

# All Authors Magazine

*Issue 14: Visionary Diction*



# All Authors Magazine

## Issue 14: Visionary Diction

### Intro

#### Welcome to Diction Island

Words have power, impact and are all consuming.

No one knows the power of words like those who are dedicated to using them; writers/authors, speakers, theologians, and the like.

There is an unequivocal, ensnaring clout in words. It is engrossing and once tapped into, addictive.

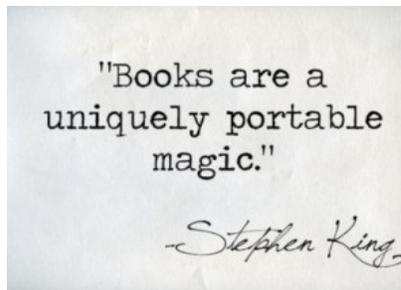
It took me a long time to learn the potency and virtue found in words, but once I did, I was never the same. Unfortunately, my venture to arrive at this notion took me longer than most but the wonderful thing was that I made it. I eventually made it to the beautiful island known as "Diction".



Diction Island is a wondrous place full of splendiferous concepts that cause the onlooker to marvel at its charm.

Once arrived at Diction Island the visitor is able to take journeys to unlikely places, and make friends with incredible people. He/she is capable of encountering inconceivable things and feeling rare emotions. Diction Island has the ability to transport the visitor; give him/her an out of body experience.

There is no place like Diction Island, but only Visionaries can visit it.



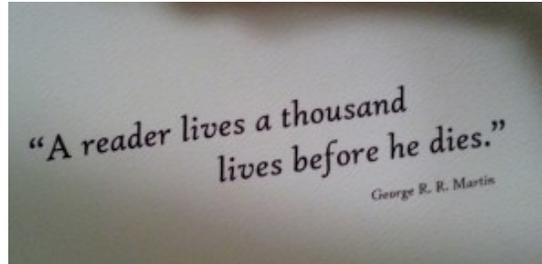
The world is a book, and those who do not travel read only a page.  
~ Saint Augustine

I have some friends, some honest friends, and honest friends are few; my pipe of briar, my open fire, a book that's not too new.  
~ Robert W. Service

A book is good company. It is full of conversation without loquacity. It comes to your longing with full instruction, but pursues you never.  
~ Henry Ward Beecher

A room without books is like a body without a soul.  
~ Marcus Tullius Cicero

Some books should be tasted, some devoured, but only a few should be chewed and digested thoroughly.  
~ Francis Bacon



It is the vision of the author and the desire of the reader that mesh—they come together in fascinating ways to take the Visionary to Diction Island.



Join me. Take my hand, and let me lead you to the most marvelous place you've even been. Come with me to Diction Island.



We would like to take a moment and thank the participants of this two issue of All Authors Magazine, who are as follows:

All Authors Graphic Design

Coffee Time Designer Interview

Visionary Diction Round Table

Poetry Unleashed

Truth in Time by Sara Shirley

Awesome Covers

Red Desert

Featured Book

And of course, our beloved columnists for this issue:

Harmony Kent

A. Lopez, Jr.

Beem Weeks

Frederick H. Crook

Douglas Boren

C. Desert Rose

Adonis Mann

Queen of Spades

Y. Correa



# Books & Reading

Let's Celebrate! Let's Read!  
(Recommended Reads)



**Title:** Servant of the Blood

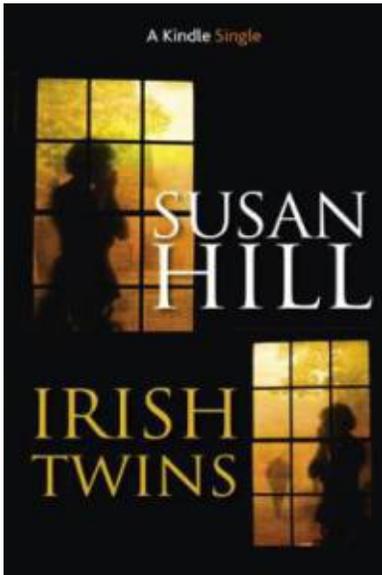
**Author:** Mel Massey

**Genre:** Historical Fantasy

**Available:** Amazon

**Blurb:**

The Servant of the Blood, Allatu, will always come when called and has for generations. She will fulfill wishes – for a price. Set in Tunisia, an ancient creature is called to do her master's bidding but nothing comes without a price.

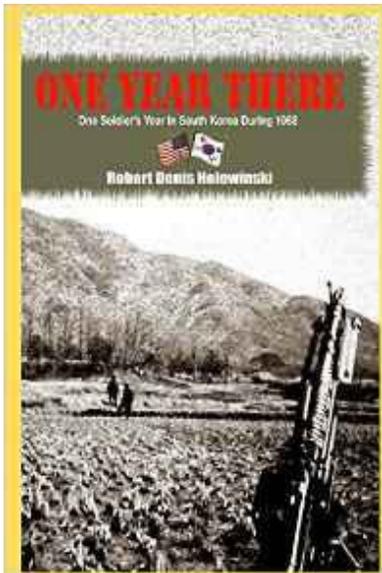


**Title:** Irish Twins  
**Author:** Susan Hill  
**Genre:** General Fiction  
**Available:** Amazon

**Blurb:**

Born within the same twelve months, Mary and Fern Piper are 'Irish twins' as their mother proudly declares. But when their father leaves home and they move to a new village, the girls encounter another pair of almost-twins – the Beak brothers. When Jim Beak marries her sister, Fern thinks it's only a matter of time before she in turn marries his brother – but suddenly the sister's symmetry of lives is broken beyond repair.

Susan Hill has been a professional writer for over 50 years. Her books have won the Whitbread, and John Llewellyn Prizes, and the W. Somerset Maugham Award and been shortlisted for the Booker Prize. Her novels include *Strange Meeting*, *I'm the King of the Castle* and *A Kind Man*, and she has also published autobiography and collections of short stories. Her ghost story, *The Woman in Black*, has been running in London's West End since 1988. She is the author of three best-selling Kindle Singles – *Crystal*, *Hunger*, and *Printer's Devil Court*.



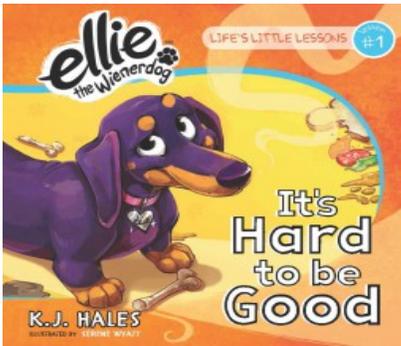
**Title:** One Year There  
**Author:** Robert Denis Holewinski  
**Genre:** Poetic Memorie  
**Available:** Amazon

**Blurb:**

The following poems are memories of the year 1968 in South Korea. They are memories of the soldiers assigned to my unit, located in a small outpost, hidden in the mountains of that country. These poems are snapshots of life on that nuclear missile base which was high on the North Korean list of targets. Indeed, we were always on the alert for possible infiltrators who had come into South Korea and who were expected to be heading toward our camp. Although these poems can be looked at as a military war story, there are no battles or heroes or military campaigns. Rather, these poems will show life in a small army base in Korea during a very anxious and confusing time, always with the constant possibility of a full scale war. That year was filled with news items about the two Koreas with the capture of the USS Pueblo by the North Koreans, her crew paraded through the news media, accused of being spies, then the killing of Robert Kennedy, and the killing of Martin Luther King. Also during that period, a team of 12 North Korean assassins got to within a few blocks of the South Korean presidential palace before being stopped. It was my intention in writing these poems that the reader could come away with a better understanding of what life was like in 1968 at an army base in South Korea. It was also my intention in writing these poems that I would purge the phantoms that have been dwelling inside me since living "One Year There."



