

**THE FICTION FLYER**  
**An Ezine for**  
**Readers and Writers of Fiction**  
 TRI STUDIO BOOKS LLC  
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**"Authors Coalition**  
<http://authorscoalitionandredenginepress.com> recommends Fiction Flyer because of its unique position as a provider of news and opportunities that aid the careers of writers."  
 Carolyn Howard-Johnson

**Letter from the Editor**



Dear Readers,

No, this is not how I look at the end of every day...only some days, hmph. Like the ones when several deadlines converge at once. But that's not why I posted the picture. I included this because it's on the back cover of Joyce Faulkner's new release, *For Shrieking Out Loud*, a

compilation of her humor stories. The stories are a hoot, which is one of the reasons I wanted to do the illustrations for them (and why I'm pictured on the back cover. Joyce is on the front, and we're both "shrieking"). Joyce is a compelling and versatile writer in general. Case in point: Her novel, *The Shadow of Suribachi*, a historical fiction about the battle for Mt. Suribachi on Iwo Jima during WWII, is as serious a drama as her humor writing is fun. Probably anyone who writes material with as much gravity as *Suribachi* needs a humor outlet., but still, it's not every writer that can switch genres as easily as some women switch lipsticks.

I said in the last issue that I hoped to have a movie trailer for you by now. Part II will have to wait as I attempt to master Corel Painter in order to create book covers and illustrations. I am learning a lot, and there's still a lot more to learn. I need to master this program before I start another learning curve! Hopefully, I'll have Part II ready by the June issue.

In this issue, you'll find our contest winners for the *Picture is Worth 300-500 Words* contest. Congrats to all! Don't miss the new contest: *Oh No! It's a Phobia Writing Contest*. We also have our usual wonderful submissions for flash fiction from writer/subscribers. Do keep 'em comin'!

To honor our many short story writers, I have written an article on the short story. There's also an informative article by Barbara Anton with sound advice for aspiring playwrights. Carolyn Howard-Johnson writes a review on *Bittersweet Crude* by Jay Bern, an insightful fictional novel about oil, the Middle East and politics. And this month for Ray's monthly column on Investments for Writers, he writes about Treasury bonds Please enjoy!

And remember to keep sending your book related news and articles to Kathe at [kgogolewski@sbcglobal.net](mailto:kgogolewski@sbcglobal.net) or Ray at [raygogo@sbcglobal.net](mailto:raygogo@sbcglobal.net). That's it for now!

Happy Reading!

Kathe Gogolewski

**IN THE BEGINNING: THERE WAS THE SHORT STORY**

By  
 Kathe Gogolewski

Writing, as we know, is a form of story telling or reporting. And as oral storytelling precedes written story telling, surely the short story precedes the long one. When did this penchant for the artful communication of events begin? One example of early storytelling in its visual form exists in the caves of Chauvet Pont D' Arc in France. The walls display hundreds of drawings executed over 30,000 years ago depicting animals in action, especially lions.



**Wild cats on the walls at Chauvet Pont D'Arc**

Imaginary visions of these cave dwellers and their storytellers elicit a host of images: I see Gorg, aka Wide Voice, jumping around the fire as he reenacts the hunt. His first daughter, Doolanka the Seer, furiously scratches out the visual version in charcoal on the cave wall. Together, they told some of the first short stories, which tended to revolve around survival issues, naturally.

Eventually, I suspect, some of these storytellers became very skilled in their art, fine tuning the process as they told the same story repeatedly, embellishing it with evermore details. Perhaps they extended the action, adding chapter after chapter. Once Gorg and his contemporaries captured their audience and developed a fan base, they may have even been able to drag out the suspense, adding character and setting descriptions to the melodrama, which sounds like the oral version of the early novel.

**Continued on page 2**

## IN THE BEGINNING . . . continued from page 1

But as I said earlier, they had to have told the short story first. Short story-tellers of yore used many of the same techniques, I think, that capture and hold an audience today, and for similar reasons. Gorg, for example, must have planned his jumps and grunts strategically in order to amaze his listeners. Nothing about his act was random. The average interest level and attention span of a cave dweller 30,000 years ago was probably similar to the couch dweller today. Instead of a TV screen after a hard day at the office, the cave dweller stared into a fire to mellow out after the hunt. If Gorg wanted to compete with the blissful state induced from Fire Watching, he had to work hard, move fast. Probably he began in the middle of the adventure, leaping onto the high ground next to the fire, brandishing spear and growling. Immediately, his pal Norkum sprang onto the other end of the stage, forming his fingers into horns on his head. Exhausted hunters would look up, smile and point, collectively remembering. If Gorg had chanced to start at the beginning, say with the hunters sharpening their spears and arguing about who would fell the beast that day, he likely never would have engaged the group. Fire Watching would have won over character description as exhausted hunters turned away.



I've heard it said that for a short story, the writer must first put a man in a tree, throw stones at him, and then get him down from the tree. All of it is portrayed inside the action. The setting for this model, the tree, is treated as a prop for his dilemma, and the man's character reveals itself in the manner he chooses to ward off the stones, again involving action. He may break and hurl branches at the stone thrower, or he may try to climb higher out of range. One action describes an aggressive character, the other a more passive one, or perhaps a smarter one, depending on the character's reasonability. Like Gorg, the action starts in the middle of the adventure. Backstory is limited if not absent. If it's used at all, it's also exposed through dramatic encounter.

Finally, I see Gorg ending the story when he has everyone's attention. He leaves them with a conclusion while they still want more story. He does not attempt to compete with sore muscles and tired minds, and he finishes before they retreat into never-never land.

continued next column

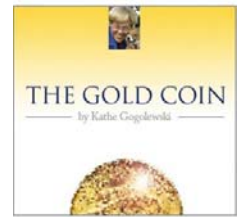


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## FROM AMAZON SHORTS: The Gold Coin

By Kathe Gogolewski

★★★★★ (3 customer reviews)



### Kathe Gogolewski talks about The Gold Coin:

This is a true story. Did you ever see the movie, Pay it Forward? It promotes a truly inspiring message: when someone does you a favor, no need to pay it back—pay it forward and do a favor for someone else. This story, my father's story, has an element of that in it. Perhaps it is more than an element. I don't know; you can decide. In keeping with the spirit of the story, 100% of my royalties will be donated to Casa de Ampara, a children's charity in my town of Oceanside, California.

**Price: \$0.49**

**Length:** 2,412 words, 10 pages

### About Amazon Shorts:

- Amazon Shorts are available exclusively at Amazon.com; you will not find them anywhere else.
- Amazon Shorts are delivered electronically; there are no printed editions.
- Amazon Shorts are yours forever – after purchase, you can read them anytime at Amazon.com. (They'll be stored forever in Your Media Library in PDF, HTML, and text e-mail formats.)
- You are free to print Amazon Shorts to read in hard copy form at your convenience.

