

A Book Giveaway (sort of)

By Holly Lisle

Lots of my novels for free if you'll pay the postage.

SUNDAY ADDITION:

I underestimated the extent of my problem. And I do have a few copies of some of the later Baen books. And I found the missing **Vengeance of Dragons** copies. Lots of them.



Any more volunteers?

Also, much to my amazement, I have no remaining copies of the historical thing. Many apologies. Holly

P.S. The scary thing is, I suspect there are still more books hiding in corners. I'm afraid.

SATURDAY: The Original Post

I have a bunch of copies of my own work I need to get rid of.

- I'd have one massive contest and winners galore, but I can't afford the shipping for that many books.
- I can't sell them—that's in the contracts.
- I don't want to dump them at libraries; I'd rather give them to individual folks.
- I considered doing a **Books of the Wild** thing, where I'd send boxes of books to people who agreed to send all but one of the books out into the world to meet new people, who could then log into a **Wild Books Tracking Station** to note where they got their book, and where they passed it on when they were done with it, with rules taped into the inside front covers to let the readers know how to find and log into the tracking station, (I thought this would be particularly cool) but as previously noted, I don't have the money for all that shipping, and I can't ask folks to pay shipping and then only keep one book.

So...

I have at least a few of most of my more recent books (most of my post-Baen work) and a lot of a few of them. And I have some flat rate shipping boxes that ship to anywhere in the US for \$8.95. In order to cover PayPal fees and packing up the box, add an extra dollar—total US shipping will be \$9.95. Each box will comfortably fit 6 paperbacks, and as long as they last, one hardcover or galley. When I run out of hardcovers and galleys, I'll throw in three extra paperbacks. (These are

likely to be duplicates. If I have to send duplicates and you didn't indicate that you wanted them, I'll let you know before you pay for the shipping.)

If you're willing to pay the postage, I'll ship you a box of mixed books. If you don't mind duplicates (to give to friends, for example), please note this in your entry. I have quite a few paperback **Talyns**, for example.

I'll autograph one book in each box—I hurt my wrists, the right one especially, from too much knitting, which I've been using to deal with stress, and typing is painful and hand-writing pure agony. (Forget knitting. At the moment, I can barely hold yarn.) So give me your wish-list of three books you'd like to own in autographed form in order of your preference, and if I have it, I'll sign and include one of those three books in the box. If I don't, I'll pick what I think is the best book in the box and autograph that one. These books won't be personalized, just dated and signed. I apologize for this, because I usually personalize unless requested not to, but ... pain. We're not going to mention how exciting it is to type this.

I also have a couple of surprises (still my books, but special or odd in some way or another). No comment on those, but they'll ship in the first boxes to go out.

All books are new, unread, but some do have dings on corners or other flaws—the boxes seem to pass through punishment testing en route to me from time to time.

If you enjoy ancient historical fiction, note this and I'll throw in an unrelated book of which I happen to have a whole bunch of copies. If you *really* like it, I'll send a few extra (I have lots and lots of copies). Just ask.

Here are the rules:

1. **You have to have some way of using PayPal**, whether

through your own PayPal account, a debit card, credit card, or checking account, to do this.

2. **Don't send any money until I've packed your box and contacted you** (and we've agreed on the shipping price if you're outside the US).
3. **Special requests are first come, first served.**
4. **All book boxes are ALSO first come, first served.**
5. **If you have any books you already have and don't want to accidentally get another of (even to pass on), please list these.**
6. **The times on replies will serve as the final arbiter of who asked first.** I will religiously check the spam and rescue requests while this offer is ongoing. If you have fallen afoul of the spam-catcher, let me know right away at **holly AT hollylisle DOT com.**
7. **This offer is only good until I run out of books.**

The average value of a box of 6 paperback books with one hardcover will be about \$67. I can't guess the value of the galleys, but to collectors, I'm sure they're fairly valuable. Average value of a box of nine paperbacks without a hardcover or galley will be about \$63. If you're outside the US, keep this number in mind when figuring shipping. You don't want to pay more than the value of the books, and you'd probably want to stop at about half the value. For orders outside the US, we'll figure on a case-by-case basis. You're never obligated to buy—if shipping is too much for your budget, I can pack up just one or two books for you in a sturdy envelope or little box, or you can pass your box on to the next person on the list.