## Hot Off the Presses



**Title:** Life's Little Lessons by Ellie the Wienerdog (Lesson #1 It's Hard to be Good!)

**Author:** K.J. Hales

**Genre:** Children's Fiction

**Release Date:** November 10, 2015

**Available:** Amazon (hardcover)

**Blurb:**

It's Hard to Be Good! introduces Ellie the Wienerdog trying her best to do the right thing. She tries, she really does! But can she resist temptation? This hilariously relatable story will have children, and adults alike, reading and laughing together again and again.

**Title:** Changeling Fog

**Author:** Nicola McDonagh

**Genre:** Dystopian

**Release Date:** November 13, 2015

**Available:** Amazon

**Blurb:**

The Carnieval horror show hits town.

Cannibal renegades – Carnies – have entered the quiet confines of Cityplace. With them comes a clinging fog that turns the gentle occupants into savage beasts. Only one girl with a unique power can save them from a terrifying fate.

In the future the world is ravaged by famine and disease, almost all animal life is extinct, people are starving and living in fear of the cruel Agros that rule NotSoGreatBritAlbion. Yet there is a haven amongst the desperate, scattered population – Cityplace – a closed community of peaceful folk, living a germ-free, worry-free existence.

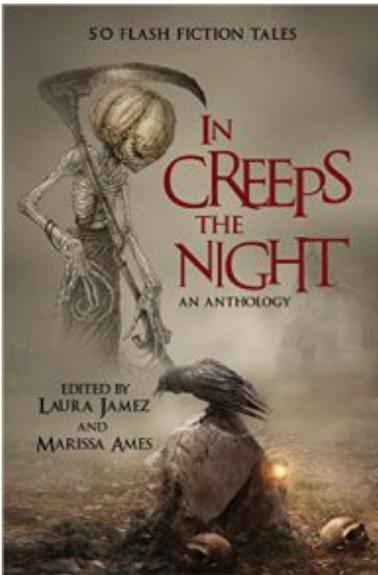
Within this sanitised metropolis, lives a seventeen-year-old girl who is different – a girl with a special power. She is Adara – Catcher of birds.

Adventurous and headstrong, Adara is endangered when she is forced to take refuge in the Trashland Area after breaking curfew. She is able to escape the fearsome inhabitants when a menacing fog descends and follows her back to Puritytowers, carrying the Carnies with it.

Bringing their deadly show, these meat-craving travelling players hoodwink the inhabitants with a mind controlling/shape shifting mist. The Carnies summon up a supernatural tornado and steal a special child known as a Meek.

So begins the terror that threatens Adara and all who dwell in the last safe place in NotSoGreatBritAlbion.

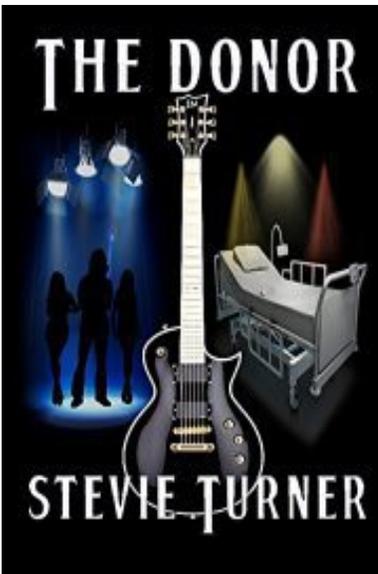




**Title:** In Creeps the Night  
**Authors:** Multiple  
**Genre:** Horror Flash Fiction Anthology  
**Release Date:** November 28, 2015  
**Available:** Amazon

**Blurb:**

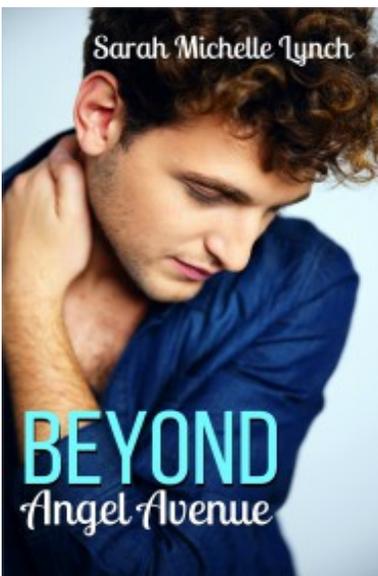
Ghosts, goblins, and ghouls creep through pages of spooky flash fiction. Discover critically acclaimed authors that will make your skin shiver and have you flinching at bumps in the night. Whenever the mood strikes for something creepy, this collection will leave you looking over your shoulder.



**Title:** The Donor  
**Author:** Stevie Turner  
**Genre:** Contemporary Drama  
**Release Date:** December 14, 2015  
**Available:** Amazon

**Blurb:**

When you know you have met the love of your life, the last thing you expect is for your sister to lure him away. Clare Ronson is faced with this scenario when her sister Isabel marries singer and guitarist Ross Tyler. To compound Clare's jealousy and bitterness, Ross hits the big time and becomes a wealthy tax exile, relocating to France with his family. Clare cannot bring herself to speak to Isabel or Ross for the next 30 years. However, when tragedy occurs in 2002 causing Ross to arrive back in England at Clare's doorstep, Clare must try to put the past behind her for her sister's sake.



**Title:** Beyond Angel Avenue  
**Author:** Sarah Michelle Lynch  
**Genre:** Contemporary Romance  
**Release Date:** December 22, 2015  
**Available:** Amazon

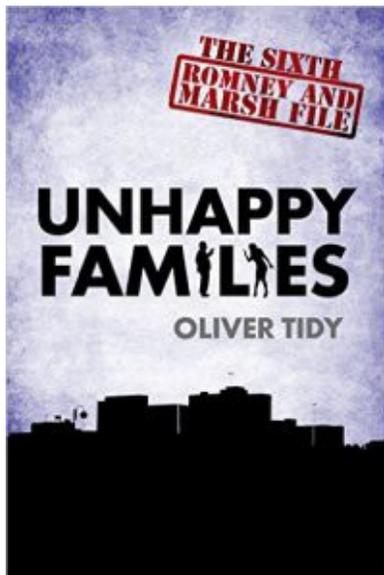
**Blurb:**

Sarah Michelle Lynch's follow-up novel to the heart-warming Angel Avenue asks: are there ghosts that chase us or are we chasing ghosts? How does the human mind overcome trauma? Even if you think you're cured, is there any backlash?

At first, the next chapter in Warrick and Jules' story seems picture-perfect. Marriage. Children. New home. Fresh start. If only there wasn't a ghost still lurking from the past, a ghost so tangible they can almost touch it.

The ghost haunting Jules and Warrick throws up so many questions, including what made Warrick the man he is? Why did Jules' father not tell her he was dying? Why did Jules ignore her compulsion to dance for so many years and why do some people end up all alone, without anyone to care for them?

