people.
- Every so often is fine, or when it might be confusing

Good Dialogue Stands on Its Own

RACHEL Stop preaching, Pa. I have something to tell you.

REVEREND BROWN You're upset, daughter. Eat something and we'll talk in the morning.

RACHEL No, now! I'm not leaving Bert!

REVEREND BROWN I don't understand, you heard what Mr. Brady said.

RACHEL I love him, Pa! I love him!

REVEREND BROWN No, no! That is the love of Judas. This man has nothing to offer you but sin! I told you that from the beginning!

RACHEL What's he done? What's he done that's so terrible? Why do you hate him so?

REVEREND BROWN Because I love God and I hate his enemies.

RACHEL Bert loves God-

REVEREND BROWN Then what is he doing with Henry Drummond? Why is he bringing Henry Drummond here to spew his filth into the ears of our people? You're a school teacher, you know how easy it is to mold minds for good or to twist them for evil.

RACHEL Bert didn't twist any minds-

REVEREND BROWN You're infected with the poison of his agnosticism! Now get down on your knees and pray for forgiveness!

RACHEL Forgiveness for what?

REVEREND BROWN Because you have betrayed me! You have betrayed your faith!

RACHEL I'm not betraying anybody!

REVEREND BROWN I'm glad your mother isn't here to see what has become of you.

RACHEL Pa, please listen to me-

REVEREND BROWN If she is looking down from heaven, I ask for her to forgive you and to forgive me.

1. How is Rachel feeling?
2. How is Reverend Brown feeling?
3. How do you know that?

From *Inherit the Wind*
by Jerome Lawrence and
Robert E. Lee

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RACHEL Forgiveness for what?

REVEREND BROWN Because you have betrayed me! You have betrayed your faith!

RACHEL I'm not betraying anybody!

REVEREND BROWN I'm glad your mother isn't here to see what has become of you.

RACHEL Pa, please listen to me-

REVEREND BROWN If she is looking down from heaven, I ask for her to forgive you and to forgive me.

How to Ruin Dialogue

RACHEL Stop preaching, Pa. I have something to tell you. **she pleaded**

REVEREND BROWN You're upset, daughter. Eat something and we'll talk in the morning. **he commanded**

RACHEL No, now! I'm not leaving Bert! **she exclaimed**

REVEREND BROWN I don't understand, you heard what Mr. Brady said. **he emitted**

RACHEL I love him, Pa! I love him! **she yelled**

REVEREND BROWN No, no! That is the love of Judas. This man has nothing to offer you but sin! I told you that from the beginning! **he screamed**

RACHEL What's he done? What's he done that's so terrible? Why do you hate him so? **she pondered**

REVEREND BROWN Because I love God and I hate his enemies. **he seethed**

RACHEL Bert loves God- **she exclaimed**

REVEREND BROWN Then what is he doing with Henry Drummond? Why is he bringing Henry Drummond here to spew his filth into the ears of our people? You're a school teacher, you know how easy it is to mold minds for good or to twist them for evil. **he fumed**

RACHEL Bert didn't twist any minds- **she explained**

REVEREND BROWN You're infected with the poison of his agnosticism! Now get down on your knees and pray for forgiveness! **he bellowed**

RACHEL Forgiveness for what? **she asked**

REVEREND BROWN Because you have betrayed me! You have betrayed your faith! **he accused**

RACHEL I'm not betraying anybody! **she hollered**

REVEREND BROWN I'm glad your mother isn't here to see what has become of you. **he intoned**

RACHEL Pa, please listen to me- **she begged**

REVEREND BROWN If she is looking down from heaven, I ask for her to forgive you and to forgive me. **he jabbered**

Dialogue Exercise 1

Write a brief scene using ONLY dialogue and NO TAGS.

Action tags - Do More With Less

- Alternative to “said”
- Can show character emotion and/or help flesh out the scene
- Need to be *relevant*
 - Don't have people randomly doing things just because
 - Try to tie it to character
 - Otherwise you get a bunch of hair swishing, shrugging, nodding, and drinking from cups

Action tags - Do More With Less

“You must be new here. My name is Gloria.” She stuck out a hand.