You can purchase the short here:

<http://www.amazon.com/The-Gold-Coin/dp/B0001B0JHK>

### IN THE BEGINNING...continued

Reading a novel, like listening to a long story around the campfire, can be an extremely pleasurable event. Often, the reader or listener is well rested at the outset, which helps because it's a commitment to sit down and start a 100,000 word book, one that many busy people are reluctant to make. This may explain the recent surge in popularity for short stories. Though modern folk do not worry about the woolly mastodon charging through their midst, they do worry about completing long lists of tasks, endeavors that can leave them as mentally weary as hunting once did for people in ages past. For this reason, it may not hurt the contemporary writer of short stories to consider their audience in this light. Unless their readers are on vacation, they are probably picking up their story after a long day of hustling. Like Gorg, we must keep them entertained. We must remember to hop and growl a lot.

# INVESTMENT PERSPECTIVES FOR WRITERS



A monthly column by Raymond P. Gogolewski, Ph.D (also writes fiction as Ray Grant)

## Treasures at the Treasury!

The Department of the Treasury of the United States of America (Treasury Department) offers Federal debt securities for purchase. This means that individuals, corporations, and the governments of other countries have an opportunity to lend the U.S. government monies for specific periods and receive interest on the amount loaned (the principal) for doing so. Including Treasury debt instruments in one's portfolio is a very low risk way to diversify.

When you visit *Treasury Direct*, the website of the Treasury Department, you will find detailed information about U.S. Treasury bills, notes, and bonds – the subjects of this article. The information below is extracted from information found at *Treasury Direct*.

<http://www.treasurydirect.gov/indiv/products/>

Interest earned from the purchase of U.S. government debt is subject to Federal income taxation and is *exempt* from state and local taxation. The latter is important if one lives in a state with high tax rates, e.g. California or New York .

Let's start our discussion with *Treasury Bills*. These are short-term government debt securities with maturities with 4, 13, and 26 weeks. The Treasury Department auctions these debt instruments on a regular schedule. *Bills* are sold at a discount from face value, and the discount rate is determined through the auction process. For example, one might pay \$975 for a \$1,000 *Bill*. When the *Bill* matures, one receives the face value, \$1,000. The difference between the face value and the purchase price (in our example, \$25) is the interest earned over the duration that the *Bill* is held, i.e. typically from the auction date to the date of maturity.

The minimum purchase is one *Bill* with a face value of \$1,000. Individuals may purchase any number of *Bills*, non-competitively, in one thousand dollar increments, to a maximum of five million dollars. A non-competitive bid means that the purchaser agrees to accept the discount (interest) rate determined at auction. With a non-competitive bid, a bidder is guaranteed to receive the number of *Bills* requested. To place a non-competitive bid, the purchaser may use *Treasury Direct*, a bank, or a brokerage firm.

**Continued next column**

## TREASURES...continued

A competitive bid means that the purchaser specifies the discount rate she is willing to accept and the number of *Bills* she wants to purchase. Her bid will be accepted in full if the rate offered is less than the discount rate set by auction, accepted in full or less than the full amount if her bid equals the discount rate, or rejected if her bid is higher than the discount rate. To place a competitive bid, a bidder must use a bank or brokerage firm. By bidding competitively, one risks either not receiving any *Bills* or only a fraction of the number requested.

The easiest way to purchase U.S. debt is to establish an account at *Treasury Direct* and purchase your securities directly from the Treasury Department. There is no mark up, or charge for purchasing U.S. debt securities this way. As stated above, one receives the yield determined by the auction process. *Treasury Bills* are issued and held electronically. If one has an account with *Treasury Direct*, one can withhold, for Federal tax purposes, up to fifty percent of earned interest. The account holder receives a Form 1099-INT early in the new calendar year and her annual withholdings and accumulated interest are reported directly to the Internal Revenue Service.

Since the duration of *Treasury Bills* is short, I recommend that that they be purchased at auction and held to maturity. If one intends to sell their *Bills* before maturity, the primary risk is that interest rates may rise which would lower the value of a *Bill*. However, if held to maturity, one receives the face value of the *Bill* as discussed above. Since *Bills* are short-term debt instruments, the interest rate risk while holding these for one to six months is relatively low. The other risk to principal is the risk of full repayment. However, *Bills* are backed by the taxing power of the Federal government. The probability that the Federal government would go bankrupt is lower than that of any state or local government, corporation, or individual and is viewed as extremely remote.

**Continued page 4**



**WRITER WRY TOON BELOW:  
ELLIPSES**



## Page 4 TREASURES...continued

*Treasury Notes* are government debt securities with maturities of 2-, 3-, 5-, and 10-years. *Notes* earn a fixed rate of interest every six months until maturity. Individuals can buy notes from *Treasury Direct*, a bank, or a brokerage firm. One can hold a note until it matures or sell it before it matures. To buy a Treasury note through the U.S. Treasury, one places a competitive or noncompetitive bid. The interest rate, or yield of a *Note*, is determined through auction as with *Bills*. The minimum purchase is one *Note* with a face value of \$1,000. The maximum non-competitive purchase is five million dollars in increments of \$1,000. Notes are issued and held electronically.

The daily price of a *Note* can be greater than, less than, or equal to the *Note's* face value. At the auction date, the interest rate is set. The price of a *Note* (par value) is \$1,000. Interest rates vary *daily* for all debt instruments. If the current interest rate for a *Note* is greater than the initial auction rate, the price is less than the par value. If the current interest rate equals the initial auction rate, the price of the *Note* equals par. And if the interest rate is less than the initial auction rate, the price is greater than par. At maturity, the face value (\$1,000) of the *Note* is paid to the owner.

*Thirty-year Treasury Bonds* as do *Notes* pay a fixed rate of interest every six months until they mature. At maturity, the owner is paid the face value of the bond. As with *Bills* and *Notes*, the yield of a *Bond* is determined at auction. The Treasury resumed selling *thirty-year Bonds* in February 2006. *Bonds* are sold in increments of \$1,000. The minimum purchase is \$1,000, the maximum is five million dollars.

After the auction date, the current price may be greater than, less than, or equal to the face value of the bond just like for *Notes* and *Bills*. *Bonds* are issued and held electronically. One can hold a *Bond* until it matures or sell it prior to maturity.

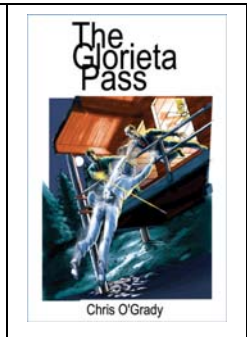
For the longer-term *Notes* and for the *30-year Bonds*, one has to consider the interest rate risk inherent in holding a debt instrument over a long duration. If one holds a *Note* or *Bond* until maturity, the risk to principal is zero -- it doesn't matter what the current rate of interest is -- the owner receives an interest payment every six months and receives the par value of the *Bond*, \$1000. Of course, if there has been significant inflation over the life of the *Bond*, the purchasing power of \$1,000 may be considerably less than on the date of purchase.

If she considers selling her *Bond*, then she must know whether the current interest rate for her *Bond* is above, equal to, or below the initial auction rate. Correspondingly, the current price of her *Bond* will be below, equal to, or above *Bond's* par value. For longer duration *Notes* and *Bonds*, one must consider interest rate (rate of inflation) because it affects *current Bond* price and purchasing power at the maturity.