This seasonal morality tale will do more than make you think and feel – it will leave you breathless.



**Title:** Unhappy Families (The Romney and Marsh Files #6)  
**Author:** Oliver Tidy  
**Genre:** Mystery/Suspense  
**Release Date:** December 27, 2015  
**Available:** Amazon

**Blurb:**

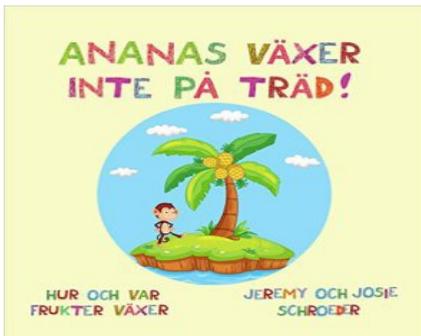
Dover CID is enjoying a period of relative calm.

That is until DI Tom Romney gets linked with a disturbing find in a dead man's flat; DS Joy Marsh gets involved with things that go bump in the night; DC Peter Grimes gets friendly with a ride-along author; DC Derek Spicer gets drunk and Superintendent Vine gets taken in by a ruse.

Can the members of Dover CID come through their individual trials unscathed or is it the end of the line for someone?



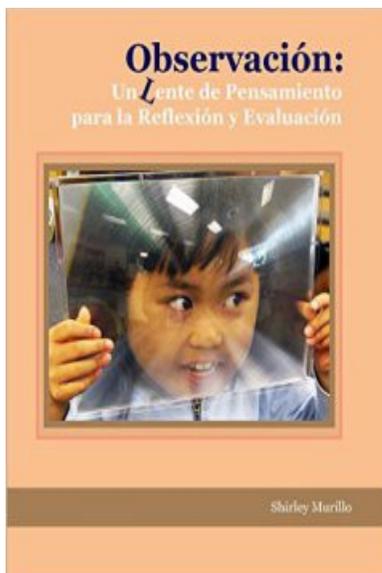
## International Corner



**Title:** Ananas växer inte på träd! (Swedish Edition)  
**Author:** Jeremy Schroeder and Josie Schroeder  
**Language:** Swedish  
**Genre:** Childrens  
**Available:** Amazon

**Blurb:**

SWEDISH TRANSLATION. Pineapples Don't Grow On Trees! is a fun educational picture book for kids and parents alike. Do you know how and where fruit grows? Beautiful color photographs of your favorite fruit along with world maps showing the top five countries where each fruit is grown or exported. Teach your daughter or son about geography while they learn about fruit. Simple words and sentences make this book perfect for the early reader in your family. Read this book and ensure that your kids are connected to the origins of the food they eat. Juicy pineapple, plump strawberries, sweet watermelon, ripe red raspberries, delicious kiwi fruit, and more. You won't be able to resist eating fruit after reading this mouth-watering book.



**Title:** Observación: Un Lente de Pensamiento para la Reflexión y la Evaluación  
**Author:** Shirley Murillo  
**Language:** Spanish  
**Genre:** Self-help  
**Available:** Amazon

**Blurb:**

Along with a comprehensive overview of the field of Early Childhood Education, this book invites the reader to learn from an extensive array of examples of what thoughtful teaching looks like when working with young children.



**Title:** Wan An Gu Shi (Chinese Edition)

**Author:** Chixiang Li

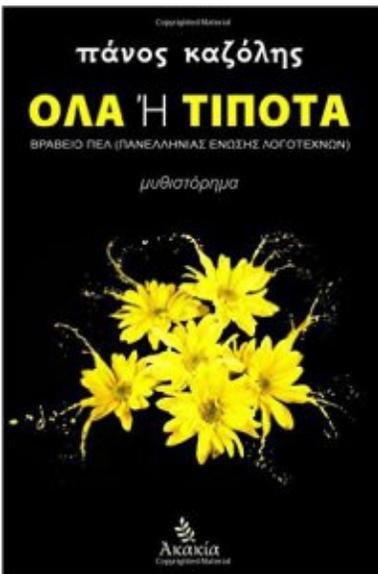
**Language:** Chinese

**Genre:** Sci-Fi/Fantasy

**Available:** Amazon

**Blurb:**

非主流作者的非主流情书。写给异地恋女友的“睡前故事”。 晚安 =wan an= 我爱你 《晚安, 故事》是 90 后新锐作家李驰翔的短篇小说集, 由 11 篇小说组成。李驰翔的作品构思奇巧, 文笔流畅, 涉及多种主题。《睡前故事集》系其为了向异地恋的女友表达情愫而写的“故事情书”, 取自“晚安 =wan an= 我爱你, 爱你 (拼音首字母组合)”之意。故事集由 24 个短小的幻想寓言故事组成, 在这里, 你能读到关于“织女和牛郎”的故事新编, 也能读到关于“内心肿胀”的放羊少年的爱情臆想, 还能读到关于女生终极追求的减肥话题的趣味阐释.....欧亨利式的结尾让每一个故事都意味深长, 回味无穷。而《虎蛟的角》《怀刃酒馆》等几篇以九州世界为背景的架空小说又充满了奇趣, 故事设计精巧, 阅读性强。



**Title:** Ola H Tipota (Greek Edition)

**Author:** Panos Kazolis

**Language:** Greek

**Genre:** Mystery/Suspense

**Available:** Amazon

**Blurb:**

Born near the shore. Grew up watching the voyagers on the horizon and been dreaming. When jealousy began to trigger him, he packed a suitcase and took the ferry to the capital. Then, he turned his passion into his profession and became a captain in the smuggling ships or the so called contrabando ships – pirate, cargo, dirty ones and so on... Brave, often ruthless and cruel yet fair and big hearted, Captain Aris spent his life in the glamorous illegality and his feelings in women he thought he loved. That was until he found himself in Lebanon where he met Nadine, the only daughter of the Sheikh. Then everything started to change... From Lebanon to Egypt and from there to the Caribbean, then to Spain and Portugal, Captain Aris lived his life – many of the times in its best – balancing dangerously on fine lines. He tested himself and his limits when he came face to face with intrigues and when he felt the touch of betrayal and revenge on his skin. He had excellent knowledge of the rules of contrabando, and was an expert in defeats and victories. Captain Aris mocked death and adored life and love, always travelling in open seas.

