Hello fellow members!

Since our last newsletter went out, many exciting things have been happening within the Association!

I am happy to report the Association has now hosted two literary workshops in different locations around the Valley of the Sun. We have several more workshops planned and these too will take place at different locations. We are doing this to ensure our workshops across Arizona are not all centrally located, and that the members residing in the outlying areas of the valley and other parts of the state have the opportunity to take advantage of these marvelous workshops. We are currently hard at work organizing some fine future workshops for the Tucson and Flagstaff communities. Once these are ready, an email will be sent to the general membership announcing the topic, date, time and location of the workshops.

Regarding the two past workshops, the highly skilled presenters shared a great amount of valuable information with those attending, and I am sure all future events will be the same high quality as the last ones. I want to encourage all members to take advantage of these excellent workshops, and since all of them are free of cost and open to the public, please feel free to bring a friend or relative along with you. It is our desire that all those attending leave with a sense that their time was well spent and they learned new and valuable knowledge. At this time, I would like to extend my sincere thanks to all of the presenters for the fine job they did at the workshops. Well done!

Our efforts to restore the Association's website, www.arizonauthors.com, continues and we now have the full membership list available for you to see.

(Continued on the next page.)
Vice President’s Corner
by
Toby Heathcotte

The past two months have witnessed the beginning of several activities to benefit the members. That includes workshops, the newsletter, membership, the contest, and community outreach on Facebook.

Thanks go to Barbara Renner and Albert Quihuis for presenting an outstanding program on children's literature in April and to Peter Bernhardt for his May program called Writing Like a Pro. We're attempting to do programs in various locations with an eye toward libraries and community rooms as the least expensive option.

Our upcoming workshop in June will feature Patricia Brooks on writing memoir and nonfiction. Details are available elsewhere in the newsletter. I'd say to make your reservation early because Patricia generally draws a crowd. We're lucky to have her.

Our membership total at the moment is 167. We're hoping members will feel encouraged to participate and confident about the future of the Association. We continue to restore programs and look toward the future more hopefully.

The contest is going well, but the more members who enter the better for us all. If you don't have a published book to enter, then write an essay or a short story or a poem. Brush off your muse and get some new creative energy into your work.

Here's a happy piece of news. Remember I mentioned in the April newsletter that we hoped to have a banquet of some type, if not the classy event we used to have. Well, we're going to have that classy event again, after all.

That's my tease. I leave it to Jane Ruby to give you the details later. It's her baby, and she's going to give us all a special evening.

If you've not already joined our Facebook page, please do so. It's an easy way to stay in touch with other members and other writers. You only have to be a writer to join, so some of those posting are not Arizona Authors members, but they contribute to our knowledge about the surrounding writing community.

(Continued on the next page.)
Vice President’s Corner

We have some volunteer positions to fill. They don’t have to be major time investments. You wouldn't have to join the board or accept a position with ongoing status and responsibility. We just need some folks willing to devote a few hours a week or a month.

We need a Program Director or, short of that, someone to help find speakers and locations for our workshop series. We want to continue those in the Valley plus add Tucson and High Country events. I would supervise but could use someone to help with some of the coordination.

Membership duties include finding new members, but for now we'd like someone to help maintain the membership database and help add member pages to the website. Promotion help is essential. We'd like someone to contact the newspapers and event calendars to add our events, as well as keep our Facebook page updated and add other social media outlets to widen our scope.

I'm having a personal struggle these days. I unfortunately fell and broke my wrist. It's healing well so I don't anticipate any long-term damage, but I've been trying to learn to use the mouse with my left hand. It's a crazy-making undertaking. I notice when I try to cup the mouse with my left hand, both hands ache. I guess the right hand is trying to do the work it's accustomed to doing while the left aches from unusual stress. I definitely appreciate having a whole body and good health. Life is much more difficult without them.

Here's to your health and mine. Write to me with any of your concerns or ideas.

Toby Heathcotte 😊
tobyheathcotte.com, Author
Arizonaauthors.com Vice President
Facebook

Arizona Authors Association Leadership

Board of Directors:

President……………………………………….Russell Azbill
Vice President of Special Projects………….Toby Heathcotte
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***

Newsletter Editor……………………………..Kathleen Cook

Unless expressly stated, Arizona Authors Association, including its newsletter staff, neither endorses nor takes responsibility for the opinions expressed in this publication.

Editorial correspondence and submissions may be emailed to:
faerland@yahoo.com

All other inquiries should be sent to:
Arizona.Authors@yahoo.com

Got a suggestion for the newsletter? Send it to the editor, Kathleen Cook, at faerland@yahoo.com.
Membership Benefits

The Arizona Authors Association offers several valuable benefits to our members. This newsletter provides you with a bimonthly guide to workshops, events and activities, many of them free or low cost, designed to hone your skills as a writer. In addition, newsletter articles offer advice, suggestions, and insight to reinforce your expertise.

The yearly Literary Contest furnishes an opportunity to showcase your work and the possibility of earning prizes that will enhance your reputation as an author. As the relaunch progresses, we plan to once again participate in book fairs or other events. The opportunity to advertise under the Arizona Authors Association banner will allow you to promote your work and increase your visibility with a minimum of expense and effort.

I hope you will also take advantage of our new Members Chat page. We welcome your input on anything author related, such as your own literary news, useful tips, helpful websites, etc. Ask questions that will be answered in the next issue. Members Chat is our own version of “Tweeting,” with shorter submissions that are less formal than traditional letters to the editor. Together, we will all benefit from the combined knowledge of our diverse membership.

Lastly, one of the biggest benefits of your Arizona Authors Association membership is the ability to reach others with your book releases and advertisements. You may submit a quarter-page ad for your author-related services without any cost to you through the rest of 2019. Books released within the previous six months will receive a free, full-page ad.*

* One full-page book release ad per member per issue. If you publish more than two books (which can fit on one page), we will place the rest in a later issue.

Submissions to the Newsletter

Your input is welcome! The following categories accept submissions through the 15th of odd-numbered months. Send all entries to: faerland@yahoo.com.

Features are generally between 800-1200 words (lengthier or shorter submissions will be considered). We seek articles that motivate and inspire writers, enhance their skills, assist in promoting their works and more.

Members Chat is our own version of Twitter, with members offering suggestions, complaints, topics of interest and accomplishments in 100-200 words. With the same word limit, What Are You Reading? asks members to share their current reading material. Tell us why you like or dislike a book (written by anyone except yourself) to help other members in their quest for new reading material.

Road to Imagination seeks finished works of 800 words or less based upon the previous issue’s story prompt. Finish the story and we’ll pick the best to print. Back Page Humor seeks jokes on the foibles of writing. Any clean joke that makes you laugh as you navigate the crazy world of writing and publishing will probably make us laugh, too.

If you published a book within the last six months, share it with the Arizona Authors Association Newsletter. We’d love to advertise it in our next issue. We will also list any upcoming book-related events, meetings, workshops, book sales, book signings, etc., across the state or in nearby regions. If you offer editing, proofreading, or other literary services, submit an ad with us for free through 2019.

Send your articles in Word, Notepad or Wordpad format. You will receive an acknowledgment within 72 hours. (If you don’t, then please resubmit.) Pictures may be pdf, gif, png or jpeg. Note that all submissions are subject to light editing/proofreading. You will be informed in advance of publication if extensive edits are needed. Thank you!
The Arizona Authors Association April workshop featured Albert Monreal Quihuis and Barbara Renner, who discussed the latest trends in writing and self-publishing children's picture books, including their own experiences as kid lit authors. Afterwards, attendees shared questions, ideas and tips on how to write and publish children’s literature. The workshop, titled, “Children’s Books-Writing and Marketing,” took place at the Saguaro Library, 2808 N. 46th Street in Phoenix on April 13th.

The second Arizona Authors Association workshop, held on May 18th at Metro Center Community Room, 10001 N. Metro Parkway West in Phoenix, was titled, “Writing Like a Pro: Tips to Fine-Tune Your Storytelling.” Sedona author Peter Bernhardt led the workshop, which featured several narrative techniques such as Deep POV, imagery, personification, timing, and flashbacks. Both the April and May Arizona Authors Association workshops were free and open to the public.

