

Writing Bingeable Characters

Module 3 Lecture Transcript

The Bingeable Love Interest

Hello, writers! Welcome to Module Three of Writing Bingeable Characters. In this module we're looking at the bingeable love interest. I'm here with my kitty, Circe, and you can probably hear her purring. Yeah, she's excited about this week too.

Depending on what your binge re-read is, the love interest may be a major secondary character – possibly with their own POV – or they might not be in the book at all. If you're reading or writing a romance like *Red, White, and Royal Blue*, the love interest and the romance is going to be center stage. If you're not writing a romance, but romance is as a central part of your story, then this module is going to be *really* important, as your readers will want a super bingeable love interest. Whether that's a book boyfriend they're looking for, or maybe they're hungry for believable and fresh sexy scenes, or they want to experience wonderfully executed tension between two people as they draw closer to one another, you'll want to ensure that it all comes from richly drawn characters. When two characters get romantic, there are a lot of tropes out there. And they're there for a reason: when done well, they hit our reading sweet spot. Kind of like the Oreos or Reese's Peanut Butter Cups of reading. However, any chance you have to upend a trope in a way that is equally bingeable, or at least subvert or freshen it up in some way moves you into much richer territory as a writer, and helps to set you apart from the pack.

Bingeable Factors in Love Interests (an incomplete list I'm sure you'll be adding to):

- They act as a springboard for the protagonist's change – their metamorphosis from who they were at the beginning of the book to who they grow into at the end
- They challenge the protagonist
- They don't solve the protagonist's problems – proto has agency
- They are not the protagonist's whole world
- They are not the source of the protagonist's self-esteem or lack thereof – unless you're writing a book like *Bad Romance*, my novel about an abusive relationship
- They do not fit into overdone stereotypes
- They aren't perfect - in fact, it's even better when they screw up
- They often subvert our expectations (the surprisingly sensitive bruiser, the bookish academic who's a fantastic lover)
- They are fully fledged humans with their own wound, their own lives, their own challenges: their whole world isn't the protagonist (ahem, Edward Cullen)
- They intrigue us
- They have a secret or two
- They help the proto come out of their shell in some way, if the proto is in one to begin with

The Love Interest and the Crew

If you recall the Module Two lecture, you'll remember how I mentioned that sometimes you'll see the love interest as part of the crew, the leader of the crew, or integral to it in some way. This isn't always the case, but if you're writing fantasy or sci-fi, you'd be hard-pressed to keep the love interest outside of the crew, since your character is probably with them all the time. So as we discuss the love interest in detail today, keep thinking about how the way you craft them will add to the crew as a whole, or create new obstacles, tensions, and conflicts within the crew. These will have an impact on the relationship between your love interest and the protagonist. Where does your protagonist's loyalty lie? And does it change over the course of the book? If forced to choose, would your protagonist choose their crew or the love interest?

You might also want to recall how I touched on a protagonist who isn't initially part of the crew, but brought in. Again, you might consider if the love interest helps bring them in or, if you're working in an enemies-to-lovers context, perhaps they oppose them being part of the crew. In what ways does the love interest's role in the crew conflict with their feelings for the protagonist – and vice versa? If you sat down with this just these considerations, a notebook, and a pen, I bet you'd come up with lots of story potential.

Sticking with the love interest and the crew for a moment more, another thing to consider:

The love interest in relation to the crew can create interesting obstacles or friction in the group, depending on how this romance affects the whole group. People who fall in love often have lovers' spats and these can greatly affect the workability of that crew. So you'll want to consider how the love interest affects the dynamic of the crew for good or ill.

Your Romance and Sex Binge Factor

One thing I'm going to ask you to do on your binge factor worksheet for this module is to really go deep into your own fantasies, your own sex life, your class background, your sexual orientation, your gender, all of these things. Why? Because when you think about why love interest or romance is or isn't a binge factor for you, we want to get a sense of why. Maybe you aren't finding books with love interests or romances that suit you. Or perhaps you really aren't into romance. There is no wrong answer, but we do want to do this important detective work so that you can understand how to apply these findings to your own work. This module is a highly personal inquiry.