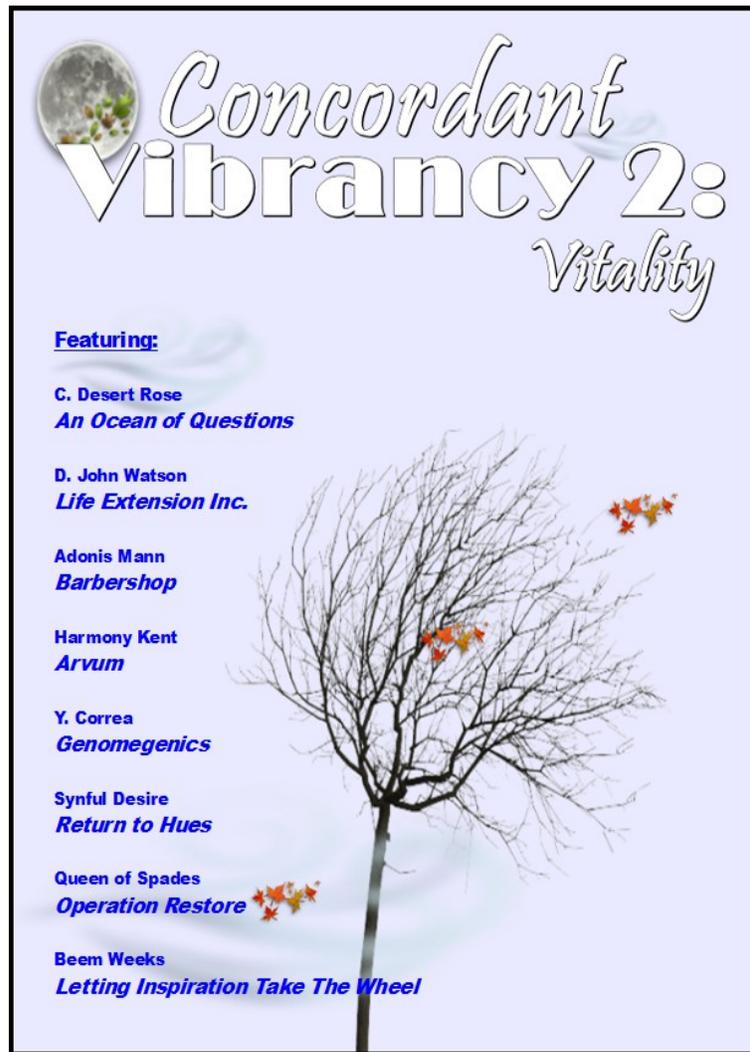


## Future Reads

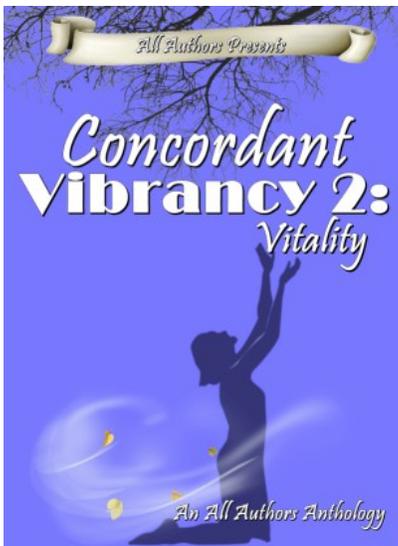
**BLURB:**

All Authors Publications & Promotions is pleased to bring you the second installment of the Concordant Vibrancy collection, “Concordant Vibrancy 2: Vitality”.

This compilation of short stories and essays demonstrates the fusing of talented and sui generis works by eight amazing writers. Contrasting in genre and writing style, each piece is a wonderful representation of the theme question; What moves your spirit?



Enjoy “Concordant Vibrancy 2: Vitality” and see what moves your spirit.



“Concordant Vibrancy 2: Vitality” is available for Pre-Order on Amazon, so don’t miss out on the opportunity to grab a copy of this collection upon its release!



## Drive by Reviews



### **I Left My Heart At Terminal Tower** **Smashwords Link**

**Author: Roman Theodore Brandt**  
**Genre: LGBT Drama**  
**Book Size: Novelette**

#### **Blurb:**

Cleveland was darker without him. They shut the subway down when he left. I remember his voice in my ear, whispering. "Don't let it consume you." Well, I guess I did. I guess it happened, because here I am.

He always said he'd come back.

He told me to transform, and so I did. I became a satellite burning up in the atmosphere. Even when we were apart, I left my lungs in his room so I could smell him. Never mind all that.

I listened to the sounds of the train, passing and passing, my skin cells dividing, peeling back in the dark, balls of white hot gas and debris, veins unwinding and untangling into a single line, leading from me to Wyatt, red light fibers connecting his aorta to my superior vena cava.

We rotated, umbilical tether twisting in the vacuum of space, tumbling toward each other in the dark with the stars around us already dead.

#### **My Review:**

*Disclaimer: This review will contain some adult language and sexual innuendos.*

When I first read this book, I had to read it again shortly after. Believe me when I tell you that it wasn't because I enjoyed it so much. The true reason was because I was confused out of my mind the first time around.

I mean no disrespect, truly.

I am not typically the type to belittle anyone's works, however, sometimes candidness is the best route even if some feelings might get hurt in the process.

I always try to go into reading a book with an unbiased, objective and even optimistic viewpoint. Nevertheless, it is up to the book to keep attention, allowing me to later on form a judgement accordingly. That, in all essence, is the job of the reviewer, is it not?

Suffice it to say that "I Left My Heart At Terminal Tower" was a story that proved to be an enormous let down.

You see, I am in a conundrum with this story. I absolutely understand the premise. It is as follows:

A young man by the name of Dusty, loses his one true love, Wyatt to a deadly disease. We are left to our own devices to determine what said disease is. I am inclined to believe that it is cancer.

Dusty, therefore, spends the entirety of the story reminiscing on the love he so ardently felt for Wyatt and irrevocably lost.

Dusty, takes the reader through his teenage years, until his young adulthood, in the venture to show us how much Wyatt meant to him, and his Wyatt's loss impacted him.

There is so much that I want to say in regards to this book, and I hope that I am able to do so in a orderly fashion.

Following are my sincere thoughts on "I Left My Heart At Terminal Tower".

1. The first thing that I'd like to address is the lack of an actual blurb. The makeshift blurb consists of a few lines pulled from the story itself—an excerpt, if you will. Not nearly enough for a reader to properly make a choice on whether or not to read it.
2. The cover leave a lot to desire.
3. Unfortunately, I find that the story needed a great degree of editing. Particularly in the way of proper tense placement. Following is a portion I extracted from the book:

"So one day, I stopped the car. We stared at each other for a minute, and then you opened the door.

'I thought you were just going to keep driving again,' Wyatt said. 'I wasn't sure, that's all.' He got in and shut the door."

The narrative, literally, goes back and forth within the same passage from the narrator addressing Wyatt, to it being told in 3rd person.

This is found A LOT throughout the story. Sometimes, the narrator (Dusty) is speaking to Wyatt in the narrative, sometimes he is speaking in third person.

1. Most of the scenes blend together and it's almost impossible to determine when one scene has finished and the other has started.
2. There were elements in the story that left me questioning if the tale was a paranormal romance or a contemporary fiction. I could not tell. Many times it seemed as though Wyatt had magical powers, the very next he was a ghost, the very next alive and well. Then, a ghost again. It was highly confusing.
3. Wyatt, had an affinity for hurting Dusty, which left me questioning why. One prime example is a scene in which apparently Wyatt glues their hands together then tears them apart. Now, please understand that this is not told outright. I can only surmise, due to the lack of information and the convoluted narrative.
4. There were several instances where certain lines seemed awkward. Like the following:

"I felt his lips on my ear, and I was starting to get hard in my pants."

Perhaps there is a misplaced modifier there, or perhaps the sentence structure is amateurish. whatever the reason I was left wondering two things.

Why couldn't the act of "getting hard" just be done as opposed to "starting to happen"?  
Where else would he get hard if not in his pants?

I believe that a better interpretation would have been:

"I felt his lips press against my ear and it caused me to get hard."

That is, if the author wants to be direct. If the author would prefers to be more romantic with his words, it could be said like so:

"When his lips pressed against my ear my manhood stiffened."

The conclusion of the story was vague at best, and left me wondering if Dusty committed suicide or if lost his mind altogether.