As of this writing, 1-, 3- and 6-month *Bills* yield a *higher* interest rate than 3-, 5- 10- year *Notes* and *30-year Bonds*. This is called an inverted-yield curve. Normally, the longer the bond duration to maturity, the higher the interest rate. One explanation for this is that the demand for federal debt of longer duration (most likely, from foreign governments, e.g. China and Japan ) is unusually strong. I suggest that, at this time, investments be made in short duration federal debt only. As I discussed in my recent article on Certificates of Deposit, one may consider *laddering* as a method to extend investments further out in time -- in this case, from one, three, or six months out to two years.

Lastly, when you visit *Treasury Direct*, you will find a schedule for the dates of imminent auctions and a recent history of auction interest rates for *Bills*, *Notes*, and *Bonds*.

THE GLORIETA PASS by  
Chris O'Grady  
e-book: A crook-on-the-run novel.  
Published and Distributed by  
Fictionwise.com



Of all the women in all the gin-mills in all the world, Wilder had to make a pass at this one!

Okay, so Wilder was a day late getting up here to Thomaston...but Milo should've been sitting on his phone, waiting for Wilder's call about the gambling joint Milo had fingered for him. Instead, all Wilder was getting at the other end of the phone line was a whole lot of ringing. So when the woman at the bar in the tight black satin dress flashed some leg, what's a man supposed to do?

There were a lot of people in the town of Thomaston who could be hazardous to a man's health! Milo was one of them -- treacherous as a snake. Morey the cop was another. He liked to swing his blackjack a little too much. Old Jeff Duncan, who ran the town, and practically owned it, too. Hendricks, who might want a bit more out of life than just doing old Jeff Duncan's dirty work. But the most hazardous one of them all was the old guy's sexy young wife, Glorieta...

To purchase:

<http://www.fictionwise.com/eBooks/eBook43527.htm>



### Talk Radio Sizzles on Stage, in Print and on the Air

"Talk Radio" has opened on Broadway and **Talk Radio for Authors** -

#### **Getting Interviews Across the U.S. and Canada,**

a new book by Francine Silverman, takes the guesswork out of a radio search and helps readers choose the right radio program to contact. While geared toward authors, the book is a valuable resource for anyone seeking air-time. Both Internet and terrestrial shows are featured.

The 230 shows are divided into 40 categories, ranging from **Addiction** to **Women**, each containing the theme, guest criteria, email address, website, and where aired. Host bios and their opinions of the best and worst guests give the book an intimacy lacking in listings.

Available at Amazon.

Winners: A Picture is Worth 300 to 500 Words Contest

Edited By  
Raymond Grant

In our February issue, we announced the guidelines, prizes, and our prompt – a photograph, *doorways* (see below), for our writing contest. We are pleased to announce our winners and publish their flash fiction stories!



**First Place: “End of the Rainbow,” by Lisa Haselton**

**Second Place: “Though the Black Door,” by Nonnie Augustine**

**Honorable Mention: “Neighbors,” by Betty Kreier Lubinski**  
CONGRATULATIONS!

Lisa receives a check for \$10 along with a First Place Tri Studio Fiction Flyer Contest Award Certificate. Nonnie receives \$5 along with a Second Place Tri Studio Fiction Flyer Award Certificate, and Betty receives \$5 along with a Tri Studio Fiction Flyer Certificate of Honorable Mention. We thank each of the winners for their excellent stories and adherence to the contest guidelines. Furthermore, we thank each author who submitted a story to our contest. You certainly made the selection process a difficult one!

Now, on to our prize winning stories:

**End of the Rainbow**

**By Lisa Haselton**

“You’re very close.”

The woman stopped walking.

“You have almost found that which you seek.”

She heard the male voice again. She shaded her eyes from the sun and examined each of the five uniquely colored closed doorways on her left. Red, orange, yellow, green, and blue.

The woman knew the order of colors looked familiar, but something was missing.

“I can escort you to your goal.”

The woman looked around again. She turned in a circle to see if anyone was standing on a balcony or peering at her from the corner of the building. Not a soul was visible.

“What are you doing?” the voice said.

“Trying to find out where you are. Who are you?” She focused back to the doorways along the white exterior wall.

“I’m Paddy O’Gold, and I’m right in front of you.”

**continued next column**



**Winners...continued**

The woman’s eyelids narrowed to slits. “The only things in front of me are closed doors.”

“That’s almost correct. Look to the bottom of the fourth door. I’m a bit vertically challenged, and I might be blending in.”

Carolyn lowered her glance to the bottom of the green door as she took a few steps forward.

“That’s right. See me waving?”

Carolyn bent at her waist as she approached the voice. She gasped and stepped back. The heel of one shoe caught in a space between two stones, and she lost her balance. She fell directly and firmly on her well-endowed bottom. She was thankful the cobblestone popped out of place. If it hadn’t, she would have broken her ankle. She grabbed the edge of her untucked blouse and used it to wipe the sweat off her face.

“This heat is worse than I thought,” she said aloud. “I thought I saw a leprechaun.” She chuckled as she rolled onto her knees. She reached toward the displaced cobblestone now resting against the door and froze in mid-motion.

“Oh my goodness,” she said as she realized something had been crushed by the stone.

She reached down and picked up the cobblestone as gently as possible, but it slipped from her hand and slammed on the pathway. Something small and black bounced off to her right. All color drained from her face. Tears appeared in her eyes as she felt the impact of her actions.

“It was an accident,” she mumbled. She didn’t dare touch the displaced cobblestone again. She looked around to see if anyone had noticed her. Everything looked the same.

“Well, OUCH!” a muffled male voice said.

**Continued page 6**

**NadineLaman@aol.com**

Five years after her last child abuse investigation, emotionally bankrupt Kathryn abruptly ends her self-imposed exile and returns to Los Angeles to reclaim her life. Relationships weave into the tapestry of Kathryn’s life, expanding her reclusive world. Her friends and a cryptic letter written by a powerful man push Kathryn to reconcile the past. Who says, “You can’t go home again?” Sometimes that is exactly what must be done. But, is it worth it?

“Very highly recommended...documents Nadine Laman as a superb author with the ability to engage and hold the reader’s rapt attention from first page to Last.” Jim Cox, Midwest Book Review

“Nadine Laman’s Kathryn’s Beach is a very well written story about human pain and tragedy and the ability to not only survive but to learn to live again.” Cherie Fisher, Reader Views

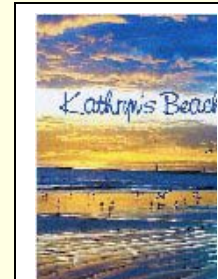
“Nadine Laman does it again!! High Tide, the second book in the Kathryn McKenzie story, certainly lives up to the quality of the first book.”

Cherie Fisher, Reader Views

Witty and refreshingly unpredictable contemporary women’s fiction.

[www.NadineLamanBooks.com](http://www.NadineLamanBooks.com)

**Nadinelaman@aol.com**



Carolyn quickly grabbed for the cobblestone, but it moved before she could touch it.

“That’s what I get for wanting to help someone find the end of the rainbow,” Paddy O’Gold said as he brushed himself off.

“What? How? Are you okay?”