Marilyn June Janson conducted two recent private workshops, which took place at the Southwest Regional Library in Gilbert AZ. The first, held on April 13th, was titled, “Authors and Writers-Social Media Workshop.” Marilyn helped writers to establish and enhance an online presence through Linkedin, Pinterest, Instagram, Facebook and more.

The second workshop, held on May 4th, was titled, “Writer’s Block: Fiction and Nonfiction.” Marilyn showed attendees how to write cliffhangers, revise plots, and create a chapter structure. Marilyn’s two workshops were each two hours long.

Marilyn June Janson conducts the following workshops in the East Valley at $25 each.* For more info, go to: https://janwrite.com/events-3. Email Marilyn at janlitserv@cox.net.

June 3-24 6-8 pm
Creative Writing: Story Structure
Red Mountain Recreation Center
7550 East Adobe St. Mesa, AZ.
Enroll

June 15 10am-12pm
Young Adult Writing
Southwest Regional Library
775 N. Greenfield Rd. Gilbert, AZ.
Enroll

June 22 10am-12pm
Screenplay Writing
Southwest Regional Library
775 N. Greenfield Rd. Gilbert, AZ.
Enroll

July 8-August 5 6-8pm (except July 15)
Creative Writing: Story Structure
Southwest Regional Library
775 N. Greenfield Rd. Gilbert, AZ.
Enroll

*Some locations charge a nominal registration fee.
Rico Austin’s children’s book, *ARIZONA IS WHERE I LIVE*, a past winner of the Arizona Authors Association Literary Contest, was featured on the April 17th episode of the television show *Tucson Morning Blend*. A longtime Arizona Authors Association member, Rico Austin and five other local children’s book authors have donated many of their books to a nonprofit organization called Southern Arizona Book Heroes. This wonderful charity furnishes books to first responders who give them to youngsters who are in accidents or perhaps at home when a domestic violence issue arises. The books help to take the children’s minds off the tragedy.

Jennifer Dillon is founder of Southern Arizona Book Heroes based in Tucson, AZ. She took one book with her to the television station for the feature. *ARIZONA IS WHERE I LIVE* was chosen for its fun and educational value. Austin plans on donating more needed books this year. This fine 501c charity organization would gladly accept donations from children’s authors. Watch the clip to see where the books go and how they assist children in need of something to help keep their mind off of many terrible, difficult situations. Southern Arizona Book Heroes to the rescue!

Rico Austin has written several fiction, non-fiction, and marketing books as well as a children’s book. His best-selling, award winning novel, *My Bad Tequila*, has been adapted as a screen play and is being looked at by two different directors. To view the Tucson Morning Blend clip featuring Austin’s work go to the following web address:

*Tucson Morning Blend Episode*

For more information about Rico’s writings, check out:  
http://blog.mybadtequila.com  
http://amazon.com/author/rico.austin  
www.ricoaustin.com

Our own Arizona Authors Association columnist and Literary Contest Director, Jane Ruby, has added another award to her already impressive list. She received an Honorable Mention in the 2018 London Book Festival, which was held in London earlier this year. Jane received the honor for her story, *Theories of Decay*, which also earned a third place win in the 2018 Arizona Authors Association Literary Contest. It was published in the Arizona Authors Association Literary Magazine. She also won a first place award in that contest for another of her stories, *Brutal Hackage*. Congratulations, Jane!

Find Jane at: *The Azurite Encounter*
Arizona Authors Association member Vince Bailey won First in Category (paranormal/supernatural) at the Chanticleer International Book Awards for his novel, *Path of the Half Moon*. The award was announced on Saturday, April 27th, 2019 at the 2018 Chanticleer International Book Awards ceremony, held at the Hotel Bellwether in Bellingham Bay, WA.

A 2017 winner of the Arizona Authors Association Literary Contest, Vince’s first place win for the category in the Chanticleer Paranormal Awards adds even more luster to his book, *Path of the Half Moon*. Due to its success, Vince’s publisher, Ingram Elliot, has accepted book two, *Courses of the Cursed*, for publication. Look for its series release in the upcoming months.

Amazon: *Path of the Half Moon*
Barnes and Noble: *Path of the Half Moon*
Vince Bailey

HIDDEN ONES—A Veil of Memories by Arizona Authors Association member Marcia Fine has been chosen as a finalist for the May Sarton Award. It is the fifth award for the novel about the Mexican Inquisition and crossing borders. The award, in honor of *May Sarton*, was chosen by a panel of academic and librarian judges. Ms. Sarton was a poet, novelist and memoirist whose works are part of American literature. She was considered a "poet's poet" because her works addressed her independence at the beginning of the 20th century. Her themes were feminism, gender and our universal commonalities. The award was given by Story Circle Network, an international nonprofit organization.

Amazon: *Hidden Ones: A Veil of Memories*
Barnes and Noble: *Hidden Ones: A Veil of Memories*
https://marciafine.com/
Arizona Authors Association Literary Contest

First Prize All Categories
$100 & Publication or feature in Arizona Literary Magazine

Second Prize All Categories
$50 & publication or feature in Arizona Literary Magazine

Third Prize All Categories
$25 & publication or feature in Arizona Literary Magazine

First & Second Prize Winners
In Poetry, Essay, Short Story
Nomination for the Pushcart Prize
(Priceless)

CRITIQUES OFFERED
To request a detailed critique of all aspects of your work with suggestions:
* Mark your choice of critique on the entry form
* Critiques cost extra and available only for unpublished works

Since it began in 1978, the Arizona Literary Magazine has launched the careers of many authors

Arizona Authors Association
Literary Contest Coordinator
2119 E. Le Marche Ave.
Phoenix, AZ 85022
www.arizonaauthors.com

For more information about the Arizona Authors Association Literary Contest, please visit our website at: www.ArizonaAuthors.com. All submissions must be postmarked no later than July 1st, 2019, and prizes will be awarded on November 2nd, 2019. Winning entries will be published or featured in the 2020 Arizona Literary Magazine.
Title of Submission
(Each entry must be accompanied by a copy of this entry form and completely filled out)

Name__________________________________________

Address________________________________________

City/State________________________________________ Zip code________

Phone_________________________ Email______________________

For each entry fill in quantity and total dollar amount

UNPUBLISHED ENTRIES:

_____ Poems @$15/entry = $_____

(50-line maximum)

_____ Short Stories @$20/entry = $_____

Essay/Article/True Story (15-page maximum)

_____ Novels/Novellas @$30/entry = $_____

(5-page synopsis & First 25 pages)

PUBLISHED ENTRIES:

(Only 2018 OR 2019 publication date, Judged on literary merit first, production quality second)

_____ FICTION: Novels/Novellas/

Short Story Collections @$30/entry = $_____

_____ NON-FICTION @ $30/entry = $_____

_____ CHILDREN’S LIT @ $30/entry = $_____

CRITIQUES (For Unpublished entries only):

_____ Poems @$15 = $_____

_____ Short Stories @$20/entry = $_____

_____ Essay/Article/@$20/entry = $_____

_____ True Story

_____ Novels/Novellas @$30/entry = $_____

TOTAL AMOUNT PAID: = $_____

(Entry and Critiques)

Checks payable to and entries mailed to:
Arizona Authors Association
1119 East Le Marche Ave.
Phoenix, AZ 85022

Write one check for all entries/critiques
Delivery Confirmation OK,
No Signature Confirmations please

Contest Rules & Submission Guidelines

- Winners in unpublished categories automatically consign first serial rights to Arizona Authors Association (right to print an excerpt in Arizona Literary Magazine first). If an entry is published after the deadline, the author must withdraw that entry.
- Winning entries will be published or featured in the 2020 Arizona Literary Magazine.
- Entries will be accepted now until postmark no later than July 1, 2019.
- Unpublished categories: Three copies of each entry must be provided. No author name anywhere other than on entry forms.
- Published categories: Two copies of each entry.
- Published E-books must be submitted in print & bound form like a gallery or ARC.
- All published books including E-books must include ISBN, copyright dates, and publisher information.
- Except for poems, all unpublished manuscripts must be double-spaced, with 12-point font and 1-inch margins, stapled or paper clipped.
- Page numbers & titles on header—all pages.
- For multiple entries fill out a separate entry form for each entry. You may copy form from our website or photocopy from an original.
- Unpublished novels & novellas must be completed and available upon the judge’s request.
- Manuscripts will not be returned except with critiques. Published books will be donated.
- All finalists will be notified in advance of awards.
- The judges reserve the right to switch the category for an entry, to cancel a category if the number of entries is insufficient, or to decide not to have a winner if the level of the best entries is not up to publishing industry standards.
- Any entry not following guidelines will be disqualified without notifying the author. No refunds to disqualified

DEADLINE: July 1, 2019
AWARDS: November 2, 2019

For additional entries, visit our website:
www.arizonaauthors.com
Arizona Authors Writers Workshop
Free and Open to the Public
Register with toby@tobyheathcotte.com or 623-847-9343.