Lastly, I truly felt as though the story was just an LGBT knock off of "The Fault In Our Stars", with a dark twist.

My genuine thought is that the idea of the story is a heartwarming one and could be very impacting. However, the lackluster delivery, the volume of confusion and the unfinished style left a lot to be desired.

“I Left My Heart At Terminal Tower” gets 1 very lonely star.



## What NOT to Read



Hello all!

Today, on “What NOT to Read” I would like to bring you “Code Name Atlas” by Tony Evans; science fiction of another kind.

Please, have a seat, you’re going to need it.



**Title: Code Name Atlas**  
**Author: Tony Evans**  
**Genre: Science Fiction/Dystopian**  
**Available on: Amazon**

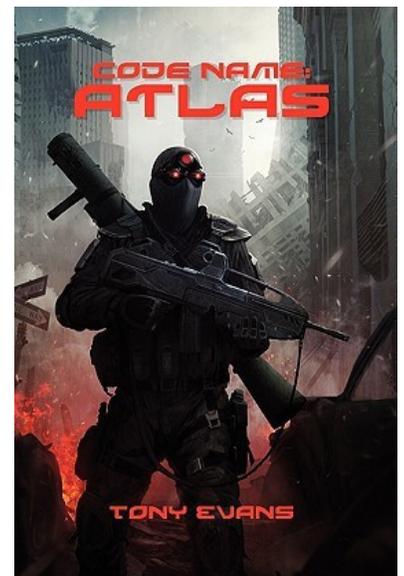
It’s difficult for me to put my thoughts about the premise of this book in any cohesive order as it’s truly a convoluted mess of happenstances. All I can say for sure is that it’s a dystopian novel based in the not so distant future when man is invaded by some sort of force and then has to fight to survive. It’s definitely a story that focuses on “war” more so than anything else.

Nevertheless, I will give it my best attempt at providing some sort of insight to the premise.

The main characters, whom we come to know as Atlas, is at odds with life. His wife is pregnant—about to go into labor at any moment—the world as we know it has fallen apart, and he finds himself having to take on the roll of the leader of a group of people he barely knows.

Later on in the story we discover that the “unknown force” that has destroyed the planet are aliens.

That’s about it. That covers most of the plot.





Side Note:

I have to start by saying something.

I am a lover of all things Science Fiction. I am always enamored by the idea of a great science fiction, dystopian story. However, the key (for me at least) is that the book must be well written, cohesive and easy to follow.

With that said, I find that I must push forward with my thoughts on this book as there are lots of them.

I've found in the past year or two, that it is really easy, in this age of advanced technology and self-publishing, to come across a book that has absolutely no Pros whatsoever. "Code Name Atlas" is one of them.

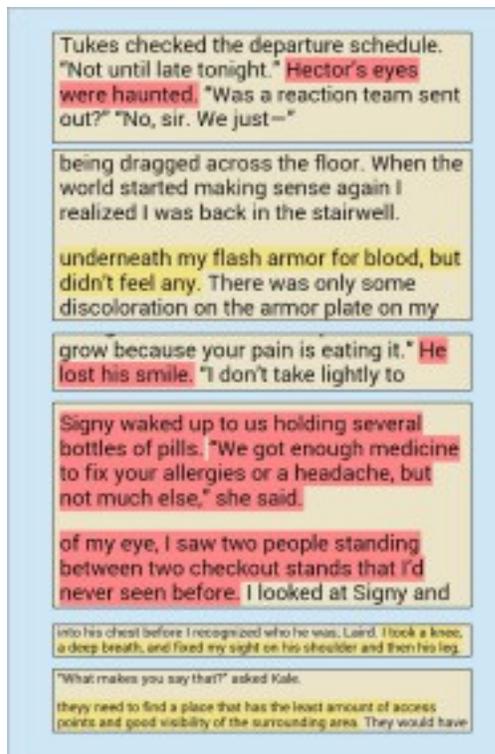
With that being said, I'll dive right into the malfeasances of this book.

I went into this book with high hopes and looking forward to an amazing adventure. Instead what I found was heap loads of horse-pucky.

First Thought:

"Did ANYONE edit this book? Anyone? Anyone at all?"

This book was terribly written. What it reminded me of was a First Draft that was never edited, proofread or looked at, and published that way. I have screenshot after screenshot of grammatical and editorial blunders. I will share some with you.



Side Note:

I make no joke when I say that I have 28 screenshots of blatant mistakes inside of the book. The kicker is that I ONLY have 28 because after I hit 10 I opted to JUST take screenshots of the “really bad” mess ups.

In the images above you will see things like incomplete sentences, to misplaced modifiers, to nonsensical grammar, to bad spelling.

Also, the author SIMPLY COULD NOT get the spelling of the word “nauseous” correct. It was always spelled “nauseas”.

PS: I did cross examine this with the Cambridge English Dictionary to see if it might be an American English vs British English spelling differential. It was not.

Long Sentence Armageddon:

I am not a fan of long, run-on sentences. Never have been, never will be. Even with that, I do realize that sometimes long sentences are inevitable. Sometimes, they just happen.

Yet, there is a difference with “the inevitable long sentence” and ruining your book with continuous long sentences.

“Code Name Atlas” LOVES run-on sentences, to the point of utter annoyance.

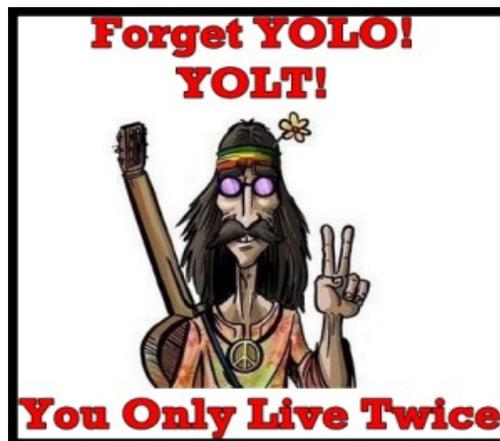
I was exhausted by the time I finished most of them! Kind of like I’d run a marathon or something.

Alien Lobotomy:

Have you ever read a book and thought to yourself, “Where is the feeling?”

“Code Name Atlas” is the embodiment of unemotional. There are scenes that should have been replete with emotions and/or compelling descriptiveness. Instead, we find that the most sentimental parts of the story are skimmed over and delivered dryly just to make more space for war and/or methodical combat jargon.

Examples of this are when Atlas and Amori’s newborn daughter dies during delivery, and when Amori falls in love with Hector.



Dystopian Resurrection:

One scene in particular, stands out like a sore thumb.

Atlas gets shot, and judging by the description, one is led to believe that he is dead. The very next scene he is alive and well, and back at war. \*shocked face\*

HOW DID THAT HAPPEN?

Now, it’s not impossible for the hero of a story to survive a shooting, but please, for the love of all things holy, tell us HOW!



The Presence of Presumption:

There is a huge dilemma with First Person Omniscient narrative. It is this:

The ONLY way the main character can tell what the other characters are thinking and feeling is if he/she is of a preternatural/supernatural origin. This is to say, conveying a story in First Person Omniscient can only be done if the main character slash narrator is a ghost, spirit, angel, god, and things of that sort.

An average, every day, person CANNOT, BY ANY MEANS, chronicle a story in Omniscient form! Why? Because THEY CANNOT SEE AND/OR FEEL what the other characters are feeling!