“Of course I’m okay. Leprechauns don’t die that easily! It just took a minute for my magic to kick in.” Paddy O’Gold paused and looked around. “Did you happen to see where my shoe went?”

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**Lisa’s Bio:** The voices in Lisa’s head are like her cats. They scream and whine and whisper and tickle until they get attention – and then they laugh when Lisa realizes she is a mere puppet, and they are the masters, controlling her life at every turn. She writes to stay sane. You may visit Lisa’s website at <http://lisahaselton.tripod.com>.

**Through the Black Door**  
**by Nonnie Augustine**



Fredrich von Scholz suppressed his excitement as hand in hand with his fiancé, they climbed the steep cobblestone street. Although mystified, Leoni kept her promise and did not speak. With a slight tug on his hand and a beseeching look, she indicated her need for a rest when they passed a simple wooden bench.

It was a warm day for Sutterdam, and she was two months pregnant.

After ten quiet minutes, they continued their journey. Finally, Fredrich halted and pulled his beloved to him in a hug that lifted her pink-booted feet clear off the ground.

“Leoni, we are here! Right after the wedding, we will move into this, our new home!”

His darling adjusted her feathered hat, pulled a lacey cuff down on her sleeve, smoothed her skirt, and at last, looked up at Fredrich.

“What are you talking about, my love? Are we going to live in one of these tiny places?”

“No, my dearest. We are going to live in all of them.”

Leoni was astonished at this place her wealthy lover had chosen for them, and wondered if, after all, he was ashamed of her low birth. Maybe he intended to hide her away here, where his aristocratic friends would never visit. Dismayed, but deeply in love, she followed Fredrich to the first in a row of identical, plain black doors.

Over the next hour or so Leoni’s voice, which was as lovely when she spoke as when she sang Puccini’s Mimi, grew hoarse from her exclamations, laughter, and thrilled chatter.

**continued next column**

**Winners...continued**

They proceeded to the private dining room where the kind-eyed butler served them tea and delicate cakes, and she soon felt refreshed. Fredrich had been working on this project since the first night he heard Leoni at the opera. He had a playful nature and knew his back black door trick had worked.

The front of their new home overlooked the harbor and the North Sea . Fredrich told Leoni that there were so many back doors because he had bought the entire street on the highest hill of Sutterdam. He had then built, from back to front, a palace worthy of his charming canary. The small row houses, no longer separated, housed the servant’s part of the house. The fine new drive in the front of the house would soon be filled with the carriages of friends and patrons of the opera.

“Fredrich, why you did you not want to marry me when I first told you of my condition?” A blush crept up her throat and warmed her cheeks.

“Darling, I hired only the best craftsmen and artisans, and they would not be rushed. Please forgive me for the long wait, but for a woman as perfect as you are, every detail, from the carving on the ceilings to the brocade on the sofas must, I felt, be of the first quality. And I promise, we will now use the front entrance every day of our long, I hope very long, lives together.”

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**Nonnie’s Bio:** Nonnie Augustine was a dancer with a degree from The Juilliard School and a special education teacher. Now, she writes full-time. Her poetry and short fiction have placed in contests, and she has been published online and in print. She has written a novel and is seeking, in her haphazard fashion, a publisher. You may email Nonnie at [nonnie.augustine@gmail.com](mailto:nonnie.augustine@gmail.com).

**NEW RELEASE**

**For Shrieking Out Loud** by Joyce Faulkner  
“For *Shrieking Out Loud!* One minute it’s chortle in the gut funny! The next so poignant it nudges at the heart. Joyce Faulkner may single-handedly bring the two minute essay back into vogue.”  
Carolyn Howard-Johnson, author, poet, publicist, teacher

**To purchase at Amazon:**

<http://www.amazon.com/Shrieking-Out-Loud-Joyce-Faulkner/dp/0978515846>

**To purchase at Barnes and Noble:**

<http://search.barnesandnoble.com/booksearch/isbninquiry.asp?r=1&ean=9780978515850>



Illustrated by Kathe Gogolewski  
**Paperback**  
ISBN: 0978515854

**Joyce Faulkner is also the author of *In the Shadow of Suribachi*, which won the Gold Medal for Historical Fiction from the Military Writers Society of America (MWSA)**

**NEIGHBORS**

By Betty Kreier Lubinski

Marianne hated the apartment. They'd lived in cramped quarters in the past, but they always had a yard for flowers.

"It won't be long," John promised. "We'll move before the baby is born." She hoped so. Despite the proximity of the neighbors, Marianne felt isolated and friendless at the complex.



She knew some neighbors better than she wanted. Their words echoed through tissue-thin walls like a loudspeaker. Richard and his wife had no children because, Richard claimed, he was denied sex on any reasonable schedule. He reminded his wife often, and loudly. Sarah and her boyfriend argued constantly about marriage. If? When? Why? Why not?

The elderly couple right beside Marianne's front door, were quiet and sedate, with health problems. Mr. Smith walked with a cane, and Mrs. Smith hovered. They were nice people, but a lot older than Marianne.

When Mr. Smith stopped accompanying his wife on her afternoon walks, Marianne asked if he were sick. "No, he's not sick," Mrs. Smith said, but several weeks went by, and Mr. Smith never again re-appeared.

Mrs. Smith drove to the grocery store once a week, and when she returned, her husband never helped carry the bags. Marianne offered to help, but Mrs. Smith appeared agitated. "My husband doesn't like company," she said.

Mrs. Smith was at the grocery store the day her dryer caught fire. Marianne noticed smoke billowing from under her door and called the Fire Department. They immediately came and put out the fire.

Then the commotion began. First, another fire truck arrived along with the Emergency Medical Team. Then, a police officer and another police officer arrived. Then, a variety of city cars marked Fire Department, Health Department, Coroner's Office.

When, Mrs. Smith came home, city officials met her at the door. Marianne watched from her window. Mrs. Smith burst into tears. They all went into the house. Then they all came out of the house, except Mrs. Smith who came a little later, got in the car with the Police Chief and drove away. No one would tell the neighbors what was happening. They read about it in the newspaper that night.

Mrs. Smith's husband was found dead in bed in the house. The neighbors assumed he died of natural causes, but without a doctor's supervision, an autopsy was required.

At first Mrs. Smith claimed her husband just died, but then she admitted he'd died awhile ago, she couldn't remember when. She cried that night on TV.

The coroner's report said Mr. Smith had died probably as much as a month ago. "I was so lonely," she said. "I just wanted to keep him a little while." Surprisingly, the body seemed well preserved, and the apartment had only a musty smell.

Marianne was sorry for the poor lonely widow, but that didn't make it easier to live right next door, when people kept coming by to stare. Cars were parked across the street, day and night.

**continued next column**

**Winners...continued**

John found Marianne a new apartment the next week.

**Betty's Bio:** Betty Kreier Lubinski is a great-grandmother from Washington State. She writes non-fiction, mysteries, romance, and flash fiction. Her book of short stories, "Other People's Lives" was published in 2004 by Epress-online. You may email Betty at

[skeeter135@msn.com](mailto:skeeter135@msn.com)

**"Oh No, it's a Phobia Writing Contest"**

**From TRI Studio; Editor: Raymond Grant**

Here's an opportunity to have some fun, publish your story, and win a prize! Your new *unpublished*, story must be at least 300 words, no more than 500 words, *and* be inspired by the prompt.