Romance is a binge factor for many, many readers. And while we are working towards less gender stereotyping, the statistics are still showing that readers who identify as female really enjoy at least a bit of romance in their book. So if romance isn't a binge factor for you, but you want to make your book bingeable, then focusing on creating a really great love interest – a richly drawn character who challenges your protagonist to grow – is going to be a good way to go. It won't feel like you're trying to write a romantic character. You're just writing a good character who happens to have the hots for your protagonist.

For those of you who do find that romance and love interests are a binge factor for you, then this inquiry is really important because you want to have a sense of what turns you on and how to amplify that in your work. Your reader will be into the same thing. And other readers who aren't into what you're into can find another book to

read. Remember, you're looking to write for your Ideal Reader Avatar. You don't need to appeal to all the readers, just your tribe.

So. What turns you on? What turns you off? Where do you think a book might go too far? You know, I personally find some romances to be just unreadable, because I feel like it's a how-to manual for sex. And I'm like, I don't need every single little step here, guys. But then some writers take it to the other extreme – and you might see this most in YA or literary fiction – where there be a soft brushstroke of romance and then it's like, you know, they kiss and then fade to black, and then it's the next morning. I usually want more than that, but then again, it depends on the book. If I'm reading a romance, I want more. If I'm reading historical fiction with some romance in it, then I don't need too much hanky-panky. But you might be totally different! And that's great.

As I've gone down my own binge factor rabbit hole, I know what really makes me binge is the suspense of seeing if and how these two people will get together. I am so much more interested in these intense scenes and the action and misunderstandings and brief moments that get interrupted then I am in them actually being together or having sex. In fact, once the couple gets together, it takes a lot of skill to keep that relationship interesting to me. We lose all the stakes and suddenly need new ones. So when I get people together in my books, it's often very uncertain. Maybe they find their way to each other, but there are a lot of obstacles to staying together. It's really a tricky balance, which is why I think it's so important to write the book YOU want to read. If you're indeed writing in the romance genre, that's hard because it can be pretty formulaic. You'll have to find a way to thrive within that structure.

Another thing you'll want to look at in this general binge factor inquiry is that gap between what you're drawn to in real life versus what you're drawn to and turned on by in the safety of a book. These things might be the same, or they might be different. You might love an alpha male in a book, but in real life you'd tell him to walk to plank if he tried to pull his alpha shit on you. And that's where the concept of fantasy and desire and exploration all intermingle with the binge factors you're exploring when you create a bingeable love interest.

If you find this inquiry to be a struggle, this is where the worksheet I gave you in Module One about reading like a writer, and then eventually doing annotated bibliographies will be really helpful. The more that you read like a writer, the more that you're able to tune in to what works for you on the page and what doesn't. What the clichés are, and how you can avoid them. You'll also notice really skillful ways that writers subvert the clichés that are often present in the love interest. Often, voice is what is really going to set you apart from the pack. This is a huge part of character, and it's my number one binge factor.

Voice is the one thing nobody can copy you on, not really. We'll get into that later in the course, but I want you to be thinking about that a little now. How the voice of your characters – especially in dialogue and narration – will help make your book more bingeable.

This is why Casey McQuiston is so popular—yes, she has original ideas and hits binge sweet spots, but she's a damn good writer.

Four Factors To Creating A Bingeable Romance

Again, this will be highly personal, but we can grab certain characteristics from books that our collective readership swoons over.

So the love interest more than any other character in the book—even the villain--must be considered in direct contrast to the protagonist. You really have to think about what they're bringing to the table in terms of moving the protagonists through their arc, challenging them to overcome their misbeliefs, or maybe even triggering their misbelief, if the love interest is bad news, like Gavin in my novel *Bad Romance*.

It's important to remember four things here:

1. A relationship is a laboratory for personal growth. Whether that relationship is between the protagonist and the love interest or their best friend or the villain or anyone: all relationships will test both parties, all relationships will have ups and downs that will force a character to strategize, pivot, and challenge their integrity. It's a place to test who they are and who they might be. So think of your romance as a laboratory. It's an experiment. What happens when you put these two people together? What tests can you run on them? How do their chemicals react? What is the change that occurs in these organisms when they are in close contact, and when they are apart? Does the experiment to bring them together succeed or fail? And by whose standards?
2. Your love interest is not there to merely serve your protagonist or be someone they moon over. They need to be their own distinct person with their own desires and misbeliefs. The most boring stories are the ones in which the love interest is the center of the protagonist's universe and vice versa. You know what's badass? The end of the first book of *Outlander*. No matter how fated two people are, a choice needs to be made: love or country. Love or clan. Love or honor. Love or...love.
3. Your love interest can be a window or a mirror for your protagonist. Sometimes they will be both. A window shows your protagonist other ways of being and living. A mirror shows the protagonist themselves in a way no actual mirror every could.
 - a. How does your love interest help your proto see themselves better?
 - b. How do they inspire them, or help them see another way of being? *This can happen whether the love interest is a keeper or not.* An abusive love interest or an adoring, healthy one can be a window or mirror. If the love interest has the same addiction or misbelief as your protagonist, they might be a mirror. A way for your protagonist to heal—they see an example of who they don't want to be. They see the codependence for what it is. Or, if they hate themselves and yet are loved unconditionally by their love interest, it might be a window: to see a whole new way of being and loving and seeing. It can be a window to self-regard and compassion.
4. Your love interest, like any good relationship, should be challenging your protagonist to grow.
 - a. That challenge may come from who your love interest is in relation to your protagonist.
 - b. It may come from the obstacles that arise when two people who want to be together but have their own desires and hang-ups have to figure it out.
 - c. The challenge may come from conflicting stakes or obstacles or society. From the choice to make a sacrifice or be selfish. There are a million ways that a love interest can challenge your protagonist.

But how do we figure that out?

One thing I always tell the writers I work with is to do three things when they're really struggling with characterization, stakes, and obstacles:

1. Look at your own life! Chart the course of a relationship in your life and notice all the stakes and obstacles, all the ways you and that person have challenged or hurt each other. You'll see that this is the stuff of

everyday life. As writers, our life and the totality of human experience is our palette. We get a lot to work with. In some ways, we're overthinking it when we feel like we can't create sufficiently high stakes or obstacles.

2. Open the paper, talk to your friends, watch the news. This stuff is everywhere. Borrow, steal—do whatever you need to inject your love interests and romance with the deeply emotionally resonant and compelling and *bingeable* stuff of real life.
3. Bone up on your personal growth / psychology work. Read books on relationships. Read the *Times* Modern Love column. Learn about codependency and narcissism and all the gnarly things that can come up in a romance. Figure out what your protagonist and your love interest's love languages are – this could be the biggest thing you do, honestly. It will give you a ton of ideas. Doing this inner work for yourself will always translate onto the page, but you can also just read up on these things for the sake of your protagonist.

Examples of Great Love Interests

In *Red, White, and Royal Blue*, Henry challenges Alex to confront his sexuality, and to realize the story he'd been telling himself about their relationship up until that fateful kiss was false—they were never enemies, and Alex was never being looked down upon. Alex challenges Henry to be braver, to take what's his, and to stop being bullied by his position and his family. But Alex doesn't bully Henry to be someone he's not. Henry will always be cautious, he will always respect his position in the royal family, and he will always care what people think. Now, he can walk that line in a way that's more healthy, because he has someone who sees all of him and accepts and loves all of him – even his peevishness.

I love how Connell challenges Mariann in Sally Rooney's *Normal People*, how class is mixed up in everything they have together and how, through him, she must keep confronting her self-hatred and self-destruction, as well as her desire to be seen in a certain light. She is her best self with him, and it's because she is her real self with him. It's interesting to see how his presence, how the power dynamic between them, how being seen, all conspires to help her true self come out—and also how it terrifies her.

In *Me Before You* by JoJo Moyes, Will challenges Louisa to step outside the confines of her small life, and also helps her come to terms with reality. As much as she wants everyone to be happy and everything to work out, it can't and it won't. His ability to stick to his principles, to have his own clear desire, but to also allow himself to fall in love with her even though the timing couldn't be worse, all conspire to propel her through her arc in an active way. Will is entirely his own character and not there to serve Louisa and yet, because of their closeness, he is a window into the next phase of her life. He models what it means to be the captain of your own ship. To choose yourself. To know what's best for you, even when others disagree. And that will help her long after this book is over.

Michael in *The Kiss Quotient* is by far one of the most interesting love interests I've come across. There are so many ways he challenges Stella, the protagonist. She's white, wealthy, deeply intelligent, and autistic. She has privilege, but also the challenges of her autism, which gives them a really interesting power dynamic. Michael has all the social skills she doesn't, but he's Asian-American, struggles financially, and has real problems that he's trying to overcome outside any interest he has in her. When they're thrust together, Stella not only has to navigate a different culture and take responsibility in a relationship in a way she has never had to before, but Michael has to navigate what it's like to love someone with autism and the power structure of having a partner who is far more educated, connected, and wealthy than he is. Their relationship acts as a laboratory to work through their own misbeliefs, each of them doing it actively on their own, but prompted by the other's life and character.