“Code Name Atlas” is a prime example of how presumptuous First Person Omniscient narrative is as the main character take it upon himself to tell the reader exactly what is happening, or the other characters are feeling even when he is not there.

Catastrophic Repetition:

This story could have easily been cut in half—that is NO exaggeration—had it been properly weeded through.

Side Note:

I can never understand why authors tend to be so repetitious. Things don't have to be constantly reiterated, unless they are of absolute importance.

That is all I'm going to say about that.

Holocaust of Holes:

There are a wide array of plot holes in this story that have no resolution whatsoever. Things are mentioned, and not resolved. Inconsistent scenarios are a constant and do nothing but besmirch the story. Inconsistency is another form of plot hole.

Suffice it to say that “Code Name Atlas” was a very big let down. I could not, no matter how hard I tried, see any redeeming quality in this story. Which is sad, because at the very beginning I thought that the story had some sort of potential. Yet the further I got in, the more I realized that it did not. I'm flabbergasted by the many reviews that rave about this story, because I feel as though I read the wrong book.

I suppose what infuriated me the most was the fact that this book was first published in 2010. You would think that the author would have taken the time to take it off of the market, make it better and then republish it.

With all of that being said; survey says 1 star.



# Features

Coffee Time Author Interview  
Special Edition  
Designer Interview: All Authors Graphic Design



**What is All Authors Graphic Design's mission statement and how does it cater to its clientele?**

Our mission statement is, "All Authors Graphic Design will make your book cover dreams come true." As short and simple as it is, it is all that needs to be said. This is because we do whatever is in our power to realize the author's graphic design needs. We do not sell or create images from Stock Imagery. Our pieces are 100% authentic and the author is guaranteed to not have the same image as anyone else.

All Authors Graphic Design prides itself on quality of product and customer service. It is in that way that we serve our clientele.

**What do you believe is All Authors Graphic Design's specialty and why?**

I think our specialty is Customer Service. There are far too many companies out there treating their clients like a number, not giving them one on one attention and/or not taking the time to listen to them. It is in this aspect that All Authors Graphic Design excels.

**Was there ever a time when you couldn't make your vision match the clients? If so, what ultimately ended up happening in the transaction?**

There was one occasion in which my vision for a book was vastly different than what my client wanted. My client wanted her book to have a cover that was akin to all of the main stream book covers on the market, yet the premise of her book wasn't remotely main stream. So I pitched her my idea which was something off the beaten path and totally original. I even went as far as to tell her that if she wasn't happy with what I created, that I would do what she initially wanted.

I'm glad to announce that once she saw my rendition of the book cover, she was so happy with the finalized version that she tossed her idea out the window. I'm told that to this day she still gets many compliments on her cover art.



**Name some styles and/or techniques that are considered an All Authors Graphic Design signature.**

In regards to techniques, those can be as different as the program you use, and there are many of those. So in regards to technique, the reply would be subjective.

However, in regards to style: abstract. That is our signature style.

All Authors believes that we shouldn't take the fun out of imagination. If a cover is created that suits the mainstream market then the adventure of using your imagination has been lost in translation. However, if you present a cover that is both attractive and abstract you will find that not only are people drawn to your creation, but will also appreciate that you didn't divulge everything in the cover.

**What are some new techniques you want to add as part of your expertise?**

I am looking to expand in the realm of moving images for Book Trailers. That is to say, make them more vivid and film like. This is something that is still in the works.

**Over time there has been a noticeable shift in the trailers designed by All Authors Graphic Design—the increased usage of moving imagery and transitions. How did that come about and how has this new trick been perceived by clientele and audiences alike?**

This transition happened in January of this year (2015) while constructing the Book Trailer for Concordant Vibrancy: Unity. Upon conversing with the AAPP Vice President, I made mention of wanting to incorporate moving images. She indicated her excitement about the idea and so I tried different routes in order to make it possible. At the time I wasn't sure how to do it and learned through trial and error. However, once I'd achieved the meshing of moving images, I knew that it would be a turning point in the book trailer creations.

My clientele has loved the transition, as have the viewing audiences.



**Most of the covers showcased by All Authors have been abstract. Are you open to designing book covers that are more realistic and/or mimic what's in the literary market?**

I would be if a client truly wanted it. Nevertheless, I would suggest abstract first due to all of the benefits therein. Yet, if the client was adamant about realistic, then I would do it for him/her. After all, in the end, it is his/her book.

**If you were pitching to a potential customer, what would you say to make that person pick All Authors Graphic Design over the competition?**

I would say, there aren't cheaper prices anywhere for the quality of work that we provide. I would say, that our pieces are as independent and unique as our clients so they wouldn't have to worry about having the same book cover as someone else. I would say, our main goal it to make the client happy. I would say, there is no other graphic design company out there in this day and time that will give you the quality of service at the low rates that All Authors Graphic Design does.

**What is the biggest challenge you've had to face in your profession?**

People trying to take advantage of my service. All Authors Graphic Design is already an affordable service, yet people want to try and get our service for free. That is very upsetting because we give a decent day's work and expect a decent day's pay.

*Visionary*

**This Issue's theme is "Visionary Diction". Do you think the products and services AAGD provides fit this theme, and if so, expand.**

I do! I believe that the services that All Authors Graphic Design offers fits your theme because it is Graphic Art for the Visionary. What we specialize in is books, hence diction. I truly think All Authors Graphic Design embodies this issue's theme; Visionary Diction.

To get more information from All Authors Graphic Design, contact them on their website:

Allauthorspp.net



**Awesome Covers**



*Awesome Covers Issue 14 bring you  
"Truth in Time"  
by Sara Shirley  
Available on Goodreads*

## **Blurb:**

The truth always happened.

Noelle Watson, a talented young artist, had finally found happiness in Savannah with her loving husband Jak Watson, a successful businessman and Southern gentleman.

With a beautiful daughter, their lives were complete until a secret from the past threatened to tear their world apart. Jak was the keeper of lies, and revealing them could cost him everything.

Was it easier to let his family go or finally confess to his mistakes?

When time ran out and truths were revealed, one question remained: Could Noelle trust Jak with her heart, or would she be swayed into the arms of another?

Noelle was about to discover that those closest to her might have been the ones who betrayed her from the very beginning.

In the eyes of the ones we loved, the truth had the power to kill, to heal, and also to destroy. Who would be left standing when time ran out?

With each hour that passed, another secret was revealed.  
Tick tock...



All Authors President and Vice President share their thoughts on what makes “Truth in Time” an Awesome Cover.



## **OUR THOUGHTS**

When it comes to Awesome Covers, balance is key. There has to be a primal balance stricken between imagery, text and color. If the right balance is not met it will inevitable destroy what could be a great cover.

In “Truth in Time” we find a spectacular balance between these things. Here are some elements that stand out.