Saturday June 22, 2019 • 1:00 pm doors open
1:30 to 3:30 workshop

Sam Garcia Library
495 E. Western Avenue, Avondale, AZ

You're the Expert: Write Memoir and Nonfiction
with Author, Publisher Patricia L. Brooks

- Visualize a COMPELLING TOPIC choice and Learn to write a CONTENT PLAN
- Understand your MAIN GOAL and Develop a WINNING WRITING PLAN
- Develop a WRITING SCHEDULE and Honor your PERSONAL MISSION
- Understand OBJECTIVES of the Author’s Platform and the STRATEGIES of a Book Proposal
  ◊ What is your Vision for your book? What is your book’s Purpose?
  ◊ What Incident in your life prompted your writing? What do you feel Passionately about when you write?

Patricia L. Brooks, MAOM, Award-winning Author, Speaker, Advocate, Publishing Consultant
Patricia is president/founder of Brooks Goldmann Publishing Company, LLC and Scottsdale Society of Women Writers. 
Sick as My Secrets, covers her 35-years of recovery. Three Husbands and a Thousand Boyfriends addresses love addiction. Gifts of Sisterhood is a tribute to her sister who passed away from lung cancer.
Contact: www.brooksgoldmannpublishing.com
Do you ever need a prompt to get started? Try our story starter to spur your imagination and get the sentences flowing. Award-winning author Cherie Lee wrote the following paragraph as a guide:

“This fictional teaser can be used by teachers or anyone (recommend sixth grade and up through adult) who wants a creative writing exercise or to jump start a new work. This idea is not meant to be genre specific, but left to the writer’s imagination. There are no specific rules to follow. All the listed questions do not need answers. There is no order for preferred reading.”

If you would like to finish the story, (800 words or less), please send your work to faerland@yahoo.com. We’ll publish our favorite ending in the next issue.

June/July Story Starter

Zapato

I saw her the first time I crossed the Arizona/Mexico border. She had dark eyes and dark curly hair, but it was the sparkling smile on her face that gained my attention, drawing me closer. She faced me with her wonderful smile and her eyes twinkling as she asked, “Zapato, Senora?”

I knew that meant shoes, but did that mean she wanted a pair for her bare feet or she wanted to take me to a shoe store? I had limited Spanish, too. So I nodded in agreement and she took my hand and led me through some twisting streets.

We stopped at a small store tucked away in a corner. She pointed at a bright pair of red shoes in the window and tapped her chest. In silent agreement we entered. I started to pay the first price quoted, but she stopped me. In Spanish she and the clerk had a quick argument over the price. At one point she grabbed my hand and we started to leave. Before we left, the man agreed to the child’s offer.

As I paid the man, she put on those shoes. Holding my hand, she guided me back to where I met her. “Gracias, Senorita.” She smiled, bowed, and left, prancing in her new shoes.

I made that same trip every year just to see her smiling face. She never learned more than a few words of English and my Spanish stayed limited, but we shared a love of shoes and music.

Today, I’ll go again, but I know I won’t see her smiling face. I’ll meet her family at the border so they can show me the way.

Questions:

Who is this storyteller?
Did she have children of her own?
How often did she see this girl?
How did they learn to share music?
Did she take pictures of her or meet any of her family?
Were there times when it was difficult to cross the border?
What did the storyteller do to earn a living?
Did the storyteller ever travel anywhere else in Mexico?
Why was the final trip different? Did the girl marry and move away or did something tragic happen to the child?
In the final sentence, where will the family lead the author?

Now, it’s your turn. Go forth and write!
I’m in Minnesota for the summer. I heard you gasp with envy. Granted, I won’t have to wear oven mitts to drive my car, but there are some other differences you may not have considered between a small Midwestern town and Phoenix. The mosquitoes are a lot bigger, and I have to constantly check my dog for ticks. The dishrag never dries out. We can light the fireplace one day and run the air conditioner the next. Advantages to living in Northern Minnesota in the summer are enjoying daylight until 10:00 pm, and selling my Lonnie the Loon and Trumpeter Swan books at street fairs. Every small-town Main Street in Minnesota celebrates with parades, turtle races, loon calling contests, water carnivals, arts & crafts in the park, and street fairs. Here is my checklist for preparing for a street fair:

SETTING UP:
- Pop-up canopy that is water tight. Rain happens. It’s what grows the corn.
- Sand bags or weights so the canopy doesn’t become airborne in windy weather . . . or in a tornado.
- Wagon to haul stuff from car to booth and back again. It comes in handy at home after a trip to the grocery store, too.
- 6-foot folding table. It’s just the right size to cram into the trunk of my Corolla.
- Cash box, or wallet, or fanny pack, or funny looking purse.
- Chair, to pretend I’m going to sit and relax.

DISPLAY:
- Tablecloth. I sprang for a black fitted one this year . . . much more professional looking than the one from my dining table.
- Signage. My foam poster is a little beat up, so I’m looking into purchasing a retractable banner. Still trying to decide what to put on it. Suggestions are welcome!
- Price signs, which usually become invisible when a customer is standing at your table.
- Credit card sign, so everyone knows plastic is welcome.
- Book stands, or something to show off your masterpieces.
- Boxes for a multi-level table exhibit. A marketer told me one time that different levels makes for an interesting display table.

MARKETING:
- Business cards, so I won’t be forgotten.
- Bookmarks. I have my email, phone number, and website plastered on these too, along with images of my book covers.
- Gift bags. I used to use canvas bags imprinted with my logo. This got to be expensive, so now I have plain white bags with logo stickers.

MISCELLANEOUS:
- Masking and/or scotch tape, because something always needs to be taped down so it won’t blow away.
- Bungee cords or rope to attach the attractive sand bags to the canopy poles.
- Notebook, so I can practice spelling names, and so I can write notes to myself.
- Trash bag. For some reason, I always forget this.

GIVE AWAYS:
- Raffle tickets. Giving a chance to win something is a good way to collect emails.
- Stickers. I give stickers of my main characters to the children.
- Coloring pages. Kids love these.
- Marketing flyers or classroom presentation flyers. At least someone will see my books again before
throwing them away when they get home. (One teacher actually kept one of my flyers for two years and then called me to come to her class.)
• Postcards advertising my new book or work in progress.

ENGAGING CUSTOMERS:
• Ask open-ended questions (“What kinds of books do you like to read?” “What are the ages of the children in your life?”) to prevent “yes” and “no” answers.
• Comment on the weather or the festival.
• Comment on their funny t-shirt or hat.
• Use eye contact. I’ve seen vendors sit in their chairs, behind their tables, with their faces in their cell phones. Not engaging at all.

When applying to be a vendor at a street fair, I take the cost of the booth into consideration. I usually don’t spend over $100 for a one-day event. There are some art festivals within 50 miles of my home that cost from $170 - $250 for a two-day event. I’m considering them, because they have a huge attendance. You have to check, especially in Arizona, about whether or not additional liability insurance is required. Some festival organizers require that the vendor hold 2 million dollars of additional insurance, and they will ask for your policy number.

