

#thrillerchat Transcript for January 23, 2010

January 23, 2010

- [7:40 pm](#) **[Selorian](#)**: [#thrillerchat](#) in 20 minutes. TOPIC: Pacing for maximum thrills. Join us & share your thoughts, tips, & tricks on pacing! [#amwriting](#) [#writing](#)
- [7:57 pm](#) **[Selorian](#)**: Just 5 minutes until [#thrillerchat](#) and a discussion of pacing for maximum thrills! A pdf transcript will be posted afterwards.
- [8:00 pm](#) **[Selorian](#)**: Hello everyone! The topic tonight is pacing for maximum thrills. [#thrillerchat](#)
- [8:01 pm](#) **[Selorian](#)**: Pacing is important in any novel, but even more so in a thriller. [#thrillerchat](#)
- [8:02 pm](#) **[RickChesler](#)**: RT [@Selorian](#): Hello everyone! The topic tonight is pacing for maximum thrills. [#thrillerchat](#)
- [8:04 pm](#) **[Selorian](#)**: Hi Rick, it's nice to see you. Looks like it's just us two so far. [#thrillerchat](#)
- [8:04 pm](#) **[carolyncooper](#)**: A thriller is all *about* pacing. So characters have to be painted with broad strokes. Yes? [#thrillerchat](#) [#thrillerchat](#)
- [8:05 pm](#) **[wotv](#)**: [#thrillerchat](#) Hi, all. So, pacing... See? I'm pacing myself.
- [8:06 pm](#) **[Selorian](#)**: Hello [@carolyncooper](#) and [@wotv](#). [#thrillerchat](#)
- [8:07 pm](#) **[Wyld Dandelyon](#)**: [@Selorian](#) [#thrillerchat](#) I'm excited to see what everyone has to say about maintaining tension and pacing.
- [8:08 pm](#) **[Selorian](#)**: yes, painting characters with broad strokes can be a way to handle pacing. [#thrillerchat](#)
- [8:08 pm](#) **[Selorian](#)**: [@Wyld Dandelyon](#) I am too, pacing is something I find myself struggling with all the time. [#thrillerchat](#)
- [8:10 pm](#) **[Selorian](#)**: I often see pacing referred to as a rollercoaster with multiple hills and valleys leading to the big thrilling peak and drop. [#thrillerchat](#)
- [8:11 pm](#) **[wotv](#)**: [#thrillerchat](#) It is truly a challenge. I do a lot of outlining and laying out plot points to plan pacing.

[8:13 pm](#) **[Selorian](#)**: I've normally relied on instinct while writing to set pacing, but have discovered a few people using graphs and charts. [#thrillerchat](#)

[8:14 pm](#) **[carolyncooper](#)**: Starting the next plot point arc at the mid-point of the current plot point arc keeps plot moving along, I find. [#thrillerchat](#)

[8:15 pm](#) **[Selorian](#)**: [#thrillerchat](#) is going now. Tonights topic is pacing. Come join the discussion!

[8:15 pm](#) **[wotv](#)**: [#thrillerchat](#) I like to use index cards. I can move and reorder easily.

[8:16 pm](#) **[thecreativepenn](#)**: [#thrillerchat](#) Does pacing include a cliffhanger at the end of every chapter?

[8:17 pm](#) **[carolyncooper](#)**: Lately, I find I write 1 character's storyline and then another; break them up and integrate them. But I use omniscient POV. [#thrillerchat](#)

[8:17 pm](#) **[Selorian](#)**: [@carolyncooper](#) That sounds like a useful technique! [#thrillerchat](#)

[8:18 pm](#) **[Wyld Dandelyon](#)**: [@thecreativepenn](#) [#thrillerchat](#) It can include regular cliffhangers, but it doesn't have to. Some readers love those; others hate them.