**Prompt:** Write a story in which the main character suffers from a phobia. Your story can be funny, sad, weird (not too weird, however), or whimsical. Let your imagination soar!

Now, to *the prizes*: The first place winner will receive a check for \$10 along with a First Place Contest Award Certificate. The second third place winner will receive \$5 each and a Second Place Contest Certificate. The third place winner will receive \$5 and a Certificate of Honorable Mention. Winning stories, along with author's Bios, will be published in the next issue of *The Fiction Flyer*.

**Guidelines**

*Only* email submissions are acceptable. Please title your message: Fiction Flyer – Oh No, It's a Phobia Writing Contest: *Your Story's Title* by *Your Name*."

Please submit the following information using Size 12, *Times New Roman* or *Arial* Font:

Your Name

Your Address

Your email Address

Word Count

Author's Bio (Up to 50 words)

Link to your blog/website (optional)

Your Story

Stories shorter than 300 or longer than 500 words will not be read.

Stories that bear *no relation* to the prompt, as determined by us, will be rejected.

Do not attach your story to your message; attached stories will not be opened.

Please send your email with particulars and story to: [raygogo@sbcglobal.net](mailto:raygogo@sbcglobal.net).

Deadline for submission: June 1, 2007

# WRITING FLASH FICTION

By Ray Grant

## Writing by the Numbers

"Let's take a short quiz," he said..  
"Oh no, anything but a quiz!" they responded. In writing:



1. Is it twenty-six or 26?
2. Is it 26,000, twenty-six thousand, or 26 thousand?
3. 126 years ago, the country... or One hundred and twenty-six years ago, the country...?
4. Is it twenty-six miles or 26 miles?
5. Twenty-six yds or 26 yds?
6. 26%, twenty-six percent, or 26 percent?
7. \$26 or twenty-six dollars?
8. Is it 0.26 or .26?
9. 26 April 2007 or April 26, 2007 ?
10. Is it the 26<sup>th</sup> or the twenty-sixth?

These are ten common uses of numbers in writing. It's good to know the rules, and easy to make a mistake. The latter might just stop your submission cold, particularly, if a top-notch editor or publisher is doing the reading.

1. You spell out whole numbers from one to one hundred. For almost all other numbers, numerals are used. Remember to hyphenate numbers like twenty-one, twenty-two..., thirty-one, thirty-two, ..., etc.

The answer to (1) is *twenty-six*.

2. You spell out any whole number followed by hundred, thousand, hundred thousand, million, etc.

The answer to (2) is *twenty-six thousand*.

However, 26,001 is correct – because it's greater than one hundred (1) and doesn't fall into the exception (2).

On consistency: Treat numbers in the same category consistently within the same paragraph or paragraphs. You can treat numbers in different categories within the same context differently.

For example,

Alice has 107 red candies. Fred has 145 yellow candies, and Chuck has only 3 green candies. [For consistency, three isn't spelled out.]

Alice liked to save bubble gum wrappers. In three years, she accumulated 112 wrappers. [Years and wrappers are in different categories, therefore each follows the rules. No inconsistency.]

3. Spell out any number that would normally be set in numerals *if it begins* a sentence.

The answer to (3) is: *One hundred and twenty-six years ago, she visited...*

If spelling out the number at the beginning of the sentence feels cumbersome to you, place the number in a position further into the sentence.

*She visited ... 126 years ago.*

**continued next column**

## NUMBERS...continued

4. In fiction, the rule for spelling out numbers (1) is used to describe physical quantities.

The answer to (4) is *twenty-six miles*.

Fractions are spelled out also. Quantities consisting of numbers and fractions are expressed by numerals.

For example,

...three-quarters of the members...

...she ran 7½ miles in preparation for...

Note: 7½ is correct. 71/2 is *not* correct.

5. If a unit of measure is abbreviated, the quantity is expressed by a numeral.

The answer to (5) is *26 yd*.

6. In fiction, the word percent is used rather than the symbol, %, to express percentage. Furthermore, percentage is expressed by a numeral.

The answer to (6) is *26 percent*.

7. When describing an amount of US currency, the writer has a choice: a) spell out the amount and the unit of currency, or (b) use a numeral and a symbol.

The answers to (7) are \$26 and *twenty-six dollars*. Both are correct. However, choose one and be consistent thereafter.

8. In fiction, write a decimal fraction without an initial zero.

9. Write an exact date either in the sequence

day-month-year without internal punctuation or month-day-year with the year set off by commas (before and after) *unless* the date is *immediately* followed by other punctuation, e.g. a period or question mark. A writer can choose either, but must remain consistent with the choice throughout the story.

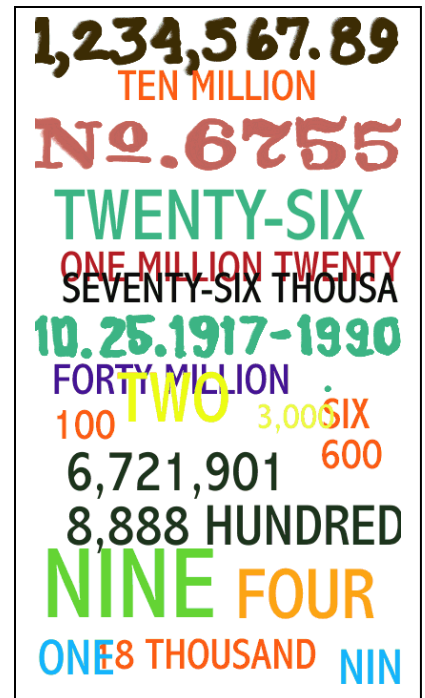
The answers to (9) are *26 April 2007* and *April 26, 2007*. Both are correct.

However, choose one and be consistent thereafter.

10. Rule (1) is used for ordinal numbers as well as cardinal numbers.

The answer to (10) is *twenty-sixth*.

The ten rules above have been taken from *The Chicago Manual of Style*, which states that the rules satisfy the conventions observed by *The University of Chicago Press*. I have picked a few of the more common ones for this article. For a more extensive treatment of the "Rules for Writing Numbers," you may want to visit *The Chicago Manual of Style*, the *University of Minnesota Style Manual*, or *Sparknotes – Ultimate Style – The Rules of Writing – Numbers*. I hope you find this article helpful in your writing; I know I learned a lot doing the research for it.



# Readers' Micros and June's Prompt

By Ray Grant



In our February issue, I asked readers to write and submit a 128 word BYTE in response to the above painting. Barbara Ehrentreu's BYTE, *Happy Anniversary*, is published below for your reading pleasure. Congratulations, Barbara. Well done!

## Happy Anniversary

By Barbara Ehrentreu

Twilight on the water was always an array of rainbow colors. Karen had thought that coming to the city where they spent their honeymoon would rekindle the flame of their love. Now, as they neared the shore, she knew his affair with her best friend had killed it – once and for all.

Ken, her husband of twenty years, had bought her roses on an impulse. The roses were starting to wilt without any water. She heard the bells ringing from the church tower flanking the piazza where they first met. Karen moved closer to Ken. Placing her lips on his, she reached out with both of her arms and pushed. Grabbing the flowers, she heard the splash and smiled.