One of the perks of selling at street fairs and festivals is meeting other vendors. I learn a lot, make new friends, and of course, spend money in their booths. Some of these vendors make it their full-time job traveling from festival to festival around the country. I usually try to stay within 50 miles of my home. Here are four websites that list names and locations of street fairs, festivals, and arts & crafts events around the country. If you don’t want to pay a membership fee, you can always choose the ones you want to attend and then do a search for their websites. Another benefit of selling my books at these events is I’m usually the only vendor selling children’s picture books.

https://www.fairsandfestivals.net/
  Membership: $34.95 for 1 year or $19.95 for 3 months
https://www.myfairsandfestivals.com/
  Membership: Free 30-day trial; $29.97 for 6 months
https://festivalnet.com/
  Membership: Tiered annual membership rates ranging from $49-$89
https://craftmasternews.com/
  Subscription: $48.95 for 1 year

My summer will not include the Payson Book Festival in July, but, hey, who can pass up small town events that are called Perham Turtle Fest, Vergas Looney Daze, Barnesville Potato Days, Paul Bunyan Days, Muskie Days, and Cormorant Daze.

Please share your ideas and suggestions for selling books at street fairs.

Editor's note: If you send your ideas to faerland@yahoo.com, we'll post them in the next newsletter.
Our Arizona Authors Association Facebook page has been seeing new members and increased activity. Check out the page for yourself, and if you are not yet a member of the Facebook side of the Arizona Authors Association, consider joining it. A lot of our announcements are posted on Facebook, so you’ll get up to date information there whenever you want it.

Arizona Authors Association Facebook Page

If you have the skills needed to judge the Arizona Authors Association Literary Contest, Jane Ruby is looking for more judges. If you’ve done this type of work in the past or have experience as an editor, publisher, author or reviewer, please consider joining the list of judges. As we grow, we’ll have need of more volunteers. Contact Arizona.Authors@yahoo.com and direct your inquiry to Jane Ruby.

If you have any other skills that the Arizona Authors Association might be able to use, either in marketing and promotion, web design, etc., contact Arizona.Authors@yahoo.com to volunteer. Please direct your inquiry to either Toby Heathcotte or Russ Azbill.
As you’ve surmised, the flaws pointed out in part I of this article did not exhaust the subject. Far from it. Your self-appointed pitfall detective has tracked down a few more.

Pitfall No. 8: Frequent Switching of Point of View (POV).

Frequent POV switches or head hopping may not only confuse the reader, but keep her from identifying with a character. There is nothing wrong with changing POVs within a chapter if that is the best approach to telling the story. However, make sure each switch is clearly delineated. I recommend the use of asterisks as dividers (centered as a separate line to distinguish them from hiatuses). Publishers frequently insert a blank line to indicate a switch in POV. Since opera is a recurrent theme in my novels, I use musical note symbols.

If you’re wondering how many POVs your novel should have, my answer is however many will tell the story most effectively. Don’t let your creativity be stifled by naysayers who proclaim a novel should have very few, or even just one. I wrote my novel Kiss of the Shaman’s Daughter, which features intertwining stories three centuries apart, in six POVs. My spy novel, Red Romeo, contains eight.

A tense action scene is one example when multiple POVs in a chapter are not only appropriate but often essential to enhance the story. For instance, my novel, The Stasi File, features a tense escape scene from the East Berlin opera house in the POV of five different characters and switches between them fourteen times.

Pitfall No. 9: Mundane Dialogue about Everyday Chitchat that neither Reveals Character nor Advances the Plot.

“Hi, how are you?”
“Just fine.”
“How are you?”
“Okay, I guess. I got my kitchen cleaned this morning.”

While we all speak like that in everyday conversation, that kind of exchange has no place in fiction, unless it is employed to heighten the shock value of a sudden or violent act. Generally, unless the dialogue advances the plot and/or reveals character, don't write it, cozy mysteries notwithstanding.

Pitfall No. 10: Ping-Pong Dialogue.

Lines of dialogue without beats become tiresome like talking heads. Instead, engage the reader by showing a listener’s reaction, or some gesture or facial expression by the speaker.

Pitfall No. 11: Expository Dialogue.

Avoid dialogue in which a character verbalizes and explains his actions, or you as author impart background information by having characters tell each other things they both already know.

“You were wearing a blue sweater when we met in economics at Brandenburg College in November 1984,” Sara said.
“Yes, and we skipped biology and went to the movies,” replied Paul.
“And a week after graduation we got married at our Lady of the Eternal Sorrows Church in downtown Brandenburg,” said Sara dreamingly.
“Then we rented a one-bedroom apartment on Main Street,” remarked Paul.

(Continued on the next page.)
Author’s Guide to Avoiding Pesky Pitfalls Part II by Peter Bernhardt

Pitfall No. 12: Myth that the Tag Line »Said« Is Invisible.

Far from being invisible, the tag line »said« is downright intrusive when it follows every dialogue line. To this reader it indicates lazy writing, a refusal to take a little time to think of a more expressive beat.

However, it’s best to avoid the following tag lines, because by calling attention to themselves, they take the reader out of the story: opined, offered, inquired, mused, stated, countered, intoned, exploded, fumed, roared, interrupted (show interruption instead with an em dash).

I consider the following tag lines borderline and have used them occasionally: asked, whispered, hissed, probed, demanded.

In my view, the following tag lines should never be used, because it is impossible to actually speak in that manner: grimaced, smiled, chuckled, sighed. (Of course, they can appropriately be used as beats.)

See Chapter 5 of Self-Editing for Fiction Writers.

Pitfall No. 13. Clichés and Overwriting.

Resist the temptation to insert a simile or metaphor on every page. If you do, you are trying too hard and the writing calls attention to itself, getting in the way of the story. Avoid purple prose like the plague (cliché intended). In the words of Elmore Leonard, if it sounds like writing, rewrite it.

Pitfall No. 14. In First Person POV, Avoid Starting Every Other Sentence with »I.«

If you litter the page with sentences that begin with »I,« not only do you tax the reader’s patience, but distance him from the story. If written clearly, the reader will know it is the narrator who is feeling, thinking, doing. Dispensing with the »I« will enable the skilled author to write in »Deep POV,« letting the reader experience the character’s thoughts and feelings.

Pitfall No. 15. The »But this Is how it Happens/Happened in Real Life« Defense.

A defense one sometimes hears from newbie writers when a critique group member points out that the story lacks conflict, tension, or action is: »But that’s how it really happened.« While the author is free to use real-life events, his job in writing fiction is to dramatize, engage the reader, not to give a literal description of them.

Pitfall No. 16. Filter Words that Distance the Reader from the Story.

Avoid taking the reader out of the story by overuse of these filter words: see, hear, think, touch, wonder, realize, watch, look, seem, feel, can, decide, sound.

   When she heard a fierce knock on the apartment door, she froze at first, then ran into the bedroom to get her gun.

   A fierce knock. The apartment door almost caved. Her stomach lurched. She jumped to her feet and ran into the bedroom. Where in the hell had she left the gun?

Pitfall No. 17. Passive Voice—Making the Object of an Action the Subject of a Sentence.

While the majority of fiction writing is best done in active voice, there are occasions when the passive voice is preferable. For example, when the identity of the actor is withheld for suspense or because it is unimportant, passive voice is called for. The same goes when blame is to be diverted. During the Iran-Contra Affair, President Reagan

(Continued on the next page.)
Author’s Guide to Avoiding Pesky Pitfalls Part II by Peter Bernhardt

didn’t say, “I (or we) made mistakes.” Instead he apologized by saying, “Mistakes were made.”

In the following example, the identity of the actor is unimportant. Therefore, the passive voice in the second sentence is preferable.

The medical examiner performed an autopsy on the victim to establish the cause of death.
An autopsy was performed on the victim to establish the cause of death.

Some writers mistakenly think that a »to be« verb always indicates passive voice. It ain't necessarily so. Not every sentence containing »was« or »were« is passive. Both of the following sentences are in active voice:

He is tall.
He was contemplating suicide.

Pitfall No. 18: Littering the Page with »Was« and »Were.«

The desk was located in the corner and was the area where the secretary worked. The files and books were located along the wall. A hallway was located outside the offices and a kitchen was located on the far side of the building.

I have patterned the above passage after a paragraph in a novel that won a writing contest, but changed the details. It may be difficult to believe, but the »was,« »were« and »located« are all in the published novel. Do you think it ever suffered an editor’s pen? A professional writer spends the little time necessary to think of a strong verb instead of »was« or »were« and does not repeat the same word ad nauseam.