Make sure your e-mail address in your account on this weblog is correct, because that's how I'll contact each of you.

That's it. If you're interested, let me know here. The giveaway starts now.

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More On the Midnight Rain Sale

By Holly Lisle

Okay, I know a little more now. The manuscript for **Midnight Rain** will be due April 15, 2004. Probably will be on the schedule in 2005, but I don't know exactly when yet and won't for a while. Contracts are on the way, which is very, very fast.

So. My writing schedule looks like this. 135,000 more words on **Talyn** by Nov. 15, revise from Nov. 15-December 13, print on Dec. 14, mail on the 14th or 15th. Take off until Jan. 1. Start the revisions of **Midnight Rain** then, hand in a segment of around 70-100 pages by Feb. 1st, hand in the completed novel by April 15th. (I'm hoping to do this part of the schedule faster, frankly.)

Gods Old and Dark should land on the shelves right around then, so that will be my new book in 2004.

Then, as soon as **Midnight Rain** is in the mail, I'll start on **Tor II**. Have to conceive, outline, and write 250,000 words on that one by Nov. 15, 2004, and have the final draft mailed in

by Dec. 15, 2004. Take off until Jan. 1st, 2005. Start in on **Mainstream II**, which I've just contracted, with a submittable draft due by, I think, June 2005.

Steady work. I'm really excited about this.

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When In Doubt, Drop Back and Punt

By Holly Lisle

I'm making real progress again on **Talyn**. Got a 1500 word net gain yesterday in spite of removing a solid chunk of text. I did it by going back to exactly the point where things went badly wrong, and writing the scene I should have written the first time. Sometimes I can pretend I got it right and just keep going, but this time I couldn't get the brain to play along with the fingers.

So I actually fixed something in mid-first-draft.

I left in everything that I know that I'll eventually have to cut, too – I know this is cowardice on my part – the equivalent of pretending the badly damage net under the tightrope is better than nothing – but I'm hoping that as I work my way through I'll find something salvageable in the material that has to go. Any part of that hundred pages that I don't have to discard will be to the good.

And just to add to the excitement, now I have to finish the galleys for **Gods Old and Dark** and get them back to Diana

promptly, something that I'm going to have to do sitting on the couch in the afternoon while the kidlet is building Bionicles.

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Finished Editor's Revisions on Gods Old and Dark

By Holly Lisle

:: celebrating ::

Tomorrow I print, the next day I mail. In the meantime, I'm going to get into that line-for-scene thing for **Talyn**.

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Down to the last new scene in Gods Old and Dark

By Holly Lisle

I've been plugging away on editor-requested revisions for the better part of the month, and I'm finally down to the last new scene that I have to write (and in fact when I quit today I was halfway through it). After completing it, I have two more

scenes total to revise – I think I’ll be able to finish the whole thing tomorrow. I’m relieved. This has been a revision done with a tremendous amount of outside stress, and it has consequently taken a lot longer than the two weeks I estimated for the project.

This starts me out a bit behind where I wanted to be with **Talyn** but I’d built enough padding into my schedule that I should still be able to catch up fairly well. I’m guessing that I’ll be ready to start the actual writing on the new book next week (still a bit out line-for-scene outlining that remains to be done before I leap into that.) It’ll be good to get into something new.

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Ack, ack, ack, eeeuww!

By Holly Lisle

Every once in a while, working your way through a revision, you’ll notice that you’ve reused a phrase two or three times, or, if you really weren’t careful, more. In **Gods Old and Dark**, I had six – count ‘em, **six** – instances of ‘sad smiles’, which has to be a recent record for pounding a phrase into the ground.