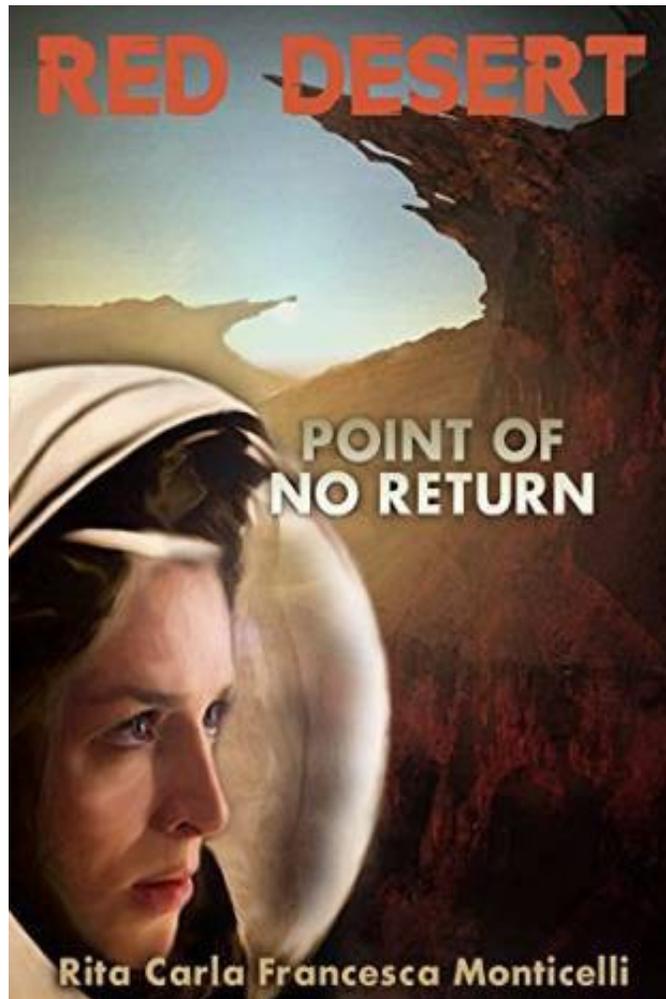
1. It is a nice blend between abstract imagery and real imagery. The abstract, being the colorful swirls, the real being the lady positioned as if she’s a part of the clock.
2. The imprint of the gears embedded into the font brings the font to life.
3. The colors are soft so that the elements that require focus get focus.
4. This cover has a whimsical feel that could make a potential reader feel as though he/she are about to go on a wonderful adventure.
5. The title font does stand out but does not outshine the author’s name.
6. There is a sort of subliminal emotion that this cover evokes. From the way the colors meld together, to the position of the lady on the cover, everything provokes a certain sentiment. One that would be determined by the reader.

Suffice it to say that “Truth in Time” gives the potential readers what he/she is looking for in the realm of eye-catching, “I want to read that book” covers. Kudos on a job well done Ms. Shirley.



## Featured Book

**Red Desert**  
**By**  
**Rita Carla Francesca Monticelli**



### **Blurb:**

Anna left at dawn.  
She entered the Martian desert, all alone.  
Where is she going?  
What secret is she hiding?

Thirty years after the Mars exploration mission Hera, whose crew died in mysterious circumstances, the ensuing political issues that slowed NASA's race to conquer space have finally ended. This time the five members of the new Isis mission will not travel the 400 million kilometres for a short visit. This time they are destined to become the first colonisers of the Red Planet.

The science fiction series "Red Desert", set in the near future, includes four books.  
The first one, "Point of No Return", is a novella.

In what looks like a suicide attempt, Swedish exobiologist Anna Persson, crew member of the Isis, secretly leaves Station Alpha at the crack of dawn to travel deep into the Martian desert in a pressurised rover.  
As she journeys to the limit of her two day oxygen supply, she shows us memories of events from her past leading up to the mission. Little by little, as time and oxygen run out, she reveals the real Anna.  
Whatever her goal, wherever it is, will Anna reach her destination?

## Excerpt:

I've stopped at few metres from the precipice. This is the right direction, but I can't really go any further in the rover. Standing on the edge of the canyon, I try to identify a point where the slope becomes gentler, so that I can drive on it with my vehicle. Looking down, I realise that the situation is far more complicated than I'd hoped. The rock dips down for some hundreds of metres, where it meets a kind of ledge, and then it dips down again, as a canyon inside a canyon. The deepest point in the zone is over two thousand metres deep.

I must not be dejected. It's essential that I remain calm if I want to find a solution. I've come this far. I cannot get discouraged now.

My eyes follow the conformation of the terrain eastward. It seems to go on unchanged for kilometres. Even when magnifying the image to see further, no big differences appear to me, not from this position. Heading in the opposite direction would mean going back, although it is a different route from the one I took to come here. With more detailed maps I could have saved some hours, but all I have derives from satellite detections that, taken from above, have a poor perspective.

I look at the sun. It is still high, but it's almost three o'clock in the afternoon. It goes down quickly near the equator and in a few hours the night will fall on Valles Marineris. And it will be cold, too. I have a seventeen-hour oxygen reserve at my disposal inside the rover, in the warmth, plus seven remaining in my suit, but actually only three before the night comes. I can't walk anywhere in the dark and I can't descend the cliff with my vehicle.

I turn my gaze again to the immense space opening up at my feet. Thanks to the training I've become a decent climber, but how deep can I descend in three hours? A lot, if I had a rope long enough, but certainly not two thousand metres.

I knew from the beginning it was folly; I would've probably died in the attempt. I could wait for the sunrise, burning out fifteen hours without doing anything, but then would the residual ones suffice? I don't want to spend the remainder of the day waiting for my death. I must do something. Use this time. Survive to tell what I've seen. Perhaps it could be enough.

All at once I don't want to die anymore. It seemed to me I had no other hope, apart from this one. I thought I felt ready to risk everything, even my life. Now that my death has become something real and I know I have a long time ahead of me just waiting for its arrival, I feel terrified.

I'm scared.

'Think, Anna.'

It took thirty-three hours for me to come this far. Seventeen are too few to go back. It's true. But, when the air in the rover runs out, I can wear my suit. So I have twenty-four hours in all. I could drive all night across the plains, without stopping for sleep, unlike I did during the outward voyage. I might make it, maybe.

No. I shake my head. I'm already tired. I must sleep for a few hours at least. And anyway I would have to drive very slowly in the dark.

I linger on, admiring nature's spectacle which opens before my eyes. No human being has ever set foot here. Only now do I realise how lucky I am. In the afternoon light the red rocks seem crossed by brilliant, yellow veins. If only Michelle could have seen all this. She would be overjoyed. She would tell me the name of each single mineral, even if sometimes I suspected she cheated. Actually I don't know much about geology; I would've believed every word. She said there was something wonderfully poetic in lifeless matter. Its perfection, its complete respect of the laws of nature, the order that characterised it, all that was a sign to her of a greater force which ruled it.

It's odd, but I think exactly the same about life.



You can connect with the Author, Rita  
Carla Francesca Monticelli, on:

Amazon

Goodreads

Official Author Website



# Informative Articles

## All About Indie Vital, Vibrant Vision



At many points throughout a lifetime, we will go in search of words. Perhaps to mourn a death, celebrate a birth or a union, or maybe to offer a heartfelt thanks. Sometimes, these words come easy, and others not. And then there are those times when we feel that words fail us—or, rather, we fail them. We cannot come up with a single thing to express what it is that we need to express. At these times, we may look to others—such as the great poets—so that we might borrow from them.

In real life, the words we come up with can often be clumsy or somewhat haphazard; especially in response to an event that has left us muddled, upset, and deeply moved in some way. So, instead, we turn to the printed page, to read from someone who has already found a way to say the essential.