"Happy Anniversary, Ken!" Karen said throwing his roses overboard.

## Prompt for June publication:



This month I'm asking for a drabble. The story, excluding title and author, must be *exactly one hundred* words. A hyphenated word counts as one word. Your story should answer the following

question: Why did my choice of checkout line at the supermarket turn out to be the slowest?

If you're pleased with what you've written, send me a copy in the body of your message to raygogo@sbcglobal.net. I might ask for your permission to publish it.

Happy writing! Ray



## TATO BY KATHE GOGOLEWSKI

Fantasy Adventure for middle grade readers "Compelling" and "well-written" – Piers Anthony; science fiction and fantasy author of the Xanth series

TATO captures children's imaginations by recognizing their desire to earn the admiration of the adults closest to them. The story casts Michael Tate, an inventive and willful boy, and his bossy older sister, Nicole, into a strange world filled with mirrors and strange creatures where they must rescue their parents from the evil power that rules the realm.

Michael's trouble begins with the passing of his grandfather and best friend, Gankum. Rebuffed by his family when he insists that Gankum now lives in his closet, he confides in his grandfather's spirit that he wants someone new to love him. When he learns the secrets for creating a baby brother by soaking a potato in a magic formula, he jumps at the chance.

He botches the formula, however, and instead of a brother, two creatures are spawned: One, soulless and desperate, kidnaps Michael's parents. The other, Tato, part human, part potato yet irrepressibly warm and affectionate, accompanies Michael and Nicole in their quest to find and free their parents. Danger and treachery greet them every step of the way. Children will be enchanted by this tale of a young boy who acquires magical powers that get him both in and out of trouble.

Available from Wings Press

<http://www.1shoppingcart.com/app/netcart.asp?MerchantID=19895&ProductID=2571398>

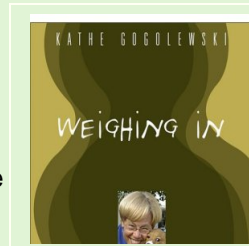
Paperback price: \$9.95

ISBN# 1-59088-564-3

Available in trade paperback and eBook format

## From Amazon Shorts: *Weighing In* by Kathe Gogolewski Kathe writes about *Weighing In*:

This short is a light-hearted romp through weight discrimination reversed – thin people....beware! Many of us suffer from the struggles of weight gain. For a subject that is normally somber, I wanted to create an opportunity to laugh it off! (Oh, if only it were that easy!) To purchase for 49 cents, click here:



[http://www.amazon.com/gp/product/B000HDZAXW/ref=sr\\_111/102-5486577-8896114?ie=UTF8](http://www.amazon.com/gp/product/B000HDZAXW/ref=sr_111/102-5486577-8896114?ie=UTF8)

## SUBMIT YOUR NEWS

Subscribers with book news, book reviews, articles about publishing or writing, or other relevant information, are invited to submit for consideration to publish in The Fiction Flyer. No erotica, please. Email Kathe at [kgogolewski@sbcglobal.net](mailto:kgogolewski@sbcglobal.net) with your submission. There is no charge for this service.

## Mystery Meets Modern Oil Industry *Bittersweet Crude* by Jay Bern

Reviewed by **Carolyn Howard-Johnson**, award-winning author of *This is the Place* and *Harkening: A Collection of Stories Remembered, Tracings and The Frugal Book Promoter: How to Do What Your Publisher Won't*

It is rare that a novel is released in time to run head-on into the political traumas it portrays. After all, it takes some time to craft a novel and current events tend to be fickle. It turns out *Bittersweet Crude* by Jay Bern is ahead of its time.

Released last year by a subsidy house, this novel didn't find its groove easily. Given the oil-induced headaches governments are experiencing, that may be about to change.

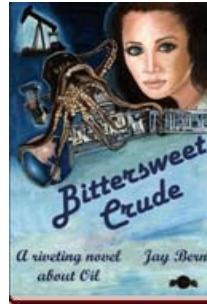
**continued next column**

### MYSTERY MEETS MODERN...continued

Here is an author who knows about the inner-workings of crude and the way it is inextricably braided into politics. He takes those truths and weaves them into a story that requires no effort from the reader to suspend disbelief.

Chris Horn is not the average quirky detective but a rather earnest youth who finds himself thrown into the intrigue of big business and Mid-Eastern politics. After he finds a body in the hold of a freighter that has experienced what could be the oil-world's equivalent of a nuclear meltdown, he is jockeyed into positions no young man should have to endure. In spite of his dealings with men (yes, a world of men -- for, after all, that's the way it

apparently is) dealing with their demons to say nothing of cultural differences, politics and more, while their Texas wives mostly plan cocktail parties and pine for better things. Yes, there is some romance in this novel -- a lovely thread I



**continued page 13**



**GIVE A CASE OF BOOKS TO YOUR FAVORITE CAUSE**

For a limited time, you can designate an organization or charity of your choice to receive a case of brand new books valued at \$500 or more by contributing \$99 to Be the Star You Are! Charity. We have books for children, teens, and adults, both hardcover and softcover. All books are entertaining, informative, and many are motivational. You may donate as many cases as you wish for just \$99 per case, while supply lasts. We are dedicated to improving literacy.

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### FLASHES IN THE PAN by Raymond Grant



**Flashes in the Pan, Fifty Short Stories for the Impatient, is a collection of stories, each ranging from four to less than two thousand words. The stories are grouped in six categories and designed to stir your imagination,**

**bring a smile to your face, touch your heart, or stimulate your thoughts.**

**A typical story takes about five to ten minutes to read. So, when you're between tasks, delayed, looking for something to do, or when you're starting to feel exasperated, take five...read a story...and let your spirit soar!**

**Price: \$4.99 USD ISBN: 1-55404-357-3  
Genre: Fantasy/SF - Fiction/Adventure  
Length: 94 Pages  
Available from Double Dragon Publishing**

<http://www.double-dragon-ebooks.com/single.asp?ISBN=1-55404-357-3>

## HOW & WHERE TO GET YOUR PLAY PRODUCED

by Barbara Anton



It's easy to get a good play produced. Every playwright throughout history has had a first play produced. The initial step, of course is to write a good play. Study every book on the subject you can find, and if there are playwrighting courses in your area, take them.

Adhere to the six elements of playwrighting as outlined by Aristotle over 2,000 years ago. If you are not familiar with them, it would be worth your time to buy or borrow a book that

explains them, since they are as viable today as they were in Aristotle's time. They provide a road map for writing a good play, whether comedy or drama.

When you've completed your play, do a walk-through. Read it aloud and smooth out any rough areas. Does the dialogue reveal character or advance the plot? Is it effortless? Are there adequate pauses for breathing? Do your characters have distinctive personalities and voices? Have you allowed enough time for entrances and exits? Revise, rewrite and polish your play before submitting it.

Format your play properly. If you have a computer you can get a formatting program. If you aren't using a computer, the correct formatting can be obtained from books such as those offered by Writer's Digest or by contacting Samuel French & Company.