[8:18 pm](#) **[Selorian](#)**: [@thecreativepenn](#) I believe there should be a cliffhanger at the end of each chapter, even if a small one. [#thrillerchat](#)

[8:18 pm](#) **[carolyncooper](#)**: I think unresolved plot point instead of cliffhanger, but some greats use cliffhangers. [#thrillerchat](#)

[8:19 pm](#) **[RickChesler](#)**: [@Selorian](#) Not that I am by any means an expert, but whenever possible I try 2 get the necessary backstory out in dribs & drabs [#thrillerchat](#)

[8:20 pm](#) **[Selorian](#)**: I think when people hear cliffhanger, they automatically assume it has to be something big & explosive, but it doesn't. [#thrillerchat](#)

[8:20 pm](#) **[RickChesler](#)**: [@Selorian](#) ...w/out interuppting the aciton of the story. Instead of a whole chapter of backstory, what we need 2 know is given [#thrillerchat](#)

[8:21 pm](#) **[RickChesler](#)**: [@Selorian](#) ...'on the run' through dialog and other means. [#thrillerchat](#)

[8:21 pm](#) **[Selorian](#)**: [@RickChesler](#) That provides an excellent opportunity to slow the story down too, doesn't it? [#thrillerchat](#)

[8:21 pm](#) **[thecreativepenn](#)**: [@Selorian](#) [#thrillerchat](#) Rereading and editing after a break helps pacing. If you're bored, so is the reader. Put in some action or tension

- 8:23 pm **RickChesler**: @[Selorian](#) It slows it down a tad, to allow one to catch their breath, but not so much that it becomes something...#[thrillerchat](#)
- 8:23 pm **wotv**: #[thrillerchat](#) To piggyback on @[Selorian](#)'s comment, a cliffhanger can be a small unanswered question at chapter's end.
- 8:24 pm **Selorian**: @[thecreativepenn](#) True. Too much action can also cause the reader to become bored, so it's a matter of finding the sweet spot. #[thrillerchat](#)
- 8:24 pm **RickChesler**: @[Selorian](#) ...they have to "get thru in order to understand the rest of the story." #[thrillerchat](#)
- 8:24 pm **thecreativepenn**: @[RickChesler](#) #[thrillerchat](#) I also like back story through dialogue. Also any details about setting. Dan Brown doesn't really do this tho
- 8:24 pm **Selorian**: @[RickChesler](#) Exactly! #[thrillerchat](#)
- 8:24 pm **carolyncooper**: @[Rickchester](#): good point. Trick is how much is enuf. Recent ms nailed with "why?" b4 all backstory explanation reached. #[thrillerchat](#)
- 8:26 pm **carolyncooper**: @[thecreativepenn](#) true about boredom & about Brown. @[Selorian](#): too much action is ODTAA (1 Dam Thing After Another). #[thrillerchat](#)
- 8:26 pm **Selorian**: Backstory can easily become info dumps and slow the story to a snail's pace. #[thrillerchat](#)
- 8:29 pm **Wyld Dandelyon**: @[Selorian](#) #[thrillerchat](#) backstory becoming info dump is why sometimes a flashback is better than other options.
- 8:29 pm **eileenschuh**: @[thecreativepenn](#) #[thrillerchat](#) I like to neatly close off some chapters--to allow the reader a bathroom break--an opportunity to ponder
- 8:29 pm **Selorian**: Post on the Kill Zone on too much action. <http://bit.ly/6Van3S> #[thrillerchat](#)
- 8:30 pm **carolyncooper**: @[wotv](#) Small, unanswered what I mean by plot line arcs. MI Cruise buys odd equipt -- why? Why character hesitates to act? Etc. #[thrillerchat](#)
- 8:31 pm **Selorian**: @[Wyld Dandelyon](#) Very true. I'm like @[rickchesler](#) in liking to tie most of it in through dialogue and actions. #[thrillerchat](#)
- 8:31 pm **RickChesler**: @[Selorian](#) I have read books that I felt were too much like a solid block of action, without enough true story behind them. #[thrillerchat](#)
- 8:32 pm **carolyncooper**: @[eileenschuh](#) Nice way to put it. I go get popcorn when things start

[pm](#) to explode. Yawn! Get tense when things suddenly go quiet. [#thrillerchat](#)

[8:32 pm](#) [Selorian](#): @[RickChesler](#) Same here. They may leave me breathless, but they leave me empty as well when it comes to story. [#thrillerchat](#)

[8:33 pm](#) [carolynecooper](#): @[RickChesler](#) While characters are usually painted broadly, we need to *care* about them; relate to them; get into their skin [#thrillerchat](#)

[8:33 pm](#) [Selorian](#): Good points @[carolynecooper](#) and @[eileenschuh](#) [#thrillerchat](#)

[8:35 pm](#) [carolynecooper](#): Hate male characters who bully; love Fletch; need to feel character is not just socio/psychopath who cares who s/he hurts [#thrillerchat](#)

[8:36 pm](#) [egtalbot](#): @[Selorian](#) re:backstory problem, 2 solutions.1 is draft w/ little or no backstory, then add it afterwds-forces it to be done rt [#thrillerchat](#)

[8:36 pm](#) [Selorian](#): Join me for a [#thrillerchat](#) TweetChat at: <http://tweetchat.com/room/thrillerchat> [#thrillerchat](#)

[8:36 pm](#) [wotv](#): @[carolynecooper](#) [#thrillerchat](#) Exactly.