The woman shrank back and stared at her hand like it was gangrenous. “Why did you approach me?”

“I, uh, as I said, you looked new and a little unsure. I just wanted to make you feel welcome.”

“And that’s the only reason? You didn’t sense . . . something about me?” The woman’s gaze was intense, like the world hung on Gloria’s answer.

Bad Dialogue

“Hello, Markus,” I said.

“Hi,” he greeted me. “How are you? Doing alright?”

I nodded. “Yes. Are you caught up on Awesome New Show?”

“Yes!” he exclaimed. “Can you believe what happened last episode?”

I threw my hair over my shoulder. “Incredible, wasn’t it?”

“Yes,” he answered.

Bad Dialogue

“Hello, Markus,” I said.

“Hi,” **he greeted me.** “How are you? Doing alright?”

I nodded. “**Yes.** Are you caught up on Awesome New Show?”

“Yes!” **he exclaimed.** “Can you believe what happened last episode?”

I threw my hair over my shoulder. “Incredible, wasn’t it?”

“Yes,” **he answered.**

Tip: Consider whether the lines actually need to be there. Often you can combine them or delete every third line altogether.

Meh Dialogue

“Hello, Markus,” I said.

“Hi. How are you? Doing alright?”

I nodded. “Are you caught up on Awesome New Show?”

“Can you believe what happened last episode?”

“Incredible, wasn’t it?”

“Yes.”

This is boring and doesn't tell us anything about the characters.

Better Dialogue

“Hey, Markus,” I said. “Are you caught up on Awesome New Show?”

“Yes.”

“I can’t believe they killed off Jason.”

“I can,” he said. “He kissed Peter on the previous episode. Talk about burying your gays. I’m not watching it anymore.”

“You didn’t say that after they killed Paula.”

“I should have. I had my hopes up about Jason, though.”

This is okay. We now know more about these two, but we can use action tags to flesh out the scene.

Good Dialogue

“Hey.” I took the seat across from Markus. “Are you caught up on Awesome New Show?”

He closed his notebook with a scowl. “Yes.”

“I can’t believe they killed off Jason.”

“I can. He kissed Peter on the previous episode. Talk about burying your gays. I’m not watching it anymore.”

“You didn’t say that after they killed Paula.”

He winced. “I should have. I had my hopes up about Jason, though.”

Dialogue Exercise 2



Tweak the scene from before, adding dialogue tags where you think they'd be beneficial.



Revisions

Polish that turd!

Polishing Your Manuscript

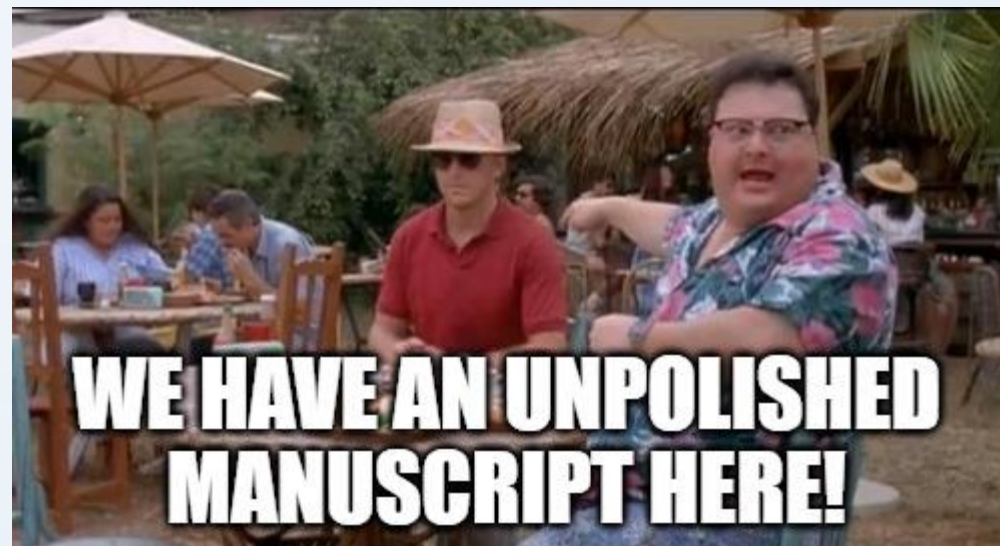
1. Rough draft
 2. Revise
 3. Critique partners 
 4. Revise Repeat as needed
 5. Beta readers
 6. Revise
- (query here if you're going to)
7. Professional editor 
 8. Proofreader If you're going trad, your publisher will handle this

Who are critique partners?