Use white paper with three holes, a fresh ribbon, and send only Xerox copies that are clear and sharp. Be sure to keep a copy of your play.

Place the play in a plain paper binder like those used on company reports or by students. On the cover place a sticker with the name of the play, by (your name), and the copyright date (the date you wrote it.) Nothing else.

If you want your play returned, enclose a SASE the same size as the one in which it was submitted, and attach the same amount of postage that was required to send it. If yours is a short play, it may be cheaper and less trouble to say, "SASE (stamped #10 envelope for them to notify you if your play has been accepted or rejected) enclosed, please recycle the script." Since scripts are often not returned even when you have enclosed the correct envelopes and postage, and since they often come back stained and dog-eared, I find it cheaper and easier to request recycling and save the return postage.

Don't be impatient. It usually takes six months to a year to get a response from a theatre or contest. I was advised of two of my awards over a year after the stated deadline for notification.

To find the right venue for your play you must study the markets. Get copies of one or more of the books listed in the sidebar at your library or bookstore and study them carefully, then contact all theatres that use the type of play you have written.

**continued next column**

## HOW AND WHERE...Barbara Anton

Your first contact will be by query letter. When writing the query, make it concise and to the point. In the first short paragraph tell them what your play is about and state the premise clearly.

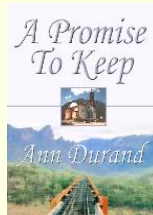
In the second paragraph, list the number of characters, including age, sex, and special qualifications, such as: ability to sing, dance or play a musical instrument. Use fewer than six characters, which will be easily cast from the group to which you submit.

State what type of set is required. A simple set is best. When writing for Broadway you can build the Titanic and sink it, but for markets that will consider your first efforts there will probably be a cash flow problem, so keep the set simple. In an off-off Broadway play in which I appeared, we had to cut a scene that required squirting a can of beer because the group could not afford a fresh can of beer for each performance, so you see that funds sometimes determine which plays will be produced.

In the third paragraph of your query letter, list any and all credentials you have, including teaching, productions and awards. If these are too numerous to be included here, attach a bio. If you have no credentials, tell them how much you look forward to working with them.

**continued page 12**

### A PROMISE TO KEEP BY ANN DURAND



#### A Suspense with Romantic Elements

The tidy world of schoolteacher Karen Hudson turns upside down as she embarks on a reckless

chase from a small town in California to a jungle in Mexico, searching for the truth about Michael Browning, the man who has captured her heart. Stunned when he disappears without a word, she soon learns that he's been charged with murder. Her quest to locate him and unravel the mystery surrounding the charge makes her the next target for murder.

Michael Borbeau, alias Michael Browning, never intended to mislead Karen, or to fall in love for that matter. Only the need to protect his daughter forced him to choose a new town and a new name. Now, the whole mess is threatening to surface, and he must flee to keep his daughter safe.

Will he ever see his beloved Karen again? Will she discover the truth before the killer strikes again? Will she succeed in reuniting with the only man to ever unlock her heart?

Available from Double Dragon Publishing

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GOLDEN WINGS AWARD WINNER from Wings Press

In the fourth paragraph, state that you are enclosing a SASPC (self-addressed, stamped, post card) for their convenience in replying. On the back of the post card type:

\_\_\_\_\_ (name of your play) received and under consideration.

\_\_\_\_\_ Send more material.

Comments:

Leave several inches of white space where the dramaturge can scribble such things as: "Need more 90 min.comedies," or "Accept material June to Sept. only."

At the bottom of the post card type: Signed, please print.

On the front of the SASPC place their name above your address in the upper left hand corner, then address the post card to yourself. This will insure that the postcard comes to you, rather than being returned to them, if the recipient address is obliterated, and it will tell you who is responding.

If they request additional material stamp (or write) REQUESTED MATERIAL prominently on the envelope when you submit the play they have asked you to send.

While awaiting the return of your SASPCs, you should enter all of the contests that request your type of plays. If last years contest winners have been published read them, and enter contests that have given awards to your genre of play. Awards and productions are impressive on your resume, so try for both.

Don't be discouraged if your play is rejected. In baseball, a Hall of Fame hitter strikes out two-thirds of his times at bat. Remember that when you strike out and step back up to the plate and send another play in the next days mail.

A rejection may have nothing at all to do with the merits of your work. You may submit a magnificent play, but they did one on the same premise last month. They won't repeat that premise no matter how good your play is, so know that a rejection may be due to something completely out of your control and continue to submit.

In addition to the major markets listed in source books, contact local schools, organizations, churches and synagogues. Many use plays, and if what you have written doesn't accommodate their requirements, you may want to write to suit their needs. It's good experience and very helpful to see and hear your work on stage, and to work with producers, directors, and actors. You can identify weak areas and correct them before releasing your work to a wider market.

Local theatres, dinner theatres, and cabarets will often produce the work of local playwrights if they think it has merit. Ask them to review your plays.

To add to your credentials it is valuable to speak at libraries, clubs, and bookstores. When you are successful they will seek you out, but neophytes may arrange speaking dates by contacting the program chairman of clubs and libraries, or the scheduling manager at bookstores. You may receive an honorarium from clubs and libraries, but bookstores usually

continued next column

schedule speakers who are plugging books or seeking publicity and they usually don't pay.

When you do schedule a talk or production, send a press release to all the local newspapers at least six-weeks in advance, stating subject, time, date and place. List a phone number to call for more information.

If you follow these guidelines and work diligently at your craft, your play will almost certainly be produced and awards will come your way.

Write, submit and succeed. I wish you well!

#### SIDEBAR:

The Dramatist's Sourcebook (Theatre Communications Group)  
355 Lexington Avenue, NY, NY10017 This publication not only lists most of the theatres that might use your work, but it breaks the markets down into "Special interests," like Hispanic, Jewish, Gay, Native American, Black, Women, Asian-American, etc.

The Playwright's Companion, Feedback Theatre Books  
Suite 1146, 305 Madison Ave., NY, NY 10016

The Dramatist's Bible, The International Society of Dramatists  
Box 1310, Miami, FL

Samuel French & Company  
45 West 25th Street  
NY, NY 10036

Writer's Market  
1507 Dana Avenue  
Cincinnati, OH 45207

The Dramatists Guild  
1501 Broadway, Suite 701  
NY, NY 10036

Market Insight--They have the most current list of theatres seeking plays, and since the first issue is free, you can try before buying. Call 800-895-4720 for the free sample issue, or send a check for \$40 for a 1-year subscription to P.O. Box 8598 Kansas City, MO 64114



#### About Barbara Anton

**Barbara Anton is a playwright and Sarasota resident. She began writing first for the love of writing and later as a professional. Ms. Anton has written nine winning plays for FST's Florida Shorts contest and had nine off-Broadway productions on Theatre Row. Currently, she produces a playwriting column with writers' guidelines and news, which is published locally and distributed internationally.**  
<http://www.fst2000.org/ANTON.HTM>

## page 13 MYSTERY MEETS MODERN...continued

I wouldn't want to have seen omitted, but it feels a little uncomfortable, as if the author suspects it is not essential to his story. It does give him the opportunity to introduce the lovely Eurasian Sarina, educated and brainy, into the mix.