[8:37 pm](#) [Selorian](#): @[egtalbot](#) Very good point. [#thrillerchat](#)

[8:37 pm](#) [RickChesler](#): @[Selorian](#) A f/b chapter can be useful, but not right up front in the story. Get the opening chapters moving in real time. [#thrillerchat](#)

[8:37 pm](#) [carolynecooper](#): Current problem with demon/vampire/CIA slayers/etc -- they kill with no remorse or conscience; makes pacing seem monotone [#thrillerchat](#)

[8:38 pm](#) [wotv](#): @[Selorian](#) [#thrillerchat](#) Sorry, have to run. Kids! I look forward to reading the transcript.

[8:38 pm](#) [egtalbot](#): @[Selorian](#) 2nd bkstory solution is make it part of the story - "He punched as hard as his arthritis would allow" -tells u a lot [#thrillerchat](#)

[8:39 pm](#) [Selorian](#): @[wotv](#) Thanks for stopping in! [#thrillerchat](#)

[8:39 pm](#) [eileenschuh](#): [#thrillerchat](#) My favorite chap in my Noraebang ends with detective that found body, sitting on a rock,wondring how guys can kill their buds

[8:39 pm](#) [Selorian](#): @[RickChesler](#) I agree. Flashbacks need to be further into the story if used. [#thrillerchat](#)

8:40 pm **RickChesler**: @[carolyncooper](#) Yes-even a "plot-driven thriller" needs characters with solid motivations and personalities we can understand. #[thrillerchat](#)

8:40 pm **carolyncooper**: @[egtalbot](#) Xclnt idea! I will try skipping backstory. My 1st draft reads like script - mostly dialog;key points/action in fast #[thrillerchat](#)

8:41 pm **Selorian**: @[egtalbot](#) Yes it does. And in less words than telling he has arthritis flat out. #[thrillerchat](#)

8:42 pm **Selorian**: @[RickChesler](#) Agree. The suspense is created when we care about what happens to the character. #[thrillerchat](#)

8:42 pm **eileenschuh**: #[thrillerchat](#) sittin' havin' a smoke while sun sets, contemplating, slows story but invites reader to think about the minds/hearts/souls

8:45 pm **thecreativepenn**: @[eileenschuh](#) #[thrillerchat](#) do people want to think that deeply when reading a thriller?

8:45 pm **Selorian**: @[eileenschuh](#) True. And that is what is meant by the peaks and valleys needed in a well paced story. #[thrillerchat](#)

8:47 pm **Selorian**: @[thecreativepenn](#) Excellent question. #[thrillerchat](#)

8:48 pm **eileenschuh**: @[thecreativepenn](#) #[thrillerchat](#) I try to write lots of action and mystery,but the true story for those who want more is the mind,soul,lives

8:49 pm **Selorian**: I think that really depends on the type of thriller it is. A psychological thriller may be different than an action thriller. #[thrillerchat](#)

8:50 pm **carolyncooper**: @[thecreativepenn](#) Thotful break not just deep; Ryan in Hunt 4 Red Oct -- notching up tension by increasing purpose #[thrillerchat](#)

8:50 pm **RickChesler**: @[thecreativepenn](#) I would like 2 think they want moments of deeper thought punctuating the vast tracts of intrigue & action. #[thrillerchat](#)

8:51 pm **egtalbot**: @[thecreativepenn](#) the key re: thinking deeply in a thriller is do it incidentally. Takes a more deft touch than in other genres #[thrillerchat](#)

8:52 pm **RickChesler**: But, as @[Selorian](#) points out, it does indeed depend on the sub-genre of thriller. #[thrillerchat](#)

8:53 pm **eileenschuh**: @[thecreativepenn](#) #[thrillerchat](#) I'm writing 4 sophisticated audience.Wanting 2please rec readers,too .All readers, tho, need pee break!