- Other writers
- Don't have to write the same genre
 - Just keep in mind they don't know your genre conventions
- They will find stuff you missed
- You learn a lot from reading other people's errors
- Everyone has different skills. Find partners who are strong where you are weak.
- As your writing develops, you may need different partners

But someone might steal my stuff!

- This doesn't happen
- Okay it **does** happen, but not to you
- Remember, your manuscript is 🤖
- People want to rip off Stephen King, make an Amazon account named Steven King, and publish the book that way.
- Yes, that actually happened.
- You're a nobody. Nobody wants your stuff.



**WE HAVE AN UNPOLISHED
MANUSCRIPT HERE!**



SEE? NOBODY CARES

But someone might steal my idea!

- Ideas are a dime a dozen
- The value is in the *implementation*
- The more you write, the more ideas you get
- Seriously, every published author has a folder somewhere full of half-baked ideas they'll never get around to writing because they don't have the **time**.
- Even Brandon Sanderson just hired his BFF to cowrite in the Cosmere because he's afraid **he's not writing fast enough**.

I'm terrified of someone reading my work 😬

- If you plan to publish, I have news for you...
- Better to iron out the issues now
- Your work isn't for everyone
 - Think of your favorite movie or book
 - Guess what, some people hate your fave
 - Go look up your favorite book on Goodreads and read the one star reviews
- If they don't like it, that's okay! They're not your target audience.
- You can't please everyone and trying to will only dilute the impact of your work.



08/30/2022

I want you to know I just sent my manuscript to a set of beta readers for swaps and, my goodness, my heart is racing reading these comments I'd never have had the courage to do this if you didn't suggest it



08/30/2022

I'm so happy for you!










Save pics of the really good ones in a folder for when you're feeling down



08/30/2022

I'm so jittery, and you know the lamest thing?

As much as I love the feedback, as much as I adore it, what realllly gets me is reading someone type my characters name

- July 10, 2021 - page 304  66.09% "there's no romance. there's no romance. there's no romance. THERE'S NO ROMACE MELINA DONT GET IDEAS"
- July 10, 2021 - page 308  66.96% "omg"
- July 10, 2021 - page 330  71.74% "omg"
- July 10, 2021 - page 376  81.74% "mulbien"
- July 10, 2021 - page 393  85.43% "yikes"
- July 10, 2021 - page 402  87.39% "damnnnnn"
- July 10, 2021 - page 407  88.48% "poor harper he's crushing so hard"
- July 10, 2021 - page 439  95.43% "OMGGGG"
- July 10, 2021 - page 442  96.09% "OMFGGGGGG"
- July 10, 2021 - Shelved as: dark-fantasy
- July 11, 2021 - Finished Reading

Critiquing Guidelines

- Do a test swap first!
- If they don't read or write in your genre, keep in mind they won't know the tropes or conventions
 - This doesn't mean they can't critique! They may have different insight.
- Bad critique partners can still be awesome beta readers
- Everyone has different skills. Find partners who are strong where you are weak.

Giving Feedback

- Ask if there's anything you should focus on
 - Some people want plot/story feedback, others want prose
- Flag problems, don't rewrite
- It's not your job to fix things or offer solutions
- Sandwich method
- If you have resources, share them
- **Be honest**

Accepting Feedback

- Do NOT give people your rough draft
- Sit with your discomfort and avoid getting defensive
- Don't explain what you meant. You won't be able to do this for readers. It needs to be clear in the text.
- Unless it's grammatical, take everything with a grain of salt
- If one person flags something, keep it in mind. If three people flag something, you probably need to change it
- It's YOUR job to fix things

Critique Groups

Break up into small groups and trade manuscripts.