Pitfall No. 19. Grammar and Spelling.

a) its vs. it’s; your vs. you’re – possessive vs. contraction.

b) affect vs. effect – »affect« is mostly used as a verb, »effect« as a noun. When used as verbs: affect means to influence something; effect relates to something that was influenced or to succeed in doing something.

That will affect my decision.
The opera affected him greatly.
The opera had a great effect on him.
They effected their escape through the rear window (MSWord spellcheck is wrong).

c) that vs. who – inanimate objects vs. people. However, much to my chagrin, Webster’s has now declared the use of »that« in reference to persons as acceptable.

d) further vs. farther.

Think of farther as physical distance and further as an abstract distance.

The farther we run, the more tired I get.
He moved farther away.
I won't belabor the point any further.
He's only interested in furthering his career.
The further we read, the more interesting the story becomes.
I'll suspend him for his behavior but go no further.

e) less vs. fewer – is it quantifiable?

Roger Federer made fewer errors than Rafael Nadal.
The less you think, the better you play tennis.

(Continued on the next page.)
Author’s Guide to Avoiding Pesky Pitfalls Part II by Peter Bernhardt

Unfortunately, it is common to hear a television sports broadcaster announce, »The Patriots had less penalties than the Seahawks.« I hope you cringe along with me upon listening to that kind of commentary.

f) Subjunctive – if I were you . . . not: if I was you . . .

g) Exclamation marks – use sparingly!!!!!!

Don't shout at the reader or poke her in the ribs with exclamation marks. Their frequent use indicates an insecure writer. The author who overuses this punctuation mark for emphasis achieves the opposite result by weakening his writing. Instead, look for strong verbs and vivid images that will strengthen your writing, *i.e.* you will show rather than tell.

However, sometimes telling is preferable, such as when collapsing time, moving a character to another location, or in case of a description. Ken Follett’s masterful telling at the beginning of chapter 5 in *The Eye of the Needle* makes a location a character in his novel.

In short, don’t adhere slavishly to the mantra »show, don’t tell.«


Restrictive clauses limit the possible meaning of a preceding subject. Nonrestrictive clauses tell you something about a preceding subject, but they do not limit, or restrict, the meaning of that subject.

Appreciate the different meaning of the following two sentences:

Restrictive Use:
The store honored the complaints that were less than 60 days old.

Nonrestrictive Use:
The store honored the complaints, which were less than 60 days old.

http://www.kentlaw.edu/academics/lrw/grinker/LwtaClauses__Restrictive_and_Nonrest.htm

In two articles, I’ve covered a plethora of pitfalls, but as you suspect, there are plenty more. What to do? Become your own pitfall detective.

Peter Bernhardt
http://sedonaauthor.com
http://tinyurl.com/a7rnpql

*The Stasi File: Opera and Espionage—A Deadly Combination*: [2011 ABNA Quarter Finalist]

An American lawyer and his former lover, an Italian opera diva, are drawn into an assassination plot by a Stasi General desperate to prevent the collapse of the East German police state after the fall of the Berlin Wall.

*Kiss of the Shaman’s Daughter*: [Sequel]

When a Washington trial lawyer and a budding opera diva are pressed into searching for a missing archaeologist in the Santa Fe Hills, they not only encounter ruthless antiquities traffickers, but find their fates intertwined with that of a shaman’s daughter, who centuries earlier played a crucial role in the Pueblo Indian Revolt that drove the Spanish from New Mexico.

*Red Romeo*: At the height of divided Germany’s fierce cold-war espionage battle, the Stasi spymaster unleashes his army of spy gigolos on lonely women working in the West German government's most secret divisions.

E-Books & Paperbacks at Online Retailers

**Resources**

*Self-Editing for Fiction Writers*, by Renni Browne and Dave King.

*The Chicago Manual of Style.*

*How Not to Write a Novel*, by Howard Mittelmark and Sandra Newman.

The Internet Writing Workshop - [http://www.internetwritingworkshop.org/](http://www.internetwritingworkshop.org/)
Two Book Reviews
by Mark D. Walker

My two reviews are of books written by the “Godfather of Contemporary Travel Writing,” Paul Theroux, who has probably chronicled more places in the world than almost any other author. The Editor of the Peace Corps Worldwide (PCW) asked me to write the review of Theroux’s most recent book, *Figures in a Landscape*. This new collection of essays is a veritable cornucopia of sights, characters, and experiences covering the globe. One of his most enchanting stories is when Theroux takes us on a search of the “grail of psychotropics,” which was inspired by William Burroughs’ account of psychedelic drugs in Peru and down Colombia’s Rio Putumayo in his *The Yage Letters*. Theroux’s book includes some gems of literary criticism and reveals real depth about the work of one of my favorite travel authors, Graham Greene, and also of David Thoreau, Joseph Conrad, and Hunter Thompson, as well as insights into the lives of several interesting public figures such as Robin Williams. Theroux actually reviewed my review and commented to the PCW editor that it was “well done and covered all bases.” Here’s a link to the entire review:


The other review is of *The Mosquito Coast*, which I wrote after reading an interview in which Theroux said it was the book he was most proud of—and I realized that I’d only seen the movie. In this review, I came up with some interesting backdrop information of both the film and the book based on some research I’m doing on the correspondence of fellow author and Returned Peace Corps volunteer, Moritz Thomsen, who was a personal friend of Theroux. In a letter from 1986 to fellow author, Tom Miller (of *Panama Hat Trail* fame), Thomsen reveals that Jack Nicholson had been offered the lead role of Allie Fox, “…He wanted four and a half million dollars, so they got Harrison Ford. Tom – that’s what he said…” Another version of the story suggests Nicholson wouldn’t take the role since he wouldn’t be able to attend Laker home games! Although it was one of the few movies that didn’t immediately exceed the cost, Ford claimed that part of the problem was, “…that it didn’t fully enough embrace the language of the book. It may have more properly been a literary, rather than a cinematic, exercise.” Theroux also commented on a review I did on Moritz Thomsen’s first book, “Living Poor.” His comments will be highlighted in “Letters to the Editor” in the upcoming, “WorldView Magazine”. Here’s the link to the entire review:

https://peacecorpsworldwide.org/review-the-mosquito-coast-by-paul-theroux-malawi/

Mark D. Walker is a graduate of the University of Texas at Austin with a Master’s Degree in Latin American studies. A longtime expert on issues affecting the poor, his work has been featured in many publications. He is the author of *Different Latitudes: My Life in the Peace Corps and Beyond* and a recipient of the Rotary International’s “Service Above Self” award.
WHAT POUNDS MY CAKE!

by Jane Ruby

For this issue I would like to pound cake and inform you about the Association’s 2019 Literary Contest at the same time. Kind of like killing two birds with one stone, but that’s too cliché-y. So let’s say it’s more like knocking off two fantastic creations with one fist. I will try to be as positive and supportive as humanly possible without offending any successful or aspiring writers.

For those who may not know, this year’s literary contest is accepting entries. As in the past we have two general categories: published and unpublished.

You can enter (a) published work(s) in fiction, non-fiction, or children’s book with a copyright(s) of 2018 or 2019. Too many parentheses, I know—sorry; trying to cover (all) my base(s).

Let’s keep the subject matter clean. Please, do not enter any hard porn—we reserve the right to filter out unsuitable or inappropriate subject matter. I once had to critique two terribly tasteless entries because at the time our contest coordinator thought making money was more important than enforcing rules. Sure, he disqualified the entries but still wanted me to critique them—YUKKO!

You can enter an unpublished manuscript (say for a novel, novella, or non-fiction book) as long as it is completed. We may request the entire manuscript and will disqualify your entry if it’s not a complete manuscript. Really; don’t make us come after you!

You can also enter an unpublished short story, poem, essay, article, or personal narrative. We have some restrictions on the entries, however. The poem cannot be more than 50 lines. Short stories, essays, articles, or personal narratives must be typewritten in 12-point font (Times New Roman is preferable, but anything non-scripted) with numbered pages, double-spaced, with 1-inch margins. Your name should NOT be anywhere in the header/footer or body of the text.