8:53 pm **egtalbot**: lotta ways to do a good thriller. my 3 favs are vastly different - The

[pm](#) Eight-Neville,Treasure-Cussler, The Ninja-Lustbader #[thrillerchat](#)

[8:54 pm](#) [Selorian](#): IMO it is possible to have deep moments in nearly any, but the number and the way they are woven in makes a difference. #[thrillerchat](#)

[8:55 pm](#) [Selorian](#): @[egtalbot](#) I like that. "The Eight-Neville,Treasure-Cussler, The Ninja-Lustbader" #[thrillerchat](#)

[8:56 pm](#) [RickChesler](#): @[egtalbot](#) I enjoyed Cussler's TREASURE, for sure! #[thrillerchat](#)

[8:56 pm](#) [egtalbot](#): @[carolyncooper](#) re:backstory, yep, the thing is almost all thrillers have too much of it IMO #[thrillerchat](#)

[8:58 pm](#) [RickChesler](#): @[Selorian](#) In a NYT article on Patterson, it mentions how his 1st was more literary in style, that as he progressed he wrote...#[thrillerchat](#)

[8:59 pm](#) [RickChesler](#): @[Selorian](#) ...more for the story and less to create 'nice sentences' (paraphrasing). #[thrillerchat](#)

[8:59 pm](#) [carolyncooper](#): Silence of Lambs shows how backstory cranks character & reader involvement; Clarice backstory pivotal to tension #[thrillerchat](#)

[9:00 pm](#) [Selorian](#): @[egtalbot](#) I think there's a difference between backstory and character history, too. Hard to explain, though. #[thrillerchat](#)

[9:01 pm](#) [RickChesler](#): @[carolyncooper](#) Takes him 7 years to write 1 of those, too! #[thrillerchat](#)

[9:02 pm](#) [carolyncooper](#): @[Selorian](#) You may be right; I may be talking about character history vs [egtalbot](#)'s issue; The Collector never gave char hist #[thrillerchat](#)

[9:03 pm](#) [carolyncooper](#): ...except character talking to victim about not being understood or good w/ women #[thrillerchat](#)

[9:03 pm](#) [Selorian](#): @[RickChesler](#) That's interesting. I just tried to Google the article, but didn't find it right off. Will look for it later. #[thrillerchat](#)

[9:05 pm](#) [Wyld Dandelyon](#): @[Selorian](#) #[thrillerchat](#) character history can be unrelated 2 the main issues in the story; backstory forms basis for the character's acts

[9:06 pm](#) [Selorian](#): @[carolyncooper](#) Right, hard to explain, but that's what I was talking about. #[thrillerchat](#)

[9:09 pm](#) [carolyncooper](#): @[Wyld Dandelyon](#) Interesting distinction! So does anybody use a prologue to solve issue? #[thrillerchat](#)

[9:09 pm](#) [RickChesler](#): @[Selorian](#) #[NYT](#): Patterson's #[publishing](#) empire:

<http://www.nytimes.com/2010/01/24/magazine/24patterson-t.html?pagewanted=1> [#thrillerchat](#)

[9:09 pm](#) **[Selorian](#)**: @[Wyld Dandelyon](#) Valid point. [#thrillerchat](#)

[9:10 pm](#) **[Selorian](#)**: @[RickChesler](#) Thank you! [#thrillerchat](#)

[9:12 pm](#) **[RickChesler](#)**: @[Selorian](#) Here's the quote from the article: "I'm less interested in sentences now and more interested in stories." [#thrillerchat](#)

[9:14 pm](#) **[Selorian](#)**: @[RickChesler](#) I like that quote. Makes me think of how Stephen King writes. [#thrillerchat](#)

[9:17 pm](#) **[Selorian](#)**: @[carolyncooper](#) Prologues tend to play a part in quite a few thrillers to set up the inciting incident. [#thrillerchat](#)

[9:18 pm](#) **[egtalbot](#)**: @[Selorian](#) there IS diff btwn backstory and char history but they share same problem in terms of hurting pacing [#thrillerchat](#)

[9:18 pm](#) **[Selorian](#)**: Join me for a [#thrillerchat](#) TweetChat at: <http://tweetchat.com/room/thrillerchat> [#thrillerchat](#)

[9:19 pm](#) **[egtalbot](#)**: @[carolyncooper](#) Sil of Lambs is a good example of how to dole out backstory effectively [#thrillerchat](#)

