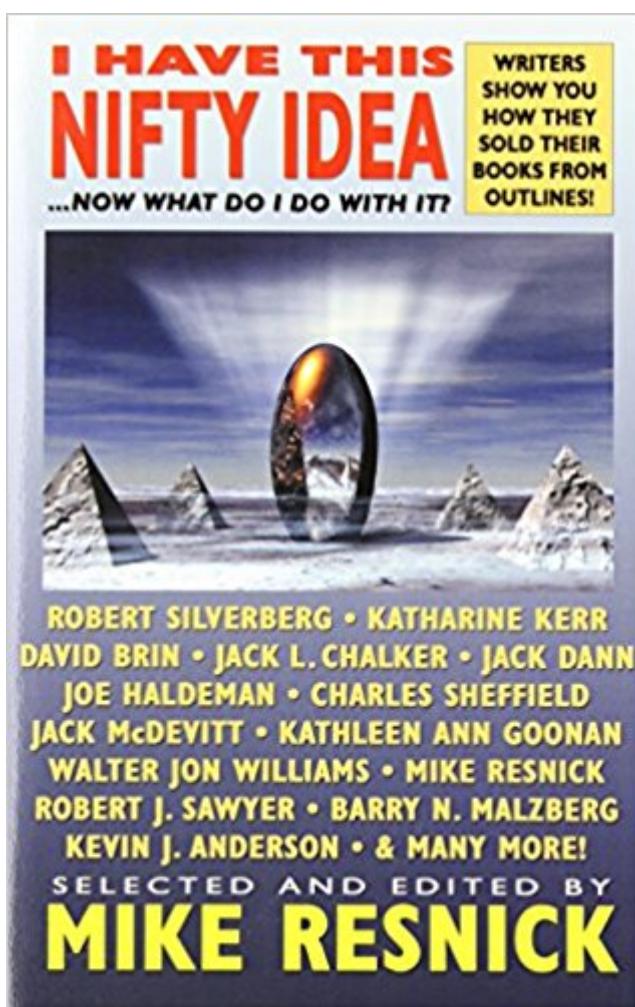


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I Have This Nifty Idea: ...Now What Do I Do With It?



Synopsis

I HAVE THIS NIFTY IDEA ...Now what do I do with it? This book contains outlines for science fiction and fantasy novels which real authors (new and old) used to sell their books to major publishing companies . . . actual examples drawn from authors' files, not idealized versions prepared just for a textbook. Whether you're a beginning writer looking to break into novels, an experienced professional seeking new tools and techniques to sell books, or a fan curious about the remarkable thought-processes of some of the great genre writers of our time, you will find something here which enlightens, educates, and entertains you. *I Have This Nifty Idea* is the perfect addition to every library of books on writing. Includes work by Robert Silverberg, David Brin, Joe Haldeman, Mike Resnick, Robert J. Sawyer, Barry N. Malzberg, Kevin J. Anderson, Charles Sheffield, Katharine Kerr, Jack Dann, Jack L. Chalker, and many more.

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Customer Reviews

When a new writer is ready to submit a completed novel, he or she frequently agonizes over how to boil down a 150K-word novel into a synopsis. Most of us learned to write essays by reading essays, fiction by reading fiction, and specifically genre fiction by reading in our chosen genre. What better way to learn to write a synopsis than to read a pile of real synopses and the comments of the authors who wrote them? The synopses demonstrate the plain, direct language of a synopsis (as opposed to the artful language of fiction prose). And they show that the length of a synopsis will vary considerably depending on the structure of the book it synopsizes. If you happen to have read one

of the novels, you can compare the level of detail in the synopsis with the full story, and begin to understand just what qualifies as "nonessential." While this book is probably most useful for science fiction and fantasy writers, it can be a valuable tool for writers of all genres. This is not a "read for fun" kind of nonfiction. Reading a pile of synopses is *not* a lot of fun. I would rather read the full novels. But pay attention to the language, the level of detail, and the structure of the synopses; writing your own will become a lot easier.

Likely the only place you'll find real world **SUCCESSFUL**: queries and synopses for published authors. These show how each author's voice create a different hook. Definitely a specialty book, for novel writers only breaking into the world of big and medium publishing house. Thought the principals shown view example are likely spot on, current practice seems to have shrunk the 30 page synopsis to 3 to 5 pages.

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