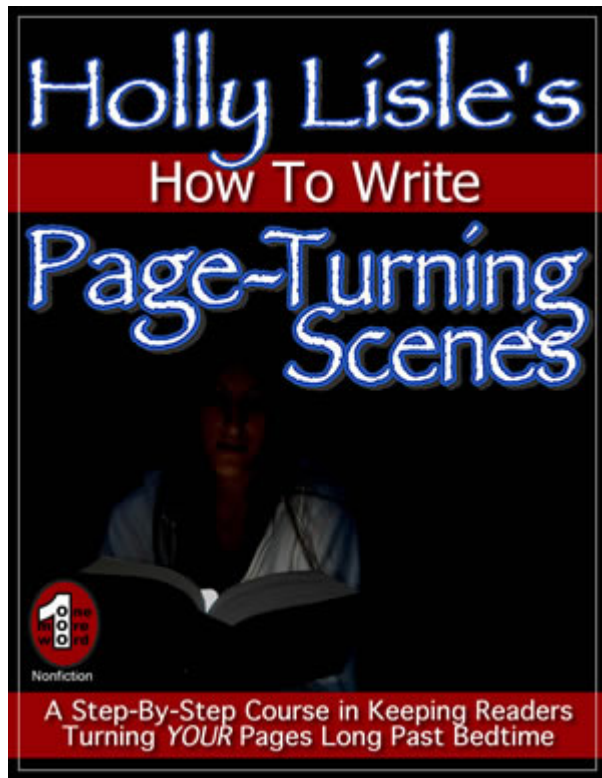


# How To Write Page-Turning Scenes Is LIVE

written by Holly

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By Holly Lisle



The course is done, it's in the shop, and it's available now.

So... what's in **Page-Turning Scenes**?

- **The two critical parts EVERY scene must have?** (Page 13)
- **The FIVE types of conflict** that will make writing your stories easier, and keep your readers hooked. (Page 14)
- **The short, simple story PLAN technique** that will keep you from writing the wrong book. (page 16)
- **The TWO absolutes** that apply to every form of conflict and every scene. (page 23)

- **The special scene technique that lets you grab your reader's attention and totally mislead him WITHOUT cheating.**(page 25)
- **The great conflict trick** that lets your reader see something go wrong, and know it's gone wrong, and makes him NEED to keep reading to find out why. (page 26)
- **Internal conflict that shows your reader your hero's anguish—and that makes him empathize—WITHOUT resorting to a bad replay of Hamlet's monologue.** (page 28)
- **28 types of conflict** between your characters that AREN'T arguing. (page 33)
- **Conflict between characters on the same side of your issue.** (page 35)
- **The ONE kind of conflict** that can provide your entire story and everyone in it with a reason to go on. (page 37)
- **The way to know which are good scenes and which are bad scenes BEFORE you write them.** (page 43)
- An answer to the problem of T00 MANY ideas. (page 58)
- **The easiest way to spread out the good stuff over an entire book, and not show your whole hand in just one scene.** (page 60)
- A step-by-step method for getting your hero OUT of the corner you got him stuck in. (page 64)
- **Straightforward directions on how to dump your boring scenes while identifying and saving what matters in them.** (page 71)

- TWO simple, fun, easy ways to write in "breathers" for your readers that DON'T include letting them put the book down. (page 75)
- **Five ways to write scenes that suck readers in even when your story is NOT about life-or-death issues.** (page 81)
- TWO types of great transitions that will spice up your pages and let you leap all of time and space (or as much of it as you need to) **in two sentences? Just two.** (page 86)
- **The SIMPLE way to use flashbacks, flashforwards, dream sequences, and other scenes that jump your story through time.** (page 91)
- THE FOUR SECRETS to when and how **you'll use step-by-step action** to make your scene gripping, urgent, and must-read...and when you must NEVER use step-by-step action. (page 92)
- **The FIVE STEPS to misdirecting most of your readers most of the time? (Though Abraham Lincoln was right. You CAN'T fool all of the people all the time.)** (page 95)
- The FOUR ways to **choose the right viewpoint character** for every scene. (page 98)
- **The HOW, WHEN, and WHY behind introducing and using secondary characters.** (page 100)
- SEVEN ways for **getting real emotion** from your head into the scene. (page 107)
- **The dialogue technique that will save you (and your readers) from the dreaded Talking Heads Syndrome.** (page

107)

- Description that readers NEED, that creates OPPORTUNITIES for plot twists, and that keeps your story moving without EVER bogging it down. (page 109)
- **The FIVE senses—plus any others you can invent—used the right way, at the right time, and for the right reasons.** (page 112)

I've kept it as lean and to the point, I've done everything in my power to answer every question you asked, and I think you'll be excited by what it can help you do with your writing.

## **Pick Up Your Copy Now**

E-book, 118 pages, and lots of techniques, explanations, examples, and exercises to show you EXACTLY how to make your scenes compelling, exciting, and critical to your story.

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