[9:19 pm](#) **[RickChesler](#)**: @[Selorian](#) @[carolyncooper](#) I see prologues used most successfully when an incident occurs many years before the main story. [#thrillerchat](#)

[9:19 pm](#) **[Selorian](#)**: @[egtalbot](#) True. [#thrillerchat](#)

[9:21 pm](#) **[thebookjournal](#)**: @[Selorian](#) am i too late. couldn't make it before [#thrillerchat](#)

[9:21 pm](#) **[RickChesler](#)**: @[Selorian](#) e.g. Prologue: Berlin 1944...CH 8: Present Day Canada, or Prologue: the moon, 1950...CH 8: Houston, TX Present Day [#thrillerchat](#)

[9:21 pm](#) **[Selorian](#)**: @[RickChesler](#) If it is more recent, do you think it's best to just use it as the first chapter & introduce the MC in the 2nd? [#thrillerchat](#)

[9:22 pm](#) **[Selorian](#)**: @[thebookjournal](#) Hello! Nope, we're still going. [#thrillerchat](#)

[9:23 pm](#) **[thebookjournal](#)**: @[Selorian](#) oh no are we talking prologues? [#thrillerchat](#)

[9:23 pm](#) **[RickChesler](#)**: @[Selorian](#) In general, yes. Of course there are always exceptions.

[pm](#) But I wouldn't start out that way with my first book. [#thrillerchat](#)

[9:25 pm](#) **[Selorian](#)**: @[thebookjournal](#) Talking about handling backstory where pacing is concerned and if prologues are an option. [#thrillerchat](#)

[9:26 pm](#) **[thebookjournal](#)**: @[Selorian](#) ill stay out of this convo then...prologues and I don't get along [#thrillerchat](#)

[9:26 pm](#) **[NathanCarriker](#)**: [#thrillerchat](#) great subject! sorry to join late...catching up...

[9:27 pm](#) **[Selorian](#)**: @[RickChesler](#) Then in that instance, it'd be best to dump the MC in the middle of the action and work in the beginning incident [#thrillerchat](#)

[9:28 pm](#) **[Selorian](#)**: @[RickChesler](#) in through dialogue and so forth? [#thrillerchat](#)

[9:29 pm](#) **[Selorian](#)**: @[thebookjournal](#) Hehe, it should just be a topic wetouch on for a bit before moving on. [#thrillerchat](#)

[9:29 pm](#) **[Selorian](#)**: @[NathanCarriker](#) Hello! Nice to have you! [#thrillerchat](#)

[9:30 pm](#) **[jrmackenzie](#)**: [#thrillerchat](#) Hello! First time on this chat. Prologues are best in this genre--ineffectual in others; a good way to manipulate anticipation

[9:30 pm](#) **[RickChesler](#)**: @[Selorian](#) That's the way I like to do it. CH 8: bang. (No prologue). Of course, I'm just me. [#thrillerchat](#)

[9:31 pm](#) **[Selorian](#)**: @[jrmackenzie](#) Welcome! Nice to have you! [#thrillerchat](#)

[9:31 pm](#) **[carolyncooper](#)**: If starting with action, recommend something in scene make reader connect with protagonist, e.g. protag rescues puppy, fedora [#thrillerchat](#)

[9:32 pm](#) **[thebookjournal](#)**: @[RickChesler](#) i agree, I don't do prologues. [#thrillerchat](#)

[9:32 pm](#) **[Selorian](#)**: @[RickChesler](#) That's my personal way to do it too. I seldom use prologues. [#thrillerchat](#)

[9:33 pm](#) **[NathanCarriker](#)**: [#thrillerchat](#) this is my 1st twitterchat and I'm worried about manners, so please someone clue me in if I break etiquette

[9:34 pm](#) **[jrmackenzie](#)**: @[carolyncooper](#) [#thrillerchat](#) You always want to start with action! Jumping right into the back pocket of the protag and off u go! :)

[9:34 pm](#) **[egtalbot](#)**: Prologue argument comes down to does it read well if you rmv chptr titles? If so,none should care what call it (sadly some do)[#thrillerchat](#)

[9:35 pm](#) [thebookjournal](#): RT @[jrmackenzie](#): @[carolyncooper](#) #[thrillerchat](#) You always want to start with action! Jumping right into the back pocket of the protagonist ...