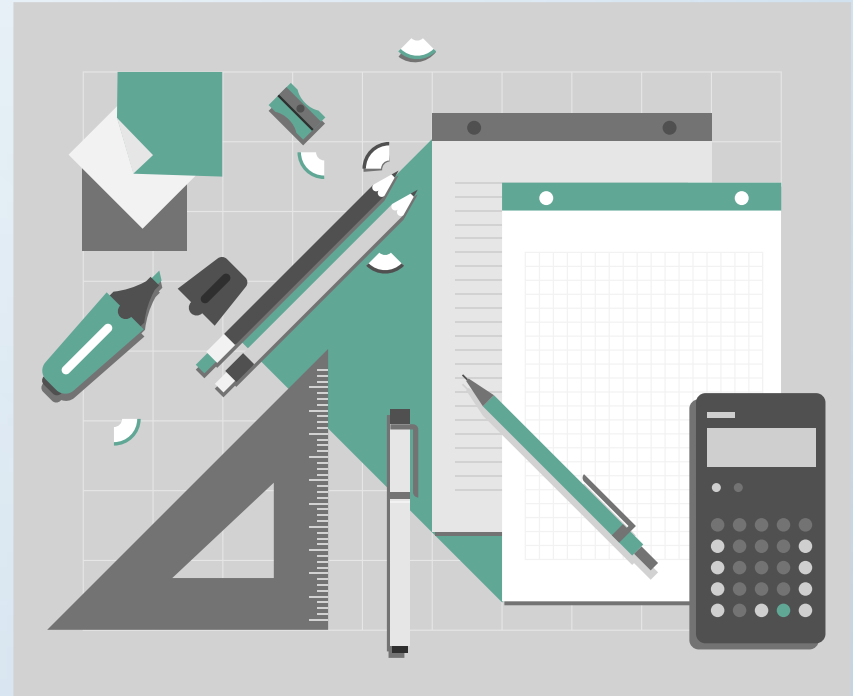
Strengthen Your Story

How do you write?



Plotters/Architects

- Focuses on the main conflict
- Spend a long time working on an outline
- Writing goes very fast with minimal revisions
- Plot is typically stronger than character
- Can seem predictable or “paint by numbers”



Famous Plotters/Architects



James Patterson



John Grisham



Brandon Sanderson

Pantsters/Gardeners/Discovery



- Often starts with just a character or idea for a scene
- Writing may get stuck more often, revisions take longer
- Author may go off on tangents
- Characters tend to be stronger, and drive the plot
- Plot or ending tends to be weaker
- Outlines lead to boredom, because the story is already “done”

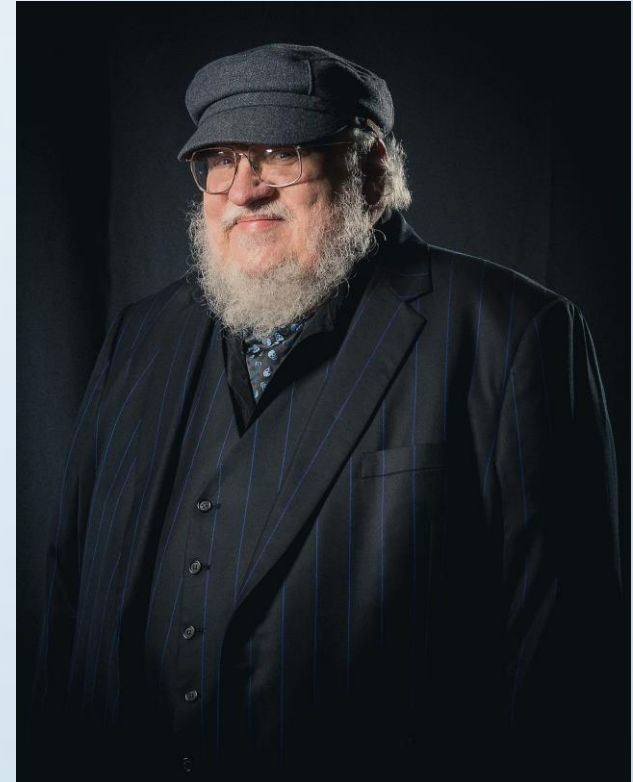
Famous Pantsers/Gardeners/ Discovery Writers



Neil Gaiman



Stephen King



George RR Martin

Plotter/Architect

Need to know what happens in order to write.