Goddamn. This is the sort of thing that isn’t so obvious when you’re writing the book, because you’re doing the writing over a period of months and individual words and phrases fade into the fog as you fight to come up with your next batch of pages. But when you’re reading it, you start hoping for the horrific deaths of all these sad smilers.

Well, none remain. Not a single one. It's a boring image anyway. Ah, yes, the poor woman with her sad little smile, screaming 'pity me' from the slump of her shoulders to her big, woeful eyes. I did not take a flamethrower to the characters, though after about the third sad little smile I was ready. But I did replace all that pitifulness with better imagery and a bit more punch.

Thank God for revision.

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Slogging Gods Revisions

By Holly Lisle

I'm about to the end of the revisions for **Gods Old and Dark** – at least that's what the ever-shrinking pile of paper to my left would attest. I'm doing a new scene right at the moment, setting up Raymond Smetty and Louise Tate for their eventual just desserts. (I left their fate hanging in the first version, and my slow-turn-around readers thumped me over the head for it.) Mark is downstairs either cleaning his room or doing demolition work: the sounds are identical and I haven't the guts to go look. My other two guys are out raiding Toys 'R' Us to give me a chance to finish this thing, and I'm taking a five-minute breather while I figure out the next part of this scene, so I figured I'd make a note of where I am.

I'm having to come up with an end-of-series ending for **Gods Old and Dark**. I'm not sure there will be more books in the world, and I don't want to leave readers hanging forever. So I'll leave two carefully chosen threads wrapped but not

clipped, so that I can pick up the storyline if I get the chance to do more World Gates books, but the rest get snipped and cauterized this time. It's been making for a lot of rewriting. S'alright. The book will live through it, and the ending will be stronger than it was. And in a couple more days I'll dive into **Talyn** and ten pages a day of Korre and alternating first/third and a couple of characters I just adore and thought I was never going to get to write.

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In A Quiet House

By Holly Lisle

Over the last couple of days, we moved Becky into her own place, then shifted things around here to make use of what had been her room. Mark is still visiting with relatives. I'm working at getting my feet back under me, realizing that things have changed for keeps this time; I'm getting up early, concentrating on revisions for **Gods Old and Dark**, and coming to terms with having my daughter accessible only by phone for a while.

The revisions are finally rolling well again. I'm impatient to get them done and to get going on **Talyn**. This last couple of weeks has been a strange, uncomfortable twist in a road that has already been pretty rough these last few years. And I'm reminded again that life **is** change, and that the only time we don't experience change is once we're dead. It's always easier to roll with the punches when I remind myself of that.

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Gah! Revisions!

By Holly Lisle

Know how I said I liked to do revisions? How I enjoyed being able to go in and fix up the stuff that was already down on paper?

Lies, foul lies, all of it. At least this time. I'd say that editor-requested revisions on **Gods Old and Dark** were proceeding apace, but then we'd have to define 'apace' as 'dragging ass like an old man with his feet stuck to the knees in frozen molasses.'

I suspect it's going so slowly because my head is already in another book. I'm thinking **Talyn**, and planning that book in my sleep and in quiet moments, playing through the story in my head and living with the people, and dipping back into **Gods Old and Dark** is like falling into a foreign country where no one speaks the same language and the rhythms of life are alien and disturbing.

Or maybe it's like shifting gears badly, and grinding between first and third by entirely missing second and popping the clutch, too.

Either way, I don't know that I could actually be progressing much slower without working backwards through the book erasing the corrections I've already done.

In spite of everything, the book is almost finished

By Holly Lisle

The schedules of the rest of my family have been nearly impossible to work around, my mood has been grim and crappy, but **Midnight Rain** is close to completion. I'm hoping that the five-year-old will play quietly for a while so that I can work on it today – I'm within striking distance of wrapping the rewrite up, and I'd love to have it done.

Got the edit letter from Diana Gill for **Gods Old and Dark**, and I have until the end of June to hand in what are essentially small edits. That'll be my next project once **MR** is done. Then ... well, then, I'll have to see.

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