[9:36 pm](#) [Selorian](#): @[NathanCarriker](#) This is basically my second chat, so I'm hoping others inform me if I break etiquette as well. #[thrillerchat](#)

[9:36 pm](#) [jrmackenzie](#): #[thrillerchat](#) Seem to have been more prologues in the older thrillers. Maybe not so much now. Did enjoy the setup though--like film.

[9:37 pm](#) [thebookjournal](#): @[egtalbot](#) that's true. sadly so many are so bad, we tend to just ignore all of them #[thrillerchat](#)

[9:37 pm](#) [thebookjournal](#): @[Selorian](#) lol. you are doing great. only rule is to respect each other. #[thrillerchat](#)

[9:37 pm](#) [thecreativepenn](#): @[jrmackenzie](#) #[thrillerchat](#) I am a fan of prologues that introduce the plot in some way and create expectation for action

[9:37 pm](#) [Selorian](#): I believe Silver by Steven Seville starts off with a prologue, whether called that or not I'm not sure. #[thrillerchat](#)

[9:39 pm](#) [Selorian](#): The main thing is that backstory keeps the pacing of the rest of the novel, no matter how it's presented. #[thrillerchat](#)

[9:39 pm](#) [thebookjournal](#): @[thecreativepenn](#) i just don't like know what's coming. takes away the element of surprise #[thrillerchat](#)

[9:41 pm](#) [carolyncooper](#): @[thebookjournal](#) Ah! Foreshadowing vs. telegraphing. Tricky but important differences. Love foreshadowing, Hate telegraph. #[thrillerchat](#)

[9:42 pm](#) [egtalbot](#): @[thebookjournal](#) a good prologue doesn't take away surprise, it enhances it, makes u wonder how it will fit #[thrillerchat](#)

[9:42 pm](#) [Selorian](#): Characterization and description also need to be done so as not to slow down the pacing too much. #[thrillerchat](#)

[9:43 pm](#) [egtalbot](#): Back to pacing specifically - underrated element of it is how page is laid out. #[thrillerchat](#)

[9:43 pm](#) [Selorian](#): @[egtalbot](#) So true. #[thrillerchat](#)

[9:43 pm](#) [thebookjournal](#): @[egtalbot](#) i agree. there are just very few well written prologues lately #[thrillerchat](#)

[9:44 pm](#) [egtalbot](#): @[thebookjournal](#) I can't disagree w/you there #[thrillerchat](#)

[9:44 pm](#) [Selorian](#): @[egtalbot](#) As in sentence and paragraph link? Or actual layout of the

[pm](#) page? [#thrillerchat](#)

[9:44 pm](#) [thecreativepenn](#): @[egtalbot](#) [#thrillerchat](#) I like short chapters - agree on page layout

[9:45 pm](#) [thecreativepenn](#): RT @[egtalbot](#): @[thebookjournal](#) a good prologue doesn't take away surprise, it enhances it, makes u wonder how it will fit [#thrillerchat](#)

[9:45 pm](#) [Selorian](#): @[thebookjournal](#) I agree. Too many times it's simple info dump it seems. [#thrillerchat](#)

[9:45 pm](#) [thebookjournal](#): @[Selorian](#) so how do you judge pacing? by what you like, or by what you think readers like? [#thrillerchat](#)

[9:46 pm](#) [egtalbot](#): @[thecreativepenn](#) yep, I like short chapters and one line paragraphs for emphasis - but NOT too much or it loses the emphasis [#thrillerchat](#)

[9:46 pm](#) [thecreativepenn](#): @[egtalbot](#) [#thrillerchat](#) I'm currently writing prologue set thousands of years prior to action of the book - do you like those kinds?

[9:47 pm](#) [Selorian](#): @[thebookjournal](#) I go by what I like, then take into consideration the thoughts of beta readers. [#thrillerchat](#)

[9:48 pm](#) [Selorian](#): Sentence and paragraph length does play a major part in controlling pacing. [#thrillerchat](#)

[9:50 pm](#) [carolyncooper](#): Agree, page visual layout part of pacing; short paragraphs speed pace like talking fast, mix of w/ longer needed [#thrillerchat](#)

[9:50 pm](#) [RickChesler](#): @[thecreativepenn](#) Those kind generally work. [#thrillerchat](#)

[9:50 pm](#) [Selorian](#): As well as chapter length. @[egtalbot](#) is right in that it is often underrated. [#thrillerchat](#)

[9:51 pm](#) [jrmackenzie](#): [#thrillerchat](#) Short, clipped sentences work well, too.