- [The Anatomy of Story](#) by John Truby
- [Plottr](#) – Plotting software. Go look at it and drool.
- [Save the Cat Writes a Novel](#) – includes a lot of beat sheets
- [The Heroine's Journey](#) – If you're sick of trying to jam your plot into the Hero's Journey and can't figure out why it doesn't fit.

Gardener/Discovery Writer

Need to write in order to know what happens.

- Check out [Skeleton Drafting](#)
- [Writing into the Dark](#) (it's like 50 pages long and mostly a pep talk). Alternatively, watch Dean Wesley Smith (the author) [relay his method to a dumbfounded audience](#).
- [Three Story Method](#) scene rubric
- [Make a Scene](#)

So Many Story Structures



	ACT I			ACT II-A			ACT II-B			ACT III		
CHRIS VOGLER	Ordinary Call to World Adventure	Refusal of the Call	Meeting the Mentor	Crossing the Threshold	Tests, Allies and Enemies	Approach to Innermost Cave	Ordeal, Death and Rebirth	Reward (Seizing the Sword)	The Road Back	Resurrection	Return with the Elixir	
	ORDINARY WORLD Separation			SPECIAL WORLD Descent			SPECIAL WORLD Initiation+Crisis			ORDINARY WORLD Return + Climax		
	Limited Awareness	Increased Awareness	Reluctance to Change	Overcoming	Committing	Experimenting	Preparing	Big Change	Consequences	Rededication	Final Attempt	Mastery
BLAKE SNIDER	SET-UP Opening Image	DEBATE Catalyst		FUN AND GAMES Stakes Raised			BAD GUYS CLOSE IN Timeclocks Appear		ALL IS LOST DARK NIGHT OF THE SAIL	FINALE Final Image		
DAN HARROW	Stasis	Trigger	The Quest	Surprise	Critical Choice	Climax	Reversal	Resolution				
NIGEL WATTS	COMFORT ZONE	NEED FOR SOMETHING	UNFAMILIAR SITUATION	SEARCHING AND ADAPTING	FINDING A SOLUTION	PAYING THE PRICE	RETURN TO FAMILIAR SITUATION	CAPABLE OF CHANGE				
SYD FIELD	Set-Up			Confrontation					Resolution			
GERGE LUCAS	INTRODUCE THE CHARACTERS			INTRODUCE THE PROBLEM					SOLVE THE PROBLEM			
PAUL GULINO	Introduction, Orientation, Present a Puzzle, Arouse Audience's Curiosity	Response to Incident; Larger Problem Introduced	Hero is driven to solve the problem; First attempt	Probability of actual resolution	New characters or subplots	Reframing of main tension; Calm before the storm	Increasingly high stakes, frenzied pace, "All is lost" moment	Final solution triggered by major twist				
THE AUGUSTINE OF HIPPO	Posse peccare, posse non peccare (POSSIBLE TO SIN, POSSIBLE TO NOT SIN) ◀ BEFORE THE LAW ▶ Creation		Non posse non peccare (NOT ABLE TO NOT SIN) = UNDER THE LAW = Fall		Posse non peccare (POSSIBLE TO NOT SIN) = UNDER GRACE = Salvation		Non posse peccare (NOT POSSIBLE TO SIN) ◀ FULL AND PERFECT PEACE ▶ Eternity					
THE BIBLE	PRIMITIVE INTEGRITY			ENTIRE DEPRAVITY			BEGUN RECOVERY			CONSUMMATE HAPPINESS		
BILLY WILDER	Put a character up in a tree.			Set the tree on fire.					Get the character down from the tree.			
ALFREDO	PROPOSITION			ARGUMENT					RESOLUTION			
SCIENCE	PROBLEM	RESEARCH	HYPOTHESIS	EXPERIMENT	ANALYSIS	CONCLUSION						
STEVE DUNCAN	Premise Goals and Obstacles Inciting Incident	Deliberation Questioning Turning Point	Brave New World Resisting Change Fish out of Water	Gaining New Skills Harder Obstacles Overcoming	Pushed to the Limit Seeking Truth Failure	On the Run Off-Balance Urgency	Epiphany Realization Recommitment	Final Confrontation Dénouement Glimpse of the Future				
ROBERT CARLSON'S ULTIMATE STORY STRUCTURE CHART 2015 v 2.0												