Sometimes, a good love interest will transcend our own preferences in real life. You know that an author is really doing their job when they make someone attractive to you that you would just never have thought you could be attracted to. Or they make you feel melty and gooey about a pair that you never thought that you could have felt that way about them. It's really helpful to pay attention to those stories that surprise you because there's a lot that you can learn from those stories for yourself as a writer. Usually it means the writer upended a trope or expectation. They colored outside the lines in a way that was wholly original, or at least very fresh. Think about how Shonda Rhimes shook up Julia Quinn's novels by having a diverse cast for "Bridgerton." One shift and we're seeing some freshness in regency romance.

In Jenny Han's *To All The Boys*, I totally expected her to end up with one of the characters introduced in Book One. It just seemed like that was the way it was going to go. Instead, we get a glimpse of this jock character who is so much more than that stereotype. I felt like I tried to do the same with my second novel, *I'll Meet You There*. The love interest, Josh, is a Marine veteran and very, very different from the artistic, sensitive protagonist Skylar. And yet. Now, this sort of reversal can also be a trope, so you have to watch out for that. Again, it's all about writing authentic characters, really working from that organic place, rather than slapping on quirks or trademarks to make it all come together.

A Love Interest Who Isn't An Actual Love Interest, But Fills That Role

There are certainly lots of books like out there that do not have romance in them at all. Or if there is a love interest, they just don't really matter that much to the story.

So you might have a character who stands in for the love interest: it could be a mother, a sister, a best friend, a boss.

I'm thinking of that sweet movie, *The Intern*, where the protagonist's mentor is the relationship that matters the most.

Or *My Sister's Keeper*, where the relationships of the sisters is center stage.

In *The Language of Flowers*—a gorgeous novel by Vanessa Diffenbaugh—the central relationship is between foster mother and daughter.

In buddy comedies, the importance of the love interest is often held by the protagonist's friend, even if the proto has a love interest or love drama.

I say these sorts of relationships stand in for a love interest because of their deep importance to the growth of the protagonist and because, in these cases, all romance is either not present or highly deemphasized. In many novels, the love interest serves a central role, but it's one that can be occupied by another—it's still love, just not romantic love.

This role carries a lot of weight in fiction and in real life.

Love As An Invitation To Self-Realization

Whether or not the relationship works out, the love interest and the romance is an invitation to your protagonist's self-realization.

But it's important that your protagonist get to that enlightenment, eureka, a-ha! Moment on their own.

Gone is the age of knight in shining armors. You can have a character like that, such as Jamie in *Outlander*, but in the end, your protagonist is the one who must solve her own problems, save herself. Or themselves. Whatever their gender is or isn't, your protagonist must be the one who acts.

Building Your Bingeable Love Interest

Your love interest is not there to simply be the person your protagonist makes out with or thinks about making out with, right? They need to have their own goals, their own dreams.

- What do they want from this relationship?
- How is this relationship creating obstacles in their lives?
- What are the stakes for them?
- What are the power dynamics in this relationship? Lots of good things to think about here.

What Are Generally Bingeable Aspects of a Love Interest

Not all love interests are bingeable, nor do they have to be. But you're taking this course because you want to write one that is. Let's cover some of the aspects of the bingeable love interest – the ingredients to their secret sauce.

You'll see on the lecture notes I mention some tropes that we see in the love interest: the surprisingly sensitive bruiser, the bookish academic who's a fantastic lover, etc.

Tropes aren't bad, but you'll want to think about how you can subvert them.

As I mentioned before with Jamie from *Outlander* is that he's a love interest that subverts our expectations. He's utterly okay with Claire being the smartest person in the room even though he presents as an alpha male. He has things that happen to him—I'm thinking of Black Jack Randall here and that awful scene in the dungeons—that create the kind of intense trauma we usually only traditionally see from female characters. When you have a character like Jamie who is helpless and vulnerable, one who needs to be rescued by his lady, rather than the other way around, you're getting into some really interesting territory.

