

Emotional Wound #4

SHEILA: Hey, back with another Emotional Wound Short

TOBI: Number 4

SHEILA: We said this is a big topic, but we want to put it in some bite sized pieces. I wanted to save this one for last because this one hurts Tobi when I do it. Talking to you pantsers out there, (you plotters just put a cold cloth on your head you're gonna be fine, just get your rulers out your slide rules you're fine we'll get back to you) talking about not leaving anything in the tank and I guess this could apply to plotters. I don't know how you do it.

TOBI: We do it at the beginning.

SHEILA: OK that's fair. You know how it is, you've got a story idea and you've got a conflict and you have this idea for a big city—like this is my big finale—this is going to be it... here's a little advice from someone in the trenches as a pantser, write that scene first. Don't write the end of the book first, get to that scene as fast as possible, and then get (write) a bigger scene after that. As soon as you know a building has to blow up, blow that thing up. And then see what else you have to do to raise the stakes. it's all about raising the action and the tension and the heat of your book.

TOBI: I think as a as a plotter, we will do (write) the plots and then we do think about OK how do I make it harder, how do I make it worse, what is the worst thing that could happen to this person, and can I have it happen sooner in this story. And as a plotter I get to show my writing team people friends—Sheila—the story and she can say you know that's pretty good but what if... And so you start playing these games with your writing friends so before you even started on chapter one we've already figured out those really tough scenes and put it in there. But that's how I like to write, and it works for me, and she would hate it.

SHEILA: I would. It actually gives me the vapors. And I've tried it. We've both tried each other's methods and it's not... but we're still both successfully writing so it can be done at in any way. You need to be true to your own system. Regardless whether you're plotting or pantsing don't ever be afraid that you're not going to be able to come up with the bigger idea after this one. There's going to be more words, there's always more action, there's more ways you can make it bigger, worse, sexier, more complicated, don't save anything for the end. My feeling is always burn it all. Don't save anything for the swim back as they said in GATTACA.

TOBI: Yes, that is actually that is a great line because I don't know if you've seen GATTACA but the brother who was not the perfect one, not the genetically superior one, won every swimming race because he was gonna swim until he died.

SHEILA: Yeah, and that's kind of the way you have to write. It certainly feels that way at least when we're writing it. All right, so that's our emotional wound short we hope you've enjoyed

this little series of shorts. Again, we have a bigger workshop that does a deep dive into it, but if all else fails just hang onto that emotional wound for your characters. Not your own, you should heal your own emotional wound.

TOBI: Therapy is good.

SHEILA: But beat the hell out of your characters.

TOBI: All right, keep writing forward, and we'll see you again.