Credit:
Robert Carlson
[Original Here](#)

Most of them are variations of the same thing

- Character wants something
- Problem keeps the character from getting the thing
- Character deals with challenges
- All Hope is Lost
- Last obstacle overcome

Hero's Journey – Not for Everyone

- Most information you find on plotting is very Euro-centric
- There ARE alternate story structures (see resource sheet)
- Some people won't like it when you use a style they don't recognize
- Engaging characters and strong scenes give you more leeway

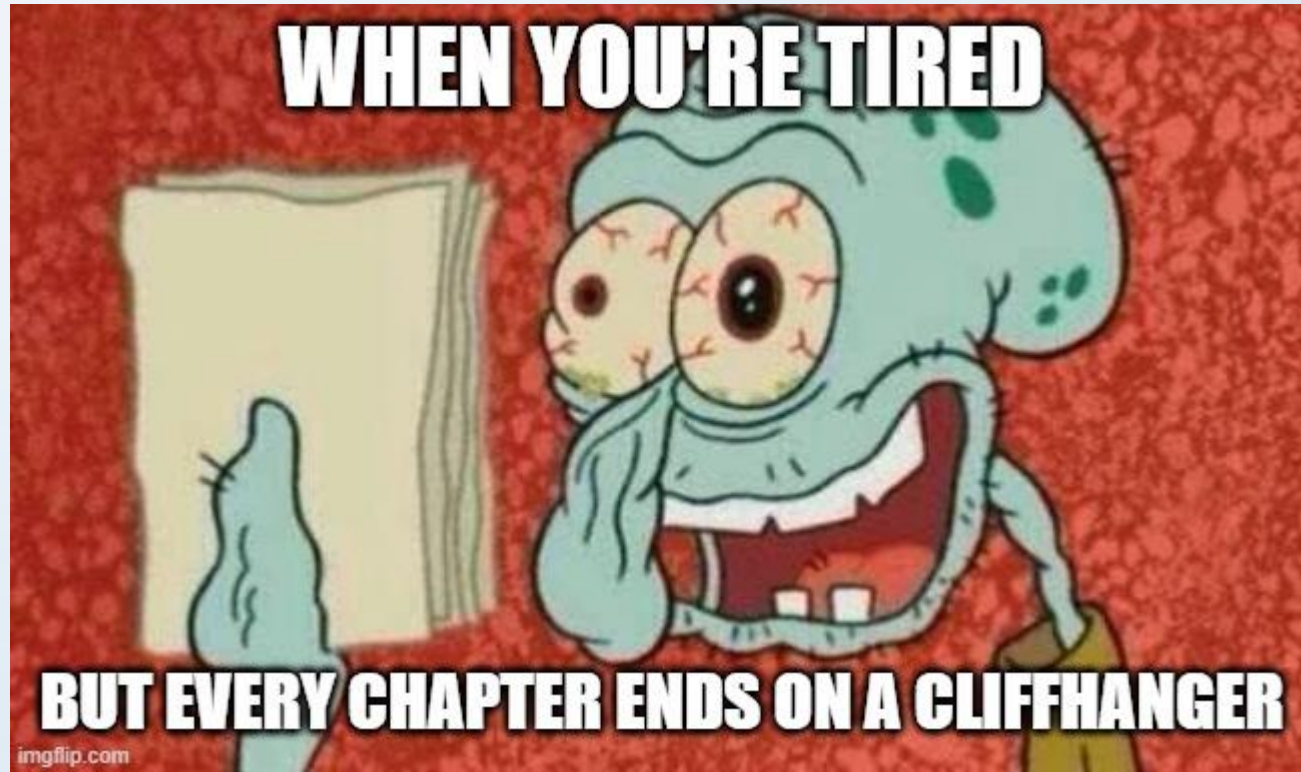
Example: My Neighbor Totoro





Strengthen Your Scenes

Your Goal:



Keep Them Reading

- If they set the book down they may not pick it up again
- End chapters with a hook or cliffhanger
 - Look at how television does this
- Every time you answer a question, add two more
- Keep readers in the dark. Just because you know what happens doesn't mean they need to
- MAKE THINGS HARD FOR YOUR CHARACTERS

Did the characters accomplish their goal?

Yes, but...

Yes, they achieved their goal, but now [insert complication]

They found the missing plans, but now their escape route is cut off.

No, and...

No, they failed their goal, and now [make things worse]

The rescue failed, and two more team members were captured.

Warning!

- One you start adding conflict, it *can* lead to endless subplots.
- Don't get too sidetracked. Subplots should tie in with the main plot somehow.
- All plotlines need to be resolved eventually.
- Track of your subplots to ensure they get resolved by the end of the book.

Elements of a Good Scene

- Character goal
- Obstacle or conflict
- Character action
 - Force character to choose between two bad options (from [Three Story Method](#))
- **End with a hook or a question**



Publishing

Paths to Publishing

Traditional

- They pay for everything
- Better bargaining power (brick & mortar, KU)
- Abysmal royalties
- Advances are getting lower; no longer lump sum
- They own your IP forever
- Very little control
- Requires agent
- You still have to market, but you're hamstrung

Indie/Self-pub

- You pay for everything
- Higher royalties
- Keep your IP
- Control every aspect of the business
- No gatekeepers
- More flexibility
- You have to do everything

Business Models

Traditional

- Focus on the launch
- Standalone “with series potential”
- Focus on print
- Slow to adapt – look at the pandemic
- Long lag time to publication

Indie/Self-pub

- All about the backlist baby
- Series are strong
- Focus on ebooks
- Easily adapts
- Publish as fast as you want

Going Traditional Means Waiting

- You have to query agents
- This can take YEARS
- Be patient, keep trying
- Don't just sit on your hands, write the next book!
- Your writing should improve
- More books to query = more odds of getting picked up
- If you do get picked up, you have more books to sell

Indie Means You ARE the Publisher



Ben Galley ✓
@BenGalley

Some days it should be called self-punishing rather than self-publishing.

(Everything is fine)

10:29 AM · Oct 12, 2022 · Twitter Web App

- You wear all the hats
- IT'S A BUSINESS
- You have to keep ROI in mind
- You have to hire people to edit, proofread, format, and create a cover
- You have to learn marketing
- You have complete control over your brand (which means you're also responsible for failures)

Costs of going Indie

- Copyedit 0.018 per word
- Proofreading 0.01 per word
- Cover \$100-500
- Formatting \$150
- Marketing:
- You CAN go cheaper, but I don't recommend it
- If the cover looks DIY, people assume poor quality
- Bad grammar + many typos = bad reviews
- With over 2700 new books being added to Amazon DAILY, if you put out crap it will get lost in the crowd



Don't just dive in blindly.

Research both and figure out what's best for you.

Consider how much control you want over your career,
and how much work you'd like to put in.

It's YOUR Decision

A warning...

Publishers pay YOU, not the other way around

- “We love your book! Just send us \$5000...”
- This is a VANITY PRESS
- They will not properly edit, nor will they market your book
- **PUBLISHERS PAY YOU**
- Paying for a specific service (like editing or a cover) is fine. Do NOT pay for “publishing”

Thanks!

Go to valneil.com/pinned-posts/
For a copy of these slides and a
resource sheet filled with links.