The love interest often intrigue us; they have a secret or two. There's more than meets the eye. This ups tension and suspense. We may not even trust them at first. It keeps everything from being much too easy. I really love Raphael in *Jane The Virgin*. Just when you think you have him pegged, you see another facet to him.

In many bingeable stories, you'll see the love interest help the protagonist come out of their shell in some way, but then stand back while that protagonist goes into the fullness of their human self. This could be Jack and Rose in *Titanic*, Alex and Henry in *Red, White, and Royal Blue*, or any number of stories.

Problematic Tropes

Especially if you're writing YA, but honestly, if you're a feminist, I personally think there are a couple of tropes to be aware of that can be really unhealthy, especially for younger readers.

When toxic or dangerous behavior is presented as romantic because it's quote unquote, protective, even though it's a sign of dating, abuse, control, manipulation, gaslighting: maybe don't do that.

The classic example here would be Edward Cullen from *Twilight*. I'm named after the protagonist of the way back romance *The Flame and the Flower* and my character is raped by the love interest in the first chapter and then, somehow, manages to fall in love with him. Yes, I have considered changing my name many times. I tried it once, but it was too weird.

Many of my favorite books that are still being written have these kinds of characters, but then they'll have female protagonist counterparts who give as good as they get. It's a very fine line. Often, for example, when I read Sarah J. Maas, I love the strength of her female characters and can't help but be drawn into the romance of the alpha male characters, who are powerful and protective. With the females in the books, we've got women who will call these guys on their bullshit, so I think we're generally okay there. And yet that behavior is still attractive. Her books are the kind that if I had a teen daughter, I'd let her read, but we'd have some serious conversations after each one.

Here's my final thought on this: I read the books that are problematic because I'm a grown-ass woman who knows better. But I won't write them. Because I know there are girls and women who will take in these messages, who don't have the tools or meds or therapy or good crew to help them see that these guys are not, in real life, a catch. I don't want that bad karma, so I just stay away from it. I've written one character who was bad news and despite being bad news was sexy. I'm thinking of Malek in my Dark Caravan series—the first book is *Exquisite Captive*. My character didn't take his shit, and yet. He was a hot bad guy. I wouldn't write him again. But I still love those books. Still love him. *Trés compliqué*. And I think "complicated" is the key here – everything about relationships, love, and desire is complicated. And those gray areas are where you want to be as a writer. That's where the good stuff is. So while I'm saying all of this about things that are problematic, I'm saying even more loudly not to censor yourself when you write. Writing is for whatever you want. All of what I'm saying here is for when you're on a third draft and really now taking a step back, working in the left brain, the analytic side, instead of the right, intuitive side. Then you can see if your inner compass is pointing to True North or not.

It's always good to tune in to your own integrity, consider who your books would be marketed to, and then just do your best to do right by you, your books, and your readers.

You'll want to watch out for cliché pairings like the rich guy and the not very rich girl, the overprotective guy and the endangered girl, the emo overly quirky guy, the flat character who just brings pretty to the table. Someone who's always getting in fights over the girl. The guy that bosses the girl around and she lets him. Love triangles, which I do like, but sometimes they're just a drag and predictable. Side note on those: I can't remember where I

heard this, but a good love triangle will be a way for a character to explore different sides of themselves. Not necessarily the binary good/bad, but different facets, different ways of being. They're most interesting when the one who doesn't work out isn't because they are "bad" for her, just not right. I love when the choice honestly hurts.

Another cliché is everyone getting married or having a baby at the end, the happy ending in that very traditional way. Again, if you're working in romance, you might have to include these things, but the more freshness you can bring in to it, the better. By the way, I'm super guilty in many of my books of several tropes – I'm not sorry! I think the book is the boss and if the book is telling you they get together at the end or have a baby or ride off into the sunset or whatever, that's fine. But it's all about doing it with skillful intention, with great voice, and in your own unique way. The unique is that YOU that's in the book. That *je ne sais quoi*.

Here is a good time to remind you about profluence. Even at the end, even if it's happy, you always want to leave the reader wanting more – in a good way.

How can you leave a few threads untied, a few lingering questions?

How can you invite more questions for the reader at the end of the book, like, Oh, I wonder what they're going to do when x happens, or Oh, there's still that lingering danger out there...I wonder what they'll do.