Nevertheless, the real story here is the gritty one tinged with truths that may well be very close to what is going on behind the scenes in boardrooms, government offices and cushy palaces around the world. This is a timely and pertinent book. If it should get into the hands of George Clooney, he may be able to do a lot with it on the screen.

-----

Carolyn Howard-Johnson's first novel, *This is the Place*, the winner of eight awards, is also of current interest because of the recent arrest of FBI's most wanted Warren Jeff, a latter-day Mormon cult leader. Her practical and detailed how-to book on promotion, **THE FRUGAL BOOK PROMOTER: HOW TO DO WHAT YOUR PUBLISHER WON'T**, won USA Book News' Best Professional Book award and the Book Publicists of Southern California's Irwin Award. Learn more at: <http://carolynhoward-johnson.com>.



### NEW from TRI Studio:

#### **"DON'T BE IMPATIENT...READ A SHORT STORY!"** by Raymond Grant

"With economy and deft delivery, Raymond Grant has slipped into the consciousness of everyman with the arrival of his new collection of short stories. A flash of humor, a flash of fantasy, a flash of many a sacred cow—all delivered with a liberal sprinkling of moon dust and marmalade! There's something here for everyone—especially the time-challenged reader who wants a fresh, entertaining, and often contrary look at the world around us."

~ **Chick Lang: Fiction Editor Futures Mystery Anthology Magazine; Fiction Editor of Coffee Cramp eZine.**

"I discovered Ray Grant's writing a year ago and have been enjoying his stories ever since. His latest collection, *Don't be Impatient...Read a Short Story*, is full of reasons to smile, be surprised, and sit back and reflect." ~ **Mark Chorna, Paris, France.**

"Ray Grant's stories range from the sixteen word humorous micro-fiction, Memorandum to Record to the fifteen hundred word poignant flash, On Leaving. Don't miss The Model Driver, a tale about a hybrid car owner, Dance, about a strange encounter on a lonely road, and my favorite,

continued next column

## DON'T BE IMPATIENT...continued

Morning Mist, about continuing love." ~ **Carol A. Cole, Virginia, U.S.A., Author of *By the Chimney With Care*, in the Anthology, *Aleatory's Junction*.**"

"A delightful book, *Don't Be Impatient...Read a Short Story*, flash fiction at it best - humor, fantasy, and bittersweet stories to read and savor. This is a book you will return to again and again." ~ **Gloria Watts, Northamptonshire, England.**

"Turn a page of *Don't Be Impatient...Read a Short Story!* and read about sky-diving, turn another, and you're in the old west. Read about a woman collapsed on the street and the rocker who writes a song about her, or share a woman's terror of an approaching tornado churning across the prairie. Raymond Grant's compassionate, humorous voice rings through tales as varied as life is, and he does it each time with admirable style." ~ **Nonnie Augustine, Florida, U.S.A., prize-winning poet and short story writer.**

### EXCERPTS from *Don't Be Impatient...*

From *My Bigger Toe*: My mother told me to see a shrink. I tried that too. He asked me questions. Did I love my mother? How did I feel about my father? Did I believe I had to compete with my sister for my parents' attention? I kept pointing to my left big toe...the bigger one. He only glanced at my toes once and continued to ask questions. I didn't go back. He didn't understand that life is different when your big toes aren't the same size.

From *Lines*: "I see you are cautious and have limited endurance... you dwell on subjects briefly...you like the things that money can buy...and you enjoy being in control. Have you ever thought about running for political office? Twenty dollars, please."

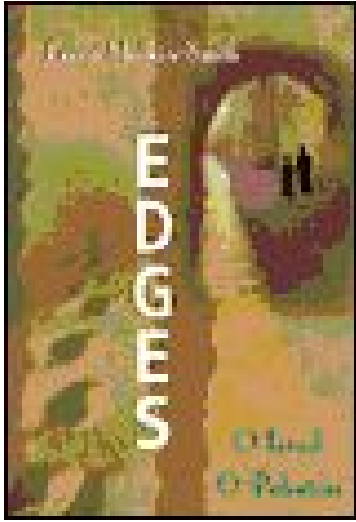
*The Palm Reader thought: Poor fellow, his life is shallow, his attention span short, his head contains little. He is materialistic, greedy, and arrogant. He's a natural for politics!*

From *Anger Management*: When I started fourth grade, Bobby, my little brother, began first grade. Since we went to the same school, Mama made it one of my jobs to escort Bobby to and from school. It was a task I would never have thought of on my own. ISBN:

To order, email [RayGogo@sbcglobal.net](mailto:RayGogo@sbcglobal.net) or send check to:

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Oceanside, CA  
92056

- ❑ ISBN: 978-0-9785158-8-1
- ❑ Pages: 144
- ❑ Softcover
- ❑ Price: \$12.95
- ❑ Illustrated by **Kathe Gogolewski**



“EDGES” is an elegantly written, quite moving novel that has a lot to say about love, identity, history and the meaning of nationality. The book is worth reading alone for its superb language, but it is gripping and unforgettable as well in its story telling and evocation of place and emotions. It is a wonderful novel by an author with an accomplished voice and style, one well deserving of a wide and receptive audience.

--Oscar Hijuelos, author of the Pulitzer-prize winning novel, "THE MAMBO KING SINGS SONGS OF LOVE"

"Where, and how and to whom do we really belong? Skolkin's brilliant debut novel is a hypnotic meditation on the ever-changing boundaries of love and need. A coming of age story of the bond between a young American and her powerful mother, etched in a wartime Mideast as shifting and dangerous and mysterious as the Israeli desert."

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**Kathe writes about *Pony Palace*:**



As a retired elementary teacher, I have written a story to inspire children to work toward something they want, instead of begging for it. They will be able to relate to the protagonist, a ten-year-old girl named Mikaela, who wants a pony. The humor will capture the attention of both boys and girls as they laugh at Mikaela's overactive imagination, wondering what she will do next. In the end, their heroine makes all the right choices. Print the story out and give it to your favorite young reader.

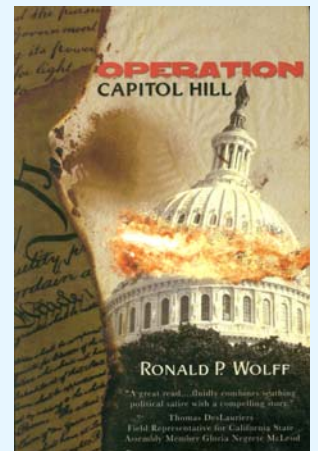
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Operation Capitol Hill is a political thriller set in 2040 — an America in which civil liberties have almost totally disappeared. A conspiracy between the Vice President and the Attorney General to delete Article One of the Constitution, thereby eliminating Congress and permanently destroying the separation of powers established by the founding fathers, is discovered by one of the few remaining liberal journalists, who sets out to foil the plot. The novel weaves entertainment, satire, and a serious discussion of political philosophy into a seamless “easy read.” In the process of exploring the complex relationship between individual liberties and a civil society, important principles of democracy derived from the writings of Jefferson, Hamilton, Madison, and Rousseau are examined.



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Ron Wolff

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