[9:52 pm](#) [NathanCarriker](#): @[egtalbot](#) [#thrillerchat](#) couldn't agree w/@[egtalbot](#) more..I LOVE a prologue to have in my pocket as I begin the journey...

[9:52 pm](#) [NathanCarriker](#): @[egtalbot](#) [#thrillerchat](#) ...like a device I don't understand but know I soon will!

[9:53 pm](#) [Selorian](#): Remember to add [#thrillerchat](#) so participants can see your tweets.

[9:55 pm](#) [NathanCarriker](#): [#thrillerchat](#) any1-advice on a frame story with a thriller as the frame and a family saga within it? NOT backstory...how to convince agents?

[9:55 pm](#) **[egtalbot](#)**: @[thecreativepenn](#) I love those "old" prologues. Like anything else,has to be done right-Cussler was the master IMO #[thrillerchat](#)

[9:55 pm](#) **[eileenschuh](#)**: #[thrillerchat](#) I want my readers 2 think theyre reading a thriller until they're done & close the book & the characters continue 2 haunt them

[9:56 pm](#) **[egtalbot](#)**: @[NathanCarriker](#) yep, all things being equal, I'd rather have a good prologue than to jump into the actions #[thrillerchat](#)

[9:58 pm](#) **[Selorian](#)**: Wow, it's already ten. This may be worth continuing in the next chat. #[thrillerchat](#)

[9:59 pm](#) **[kshmusings](#)**: RT @[egtalbot](#): @[thebookjournal](#) a good prologue doesn't take away surprise, it enhances it, makes u wonder how it will fit #[thrillerchat](#)

[3:00 pm](#) **[Selorian](#)**: Thoughts about continuing this next week? #[thrillerchat](#)

[3:00 pm](#) **[eileenschuh](#)**: @[Selorian](#) #[thrillerchat](#) It is only 8 where I am!

[3:00 pm](#) **[eileenschuh](#)**: @[kshmusings](#) #[thrillerchat](#)-- I like that def of a prologue! Awesome!

[3:01 pm](#) **[NathanCarriker](#)**: #[thrillerchat](#) 9 here! ;-)

[3:01 pm](#) **[carolyncooper](#)**: PST for me, but I understand those on EST; spouse working in MA; thanks everyone! #[thrillerchat](#)

[3:01 pm](#) **[Selorian](#)**: @[eileenschuh](#) Hehe. I may need to jump a time zone or two. #[thrillerchat](#)

[3:02 pm](#) **[RickChesler](#)**: Only 5 here. #[thrillerchat](#)

[3:03 pm](#) **[Selorian](#)**: How about continuation on pacing and the subtleties in how it's used in the different sub-genres of thrillers next week? #[thrillerchat](#)

[3:04 pm](#) **[carolyncooper](#)**: @[Selorian](#) Looking forward to the reminder. Thanks 4 organizing this. And thanks again to everyone chatting. #[thrillerchat](#)

[3:05 pm](#) **[Selorian](#)**: Feel free to continue milling and discussing. Thank you to everyone for chatting. #[thrillerchat](#)

[3:05 pm](#) **[FoodieRoadTrips](#)**: RT @[egtalbot](#): @[thebookjournal](#) a good prologue doesn't take away surprise, it enhances it, makes u wonder how it will fit #[thrillerchat](#)

[3:06 pm](#) **[Selorian](#)**: @[carolyncooper](#) It's my pleasure. #[thrillerchat](#)

[3:07](#)
[pm](#)

[Selorian](#): I'll be posting a pdf transcript of the chat on my site. I'll tweet the link to it once it's posted. #[thrillerchat](#)

[3:08](#)
[pm](#)

[eileenschuh](#): RT @[egtalbot](#): @[thebookjournal](#) a good prologue doesn't take away surprise, it enhances it, makes u wonder how it will fit #[thrillerchat](#)

[3:08](#)
[pm](#)

[egtalbot](#): @[Selorian](#) off to sleep, thanks for the #[thrillerchat](#) !

[3:11](#)
[pm](#)

[RickChesler](#): #[thrillerchat](#) Mahalo all for the interesting discussion and thanks to @[Selorian](#) for setting it up.