I know it sounds like we’re extremely picky, but our entries are judged (by the way), and they need to be easily read by said judges with no prejudice. In the past I’ve judged carbon copy images that seemed to be in micro-font and single-spaced. Put yourself in my eyes; reading these can be painful. I’ve also disqualified works with an author’s name in the header (much to the dismay of the most previous contest coordinator). Hey, rules are rules, and they are stated in the entry form (found on the website and in this newsletter). If you want to improve your chances to win, send us a professional entry that can be easily read (and that means typewritten in 12-point font, blah, blah, blah) with no name of author. PLEASE, please, please, check your text for these requirements before sending.

I want everyone to win, so submit an entry that can easily be read and judged. If you request a critique, which some folks do, let us know. Yeah, it’ll cost you, but critiques can help improve your writing. You should also know that not every critique-r thinks as you do, so take your critiques with an open mind. Geez, some of my editors were completely off base with my thinking. For example, one of my novels took place in the Grand Canyon, where no open fires are permitted. I knew that, but my editor didn’t. He suggested I write in a scene with a barbeque having steaks on a wood-burning fire! He had no knowledge of park rules. So not all critique-rs have all their ducks in a row. They may be completely off your page—just saying.

So there you have it, my cake pounding incorporated with my request for your lit contest entry (with some explanation of rules). I want your entries, and I want them to win. SUBMIT THEM BY JULY 1. If you have further questions about our contest, please email me at Arizona.Authors@yahoo.com.

Jane Ruby is an award-winning novelist, essayist, and short story writer. She’s judged many association literary contests and feels primed to be the Literary Contest Coordinator as well as Secretary of the Association.
I was recently asked why a writer needed to buy an ISBN, when Kindle (and the now defunct Create Space) offered them for free. I thought this topic would make for a good article. If you've ever asked yourself the same question, or any, for that matter, concerning ISBNs, this one is for you.

ISBN stands for International Standard Book Number. Before December of 2006, ISBNs were always 10 digits in length. With the proliferation of self-published books, they increased that number to 13 in 2007. The numbers are not selected randomly or even consecutively. Each ISBN contains specific information about the publisher (if you are a self-published author, that's you). Part of the ISBN identifies your publication; another part displays your geographical region. The last number is called a "check" digit. It mathematically verifies the rest of the number. ISBNs, therefore, not only identify the particular book but also the publisher and the country of operation.

ISBNs are used on text-based publications that are "one-off," or in other words, not meant to be updated on a regular basis. If you sell "customized" books, where a buyer can select individual text, covers, and unique features, then your book does not qualify for an ISBN. Most of us, however, do not sell uniquely customized books. Likewise, newspapers, magazines, etc., do not use ISBNs because they are meant to be regularly updated, with the old ones either thrown away, archived or donated, never resold at a later date. Some people ask if individual volumes of a series, such as the Harry Potter books, should carry an ISBN, or if you can just use one for the whole set. Technically, you can simply use one ISBN for the set, but that's impractical. Most people don't wait to publish all of the books in a series at one time, and with one price for all. If you want to sell individual titles separately, you should use an ISBN for each one.

Bowker issues ISBNs to publishers, and they are the only game in town if you publish in the United States. Other countries have other firms licensed to sell ISBNs, but an American publisher must have a physical address in that country, in order to utilize a firm other than Bowker. Each firm charges their own fee for ISBNs, and unfairly, some distribute them for free while others charge exorbitant fees. That's the way the system operates, like it or lump it. Even if you plan to sell a book in a foreign country, you still need an ISBN from the publisher's country of origin.

Self-published authors can name themselves as their own publishing company and purchase blocks of one, ten, one hundred or one thousand ISBNs. Those who purchase them one at a time will feel the most serious financial pinch. While one ISBN purchased separately from Bowker costs $125, a block of one thousand ISBNs costs $1500, or a buck and a half each. If you plan to have a long and prolific career as an author, buy the very largest block you can afford. Ten ISBNs cost $295, but one hundred cost less than twice as much, at $575. Prices do not remain the same; in 2014 the price of 10 ISBNs was $250; it is now up to $295. When I first started writing novels, blocks of a thousand were only a buck a piece; they've experienced a fifty percent rise in price.

Don't assume that you will only need one ISBN per title. Each separate version of the book will need its own ISBN. If you sell your book in hard cover, soft cover, e-book and audio book, you need four ISBNs right there.

ISBNs are not legally required for any book that you do not intend to sell in bookstores or distribute to libraries. If you choose to do so, you may sell your book on your own private website without an ISBN. For most of us, however, we need to market our book with the widest possible distribution. Limiting your audience to your own website will seriously restrict sales.

Now, for the question most people ask: what is the difference between buying your own ISBN or using the free one provided by Kindle? Simply put, the free Kindle ISBN means that you will NEVER be able to use that ISBN to sell your book on any venue other than an Amazon-owned entity. You transfer that right to them when you accept their free

(Continued on the next page.)
Bowker 101: ISBNs Explained by Kathleen Cook

ISBN. They are the publisher and control the way your book is distributed. If you want control over your own book, you need to buy your own ISBNs.

There are many benefits to using ISBNs. Since each version of your book (hard cover, soft cover, e-book, etc.) has its own ISBN, each book is clearly defined and easily catalogued by libraries and stores. Using ISBNs, such organizations update trade directories, bibliographical databases, and catalogues. The ISBN can be read by a machine, thereby eliminating user error. Some bookshops have their point-of-sale equipment geared to reading ISBNs and cannot accommodate books without them.

In addition, book sellers can compile data useful to publishers (and authors like you). With an ISBN, they can track sales, timing of purchases, seasonal differences, and trends in different parts of the country or around the world. In some parts of the world, authors receive royalties based upon the number of times that readers check their books out of public libraries. Without an ISBN, such payments cannot find their way to the author.

While an ISBN can be used to identify your book, it is not proof of copyright. If you plan on publishing, it is recommended that you obtain copyright protection. Where once you could publish through Create Space and list the date of publication as proof of your ownership in the book, this is no longer secure. (And there are some who dispute that it ever was.) Copyright protection, therefore, should be sought from the United States Copyright Office. If you do it yourself through that entity, you'll pay between $35-55 dollars per title. If you add copyright protection to your ISBN purchase from Bowker, you'll pay an additional handling fee to Bowker, anywhere between 9-49 dollars. I recommend, therefore, that you do it yourself through the Copyright Office. It's a fairly easy form.

You should be relatively certain that you will use the ISBNs you purchase. If, for example, you purchase a hundred ISBNs from Bowker and then later decide that you'll never use them, there is no way to sell them or recoup your money. Unless you become an actual publisher and publish other people's books, you're stuck with them. Those ISBNs will always identify you, no other publisher, author or entity. Additionally, there is no way to transfer an ISBN from one book to the next. When one book goes out of print, for example, there are still copies floating around somewhere. That ISBN stays with that book forever. Even if the book was never published, if you registered a title with that ISBN, it can never be transferred.

Likewise, if you substantially change a book, you'll need a new ISBN. If you change your name and want your published book to reflect that name change, you'll have to purchase a new ISBN. If you write a second edition to a book, you'll need a second ISBN. You can see, therefore, how the number of ISBNs you'll need during the course of your literary life can add up!

To obtain ISBNs, you must give the name of your publishing company (which may be your name, if you don't operate as an actual publisher). You must also supply them with your mailing address, telephone/fax, email and URL to your website, if any. You may fill out the forms online or ask for them to be mailed to you. Remember, too, that if you move, you'll need to update your address with Bowker. While you may still keep the same ISBNs, Bowker will need to have your current contact information.

Finally, once you receive your ISBNs and register your book titles, remember to contact Bowker to list the titles in their database. As Bowker states on their website: "Bowker accepts title submissions from publishers of all sizes and distributes this data to our network of library, retail, and school clients in the U.S., CA, U.K., N.Z, and AU. regions. Your ebook and print title data is exposed to over 100 million clients worldwide, which increases the discoverability of your titles." This service comes at no additional cost, and it's important to take advantage of it.

http://www.bowker.com/
https://www.copyright.gov/
NEW BOOK RELEASE
by Kelly Lydick

Dream Incubation for Greater Self-Awareness: A Handbook

Have you ever wondered about the symbols of your dreams? Or thought about looking to your dreams to help guide your waking life? Dream Incubation for Greater Self-Awareness: A Handbook is a succinct book that will jumpstart your dreaming practice.