And that's not because you, the writer are planning on writing a sequel, it's because when something has a little bit of unsettledness at the end, it sticks longer with the reader. That is a HUGE binge factor for me. Something about an ending that makes my wheels keep turning long after I finish the last page. It's why tragic books like *The Nightingale* are so popular—the end just guts you. Or why *Red, White, and Royal Blue* is so fun – because you know that Alex is gonna run for office someday and what will that mean for their relationship? Or what if Henry's brother dies and he ends up having to take the throne while Alex is President?

See if you can start noticing the books that you think about a lot after you finish them. And think about the ending in particular and see if there's something there where there's still lots of questions, there's still more adventures to be had. Not everything is tied up in a perfect bow.

Side note: I don't bring market in too much, but I will say that I find myself recommending books that stick with me more than the ones I read and forget about. Even if both books were great, it's the one that I keep wondering about that will be on the tip of my tongue when someone asks me what I've been reading. So profluence really contributes to word of mouth. Do you think *Titanic* would have been quite as big a hit if Jack had lived? Do you think *Red, White, and Royal Blue* would have been a smash if the boys both gave up their complicated lives and just went and lived on an island somewhere?

Okay, so on the lecture notes, I list a few of my favorite love interests - I've mentioned some of them already to you before. Some of them are more traditional in terms of, you know, like the love interest that you've kind of seen before, and some are much more unique, such as Will in *Me Before You*. You just don't see a quadriplegic love interest that often.

In this module, you'll want to be thinking about who your favorite love interests are, even if you would never say that you like romance or care about it as a binge factor.

Notice the ones that don't make you cringe, and the ones that you're like, Oh, that's cool. And then the ones that you kind of were into, but didn't want to ever admit to anybody.

I also have a list on there of questions to ask yourself when you're creating a bingeable love interest. I won't read them all out loud to you. They're on the lecture notes. But there are a lot of things to think about in terms of, again, that relationship, bringing your protagonist through their arcs, so you want everything to be working on multiple layers for you.

Again, your love interest isn't just there to create the tension or suspense of *will they or won't they?*

For this module, we'll be going even deeper into your Oh So Secret project. We'll be highlighting the love interest in this scene. Now again, maybe you're writing all new scenes for each of this module's installments of the Oh So Secret project. If you do write an entirely new scene, just remember that the same secret is at the center of it.

This time, we're going to see how this plays out with your love interest. Does the love interest know the secret, do they not know, do they find out and feel betrayed? Because they weren't told? They feel like they of all people should know because they are the protagonist's intimate, right? Is the secret about the love interest? Is your protagonist cheating on them?

If you're sticking with the same scene, you might choose to keep finessing it, and each week you're adding in new characters so that by the end of the course, the scene is really layered and rich, and has entrances and exits, and a lot of different energetic shifts throughout it. And that's one thing to think about for all of you, regardless of how you're approaching this:

- How does the energy of the scene change? the pacing increase when you bring in the love interest? Does it decrease, get a lot more quiet?
- What energy shifts does the love interest bring out in your protagonist? In some cases, the partner actually chills your protagonist out and is sort of a harbor in the storm. In some cases, the love interest is the storm. So for some writers, I have found it to be really helpful to talk about scenes as exchanges of energy.
- So how is the scene increasing the energy, decreasing the energy, morphing the energy, maybe it was very light, and now it's very heavy.
- What new parts of your protagonist are you getting to understand by putting them in scenes in relation to these really important secondary characters?
- Keep thinking about how you can bring in binge factors really intentionally into the scene that you're working on.
- When you finish your binge re-read, take the time to write an annotated bibliography, do some final takeaways, really look at the notes and get the most out of this. What did you learn from this book, what's going to help you as a writer? What is it showing you about your binge factors?

Finally, I'm giving you all a little taste of my You Have a Process course this week – you'll have the opportunity to check out my Process Archetypes as a PDF link.

My You Have a Process course and mentorship is the core of what I do, helping writers understand the process they already have while also figuring out how to make it work even better for them. We curate tools that align with the way they flow that both help them court flow, create a container for flow, and help them get inspired and – if they're stuck – unstuck.

These Process Archetypes are a quick way for you to gather some tools to help you as you work on your Oh So Secret Project. Have a look and see which one or two might be you, then try out some of the suggested tools next time you're in the writing cave.

I hope you have so much fun this module!

Happy writing....