Looking at dreams can be one of the fastest ways to increase your self-awareness, and there are specific techniques that can be used to increase your dreaming frequency and recall.

Dream Incubation for Greater Self-Awareness: A Handbook includes information on the history of dream practices, the biology of dreams, and activities and worksheets to help you begin to use your dreams to raise your consciousness and increase your self-awareness.

By Kelly Lydick, M.A.

She is also a founding member and Associate Editor of Immanence Journal and holds professional memberships with the International Association for the Study of Dreams, the Academy of American Poets, and the Arizona Authors Association.

Kelly holds certifications as a Gateway Dreaming™ Coach, Meditation Facilitator, Reiki Master, Crystal Reiki Master, Past Life Healer, Animal Reiki Master, and others. She teaches creative writing and personal growth workshops, and offers private consultations in creativity and conscious expansion. Her signature workshop, Writing the Dream Time, has been featured at Burlington College, ASU’s Piper Center for Creative Writing, International Association for the Study of Dreams, and others.

In 2016, Kelly was honored by the internationally-renowned Omega Institute of Rhinebeck, New York with a Juno Award for excellence in women’s leadership for her service-based business, Waking the Dream. In 2018, Kelly founded The Story Laboratory, a boutique consulting company that supports creative writers and authors through all phases of the publishing process.

www.kellylydick.com
Amazon
YouTube
www.WriteEditDesignLab.com

Kelly Lydick received her B.A. in Writing and Literature from Burlington College and her M.A. in Writing and Consciousness from the New College of California, San Francisco (now at CIIS). Her writing has appeared in Guernica, The Rumpus, Drunken Boat, Switched-on Gutenberg, Mission at Tenth, Thema, Tarpaulin Sky, Natural Awakenings, Java, Western Art Collector, Santa Fean, True Blue Spirit, and on the home page of ElephantJournal.com.

Kelly’s work has been featured on NPR’s The Writers’ Block, iHeart Radio, Align Radio, and others. She is the author of Mastering the Dream and contributing author to the anthologies Dreams That Change Our Lives, My Journal My Journey, and, Are You the Missing Piece?
NEW BOOK RELEASE

by David Arnett

What if armed, hooded men tried in broad daylight to pull you from a sidewalk in Tucson into a black van but failed? What if a second attempt designed to load you into an ambulance after shooting you with a tranquilizer dart intended for large animals also failed? What if you learned that both attempts had been ordered by the most vicious drug lord in Colombia, although you had never heard of him before?

Young Mike Morales subsequently learns from an anti-narcotics task force in Tucson that drug lord Hector Cortez is a distant relative who apparently wants to groom him as his successor. The task force asks Morales to allow himself to be kidnapped so that an electronic device implanted under his skin can pinpoint Cortez's location in thick jungle.

Nothing goes right, and Morales must not only fight for his own life in Colombia, but he must also save the beautiful nurse, Maria Sanchez, who grows to love him and despise the elderly Cortez, whom she once adored. Filled with suspense, plot twists, witches, and a lasting curse connecting both Cortez and Morales to the conquistador Hernan Cortes and his rape of Mexico, The Sea of Cortez is a thriller with supernatural overtones wrapped within a love story and the tension between North and South America.

Amazon: The Sea of Cortez
Barnes and Noble: The Sea of Cortez

David L. Arnett was a career member of the Senior Foreign Service until he retired in 2005. Born in Indiana in 1943 as the son of an Army officer, he grew up abroad. After graduation from Wabash College in 1965, he spent four years in the Army with service in the Azores and Vietnam. He received his Ph.D. in English from Tulane University in 1973 and entered the Foreign Service in 1974. His Foreign Service career included tours in Munich, Hamburg, Copenhagen, Oslo, Ankara, Washington D.C. and more. He served as a Minister Counselor in the Bureau of European and Eurasian Affairs in the Department of State and finished his Foreign Service career as the Consul General in Istanbul from July 2002 to August 2005.

Mr. Arnett is married to the former Vivi Smiler, originally from Norway. He speaks five languages and was a long-time regular columnist for the Sedona Monthly. His first novel, Messengers, was published in 2011. He has also published poetry, a short story, and articles on foreign affairs in newspapers and journals. Dr. and Mrs. Arnett live in Sedona, Arizona.

https://winningwriters.com/people/david-arnett
NEW BOOK RELEASE

by Vijaya Schartz

Black Dragon
Byzantium Book 1
From BWL Publishing
Release: June 7, 2019
by Vijaya Schartz

A gambler is cheating in a den of the Byzantium space station, and Lieutenant Zara Frankel intends to catch him in the act. She always gets her man, but this one could prove more than she can handle.

Captain Czerno Drake, code name Black Dragon, has come under cover to break his innocent uncle from the most secure penitentiary in the galaxy, the Fortress, on the Byzantium space station. He will stop at nothing to succeed, even enrolling the help of the lovely straight arrow GTA enforcer. When Zara realizes that she’s been duped by a shrewd but seductive Resistance fighter, her reaction surprises everyone, most of all herself.

Advance review: "I like the balance of humor and danger in this story, and the action kept me glued to the pages... I enjoyed watching as suspicion turned to admiration, and admiration became the first flickers of love between Czerno and Zara... Pick up a copy of Black Dragon, by Vijaya Schartz, and enter a world of adventure, romance, and a spoiled cat named Marshmallow." 4½ stars Sensual Long And Short Reviews

Born in France, award-winning author Vijaya Schartz never conformed to anything and could never refuse a challenge. She writes strong heroines, brave heroes, and cats. She likes action and exotic settings, in life and on the page. She traveled the world and claims she must be a time traveler, since she writes with the same ease about the far past and the far future. With almost thirty titles published, Vijaya Schartz writes action adventure laced with sensuality and suspense, in exotic, medieval, or futuristic settings. Her books collected many five star reviews and literary awards. She makes you believe you actually lived these extraordinary adventures among her characters. Her stories have been compared to Indiana Jones with sizzling romance, and she takes that as a compliment anytime. She writes to entertain. Find her at www.vijayaschartz.com

Blasters, Swords, Romance with a Kick
http://www.vijayaschartz.com
http://www.amazon.com/author/vijayaschartz
http://www.barnesandnoble.com/c/vijaya-schartz
https://www.facebook.com/vijaya.schartz
Nancy Rivest Green is the author of *On the Brink of Shards*, the 2016 Second Place winner in published fiction in the Arizona Authors Association Literary Contest. She also wrote *Stalking the Wild Dragonfly*, a nonfiction collection of animal encounter stories from all of Nancy’s years living in Grand Canyon National Park. She combined scientific research with the stories about each animal. She’s working on her fourth book, switching gears once again.

After a debut in fiction and dabbling in nonfiction, Nancy switches gears once again with *Rosa Gets It Right*, her first work for children. Designed for ages 4-8, *Rosa* is an alphabet book with a twist. First, the reader must follow Rosa as she forlornly tries to help, but only gets ridiculed. Then, Rosa has an adventure which sets her on the path to success in learning how to read.

All of the alphabet pictures are cleverly placed somewhere in the story, and the young readers will delight in going back through the book again and again. The alphabet pictures feature both Spanish and English words, which makes a great introduction for beginning Spanish learners. The pictures are an explosion of color, to match this story set in colorful old Mexico.

The artist, Paige Poppe, makes her debut as an excellent illustrator of children’s books, with her engaging character portrayals and bold colors. A positive, heart-warming story guaranteed to bring a smile to the reader’s face, whether young or old.

Copies of Rosa Gets It Right may be purchased directly from Nancy’s wonderful publisher, Square Peg Bookshop.

Nancy Rivest Green  
www.squarepegbookshop.com  
Grand Canyon News: Rosa Gets it Right  
Nancy Rivest Green Interview: YouTube  
On the Brink of Shards
NEW BOOK RELEASE
by Caren Cantrell

Saturday Safari
by Caren Cantrell

Saturday Safari is a picture book aimed at getting children to actively engage with their imaginations, to leave the media devices behind and get outside. Elliott goes on safari around his neighborhood each Saturday in his little jeep. He takes photos of what he sees - a lion, a giraffe, an elephant, etc.

Back at camp, he shows his mom the pictures he's taken. The lion is a cat, the giraffe is a crane, the elephant turns out to be a garbage truck and his little jeep - well it just happens to be his tricycle.

The illustrations are stunning. The book received a five-star review from Readers Favorite.

I write stories about characters who are a little different and don’t quite fit in with everyone else. They might have a flipper that’s too short or whiskers that curl. Or they might just be vertically challenged like me. I love describing the adventures of an underdog who rises to the challenge.

Most often I write picture books. Writing for kids is something I’ve toyed with since I was little. I have eight lovely grandchildren who helped get me started and are a constant source of inspiration. I’m writing books for each of them with a character who shares their name. Lately, I’ve been dipping my toes into middle grade – and now I’m writing a science fantasy adventure called The Sun Thief.

Amazon: Saturday Safari
www.102ndplace.com
www.facebook.com/102ndplace
NEW BOOK RELEASES

by Barbara Renner

**QUINCY THE QUAIL AND THE MYSTERIOUS EGG**
Written by Barbara Renner
Illustrated by Amanda M. Wells
Published January 5, 2019

After Quincy the Quail and his mate, Quella, build a nest, they anxiously wait for their chicks to hatch. When a large egg plops down next to their home, Quincy must find a way to deal with this mysterious intruder. His solution provides the quail family an opportunity to become friends with their desert neighbors.

Audio QR codes allow the reader to hear the animal sounds using a QR Code Reader App.

This book is appropriate for ages 3-7 and is educational as well as entertaining.

Find it on Amazon, BN and more.

**SPRING! TIME TO BUILD A NEST**
A STORY ABOUT TRUMPETER SWANS
Story by Barbara Renner
Illustrated by Rita Goldner
Published February 22, 2019

Pen and Cob Swan listen as ice pops and crackles on the lake announcing the arrival of Spring. Realizing she will be laying her eggs soon, Pen urges Cob to find a place to nest. After being shooed away from a beaver’s lodge and muskrat’s den, they hurry to build their own home before it’s too late.

Coloring pages are included so children can interact with the swans’ search for a home. Facts about Trumpeter Swans make this book educational as well as entertaining.

An audio QR code allows the reader to hear the Trumpeter Swan’s call using a QR Code Reader App. This book is appropriate for ages 3-7. Find it on Amazon, BN, and more.

Barbara Renner is an author and classroom presenter. She has written four picture books about a juvenile loon named Lonnie, three about Quincy the Quail, and one about Trumpeter Swans. Her books contain facts and sounds so the reader can learn about the animals. Barbara and her husband have lived in Arizona for over 40 years, but visit Minnesota in the summer. This is where she became fascinated with the Common Loon and Trumpeter Swan. More information about Barbara can be found at www.RennerWrites.com.
There is an old adage that says, "write what you know," but people often tell me that it wouldn't work for them. Their lives are too boring, and they feel they must write about exotic locations, intriguing characters, and shocking situations. It's ironic that the intriguing people who live in exotic locations often think their own lives are boring. They'd gladly trade places.

When I was in third grade, I attended Catholic school in a once-affluent but rundown Chicago neighborhood. One day, my nun asked the class, "Could everyone stand and tell me where you were born and what your parents do for a living?" Some children spoke of rural Mexico, with parents who worked in Illinois corn fields. It sounded exotic to me. Others spoke of high rise apartments in the better part of town. Their parents, who managed sleek corporate offices, drove them to school because of fond memories of their own childhoods. They wanted their children to attend despite the neighborhood's slide. One child even spoke of her birth in Switzerland, in a home with Heimatschutzstil (traditional homeland style) architecture.

I stood up, jealously eyeing the ones who came before me and wondering what to say. I had lived in this neighborhood (or worse ones), in cramped tenement buildings all my life. As the daughter of a poor divorcee, I had no fancy architecture, no boasts about high rise apartments, nothing to say about my mother's executive job. I couldn't mention a father who, up to that point, I had never met and whose only name, according to my mother, was, "Jerk." Would the kids laugh at my boring, dismal life?

But even at eight years old, I was an inevitable author. I knew how to tell the best, greatest, super-dee-duper, stupendous whoppers. So I stood up, put a bright smile on my face and proclaimed, "I was born on a dude ranch in Idaho. My father owned it; he roped cattle all day long, thousands of them, and I helped with all the farm chores. I won first prize in a barrel racing contest with my very own horse, Clover, before moving to Chicago with my mother. She's independently wealthy so she only works at the South Water Market Packing Company, where she packs tomatoes, for a change of scene. She says it's fun to pretend we're poor. That's why we live this way, but it's only temporary."

The kids all looked at me wide-eyed in admiration and I felt so proud—until I caught a glimpse of Sister Antonella's scowl. I wiped the smile off my face, slid down into my seat and stuck my nose into a book. When the 3:00 bell rang, I jumped up to get a head start out the door when I heard a shrill voice, "Kathleen ... you will remain at your desk." Everyone filed out; I braced myself for what was to come.

As I sat there, lip quivering, ready to cry, her scowl suddenly turned soft and she revealed, "I was born in a Polish ghetto; a far worse neighborhood than this one. My mother raised me alone; we barely had enough to eat. I remember being hungry most of the time. One day you'll realize, Kathleen, that it is no shame to live as you do. You'll grow up strong. You'll endure. You'll be far better off, one day, than many of your schoolmates who have never known hardship. But I want you to promise that you will never again lie in class. Agreed?" I agreed. Just before I walked out of the room, she added, "And please look up the definition of dude ranch." I nodded in confusion, and later, with dictionary in hand, I slapped my forehead and cringed.

I look back on those days now and I see a million things to write about. They seem exotic, intriguing, and so damned interesting that I could probably write twenty books about the spontaneous street fairs, the homeless people, the time cops raided the convent thinking a bingo game was going on when it was only an open house, and the peeping green and purple-dyed live chicks sold for a quarter to children at Easter time. (Whether or not you approve, and I don't, it would still make for an interesting story—not to Sister Antonella, since the kids purchased chicks during their lunch hour and brought them into class, cheep, cheep, cheep—but most people would probably enjoy it!)

I also remember the horse-drawn wagons with produce you never see any more because it's not machine-perfect and packable, like mulberries. I remember Hull House

(Continued on the next page.)
The Inevitable Author by Kathleen Cook

and the free activities in Garfield Park, where I painted my first picture with real paints. I remember the old man who owned the corner newspaper stand who told stories about his adventures during WWI.

My goodness, my life was anything but boring—far more exotic than a dude ranch in Idaho! And Sister Antonella was right; I did grow up strong. I endured those hardships and many more, to get to this place of wondrous joy in my 60s. No one's life is ever too boring. Everyone can write what they know, whether they know it or not . . . especially inevitable authors.

Kathleen Cook is a free-lance editor and the author of nineteen books. A former copy writer/editor for Demand Studios, she also served as the Fictional Religion Editor for the Open Directory Project in the late 90s. She is currently the Arizona Authors Association newsletter editor.

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Water is the Driving Force of All Nature

-Leonardo Da Vinci

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Back Page Humor

Two hungry lions, Bonzo and his wife Betty, were walking down a forest path at dusk when they spied two men. One stood in the shadows wearing a red hat and a pair of glasses with a fake nose as a disguise. The other sat at a table piled high with books. He plugged away at a typewriter.

Bonzo headed toward the author but Betty stopped him. “You don’t want that meal,” she growled. “He’ll give you a stomach ache. Let’s go after the other one; he looks like a spy.”

“Why should I get a stomach ache from an author?” Bonzo asked.

Betty replied, “Haven’t you ever heard of writer’s cramp? You’ll be sorry!”

Bonzo conceded, “Okay, but why is the spy better? They look the same to me!”

Betty smirked and chided, “Spies are a fisherman’s delicacy and it’s almost night time. If you read more, you’d know the saying, “Red spies at night, sailor’s delight!”

Got a clean writing-related joke? Send it to: faerland@yahoo.com and we’ll credit you in our next issue!

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