As writers, we offer our vision to those in search of words. Whether their need be one of escape or elegant elocution. Well-chosen words can have a profound and far-reaching effect. They can mend a damaged friendship, soothe a babe to sleep, comfort the bereaved, give solace to a hurting heart, mark an important rite of passage, and lavish a soul with love.

A good book, or a single poem, or a solitary sentence, can transform a grey, rainy day into a glorious summer's eve. It can give company to the lonely, and space to the crowded. Words can terrify or tantalise or tame. Our imagination knows no bounds, and when we allow it to spill onto paper, we give it wings and let it soar.

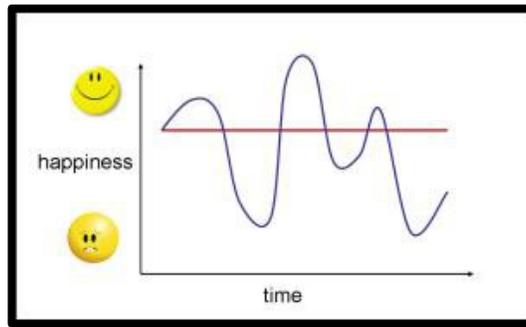
To be a writer is to be a visionary, in varying degrees. The best thing is that this leaves us free to be utterly ourselves. The biggest mistake I made as a young adult was to believe that I had to be someone other. Only when I discovered who I truly am, did my inner visionary find life and voice.

*Make sure your dream is inextricably linked to who you are.'*  
Ama Yawson

To chase somebody else's dream won't do you an ounce of good. The only imagination in your head is your own. Your words are your words. To be a visionary is to be true to your words, your heart, your vision.

I have learned that this takes an incredible amount of trust. In myself, in my words, and in my vision. It also takes a thick skin, once we put ourselves out there in ebook and print, or even on a blog or social media. Actually, as soon as we open our mouths in public.

Throughout our lives, we wear many hats, and our heads and hearts house many (often contradictory) characters. Most of us believe that we are a 'certain kind of person', but if we look closely, we will notice lots of times where we 'act out of character' in response to a person or an event.



Our mood can affect how we respond, as well as what we have just experienced immediately prior to our current situation. Even something from our far distant past can dictate how we perceive something right now.

Most of us have a baseline—an average way of being and behaving—represented by the horizontal red line in the graph above. The blue squiggly line represents our daily, hourly, minute-by-minute, and second-by-second fluctuations.

The more stable a personality, the more stable and linear that blue line will be. It might be interesting to note that many of the great creatives and visionaries have had their most profound insights at one end or other of a wild swing up or down.

It can be that in the depths of despair or up on the heights of euphoria, we are freed from our usual rules, restraints, and inhibitions, and our horizon expands. When our creativity does flow from these places, it is vitally important to not judge too harshly once we return to our 'median strip'.

It doesn't matter what well our inspiration poured from; it's all valid. The water in our bucket contains all the essential nutrients and minerals needed to adequately express the many and varied complexities of life. And, chances are, somebody somewhere will find themselves in just that frame of mind—in just that situation. And in need of just those words.

*'The visionary starts with a clean sheet of paper, and re-imagines the world.'*  
*Malcom Gladwell*

For me, great joy comes in the creating. Irrelevant are the reasons for my labour. Unimportant is where my vision shines from, or where the tips of its rays fall. Just so long as it does, indeed, light up my sky. My creative vision defines me, shapes me, expresses me. When I write, I am totally and completely myself.



Not every utterance has to be deeply profound to be moving or effective. Often, the simplest of language is what speaks the loudest. It is when we try to be clever that we usually miss the mark. Perfection and beauty are not perfectly balanced, but contain at least a small imperfection. Take a human face, for example; when you really look at it, you will see that not everything is in perfect alignment. Nature doesn't deal in straight lines and symmetry.

Nature flows, and is just what it says on the tin: Natural.

When we sit and create just for the sheer pleasure of it, without trying to be someone or something, and let it flow naturally, that is when we find perfection. Not for nothing do they say that beauty is in the eye of the beholder. The way we see the world, is the way the world sees us.

Do I see myself as a visionary? Not really. Others have told me how inspiring my life is/has been, but for me it has been about living day to day in the best way I know how. I try my utmost to view each set back as a set up for a new opportunity. The most courageous thing I've ever done is to start life again, completely from scratch, at a time when all else had failed.

But, you see, it doesn't matter how we see ourselves, as long as we are true to ourselves. It only becomes a problem when our vision is skewed, and negativity fills our eyes. We need the bright light of unconditional acceptance to foster that vital, vibrant visionary that we all have within us.

True visionaries don't concern themselves with how they or others see them. They just get on with it. Get on with making their dreams a reality. And they have fun along the way. Because vision and creativity are not perfect, and nor do they depend upon absolute perfection. Thankfully, none of us have to aim for sainthood. The only thing we have to reach for is our individual truth.

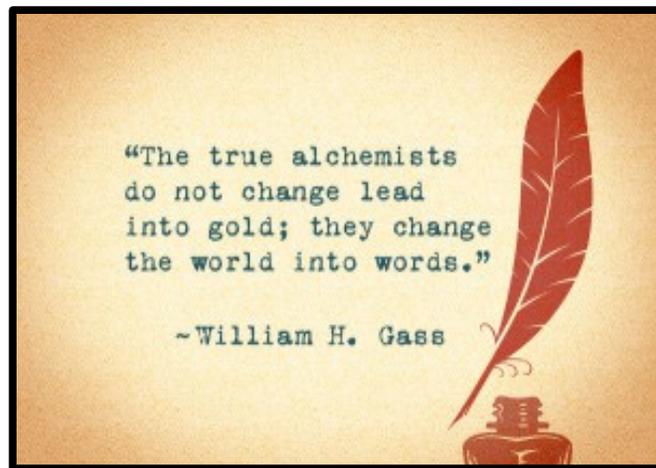
So, am I a visionary? Of course I am. And so are you.

If not for the many books I devoured as a child, young adult, and now-not-so-young adult, I wouldn't be who I am today. I'm not sure I would have survived. Not intact, at least. I might be alive, but I'm certain I wouldn't be living. For eternity, I shall remain grateful to those visionaries who had the courage and vision to shine their lights and offer it to me on the printed page. Not all of their words were profound, but for sure they offered me a much-needed escape when things just felt too much. And then there are the books that did change my life, and that rerouted me from definite disaster.

They changed how I saw the world. They gave me options. A second chance.

Many of these authors wouldn't class themselves as visionaries, and didn't set out to write a lesson, share a moral, or pass on a message. Nevertheless, they each achieved something great. Something momentous. They shaped a life.

Each and every time you search for the right words, you give life to vital, vibrant vision. Each and every word has the potential to change the world. Each and every time you allow your inner light to shine, it has the power to cast its glow into even the deepest, darkest night.



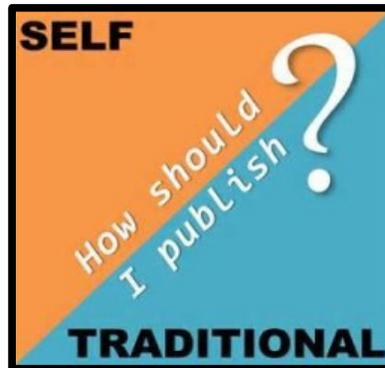
## Ask AJ

This Issue's question brings up something I feel confuses many authors who are penning their first novel. Here's the question:



## The question:

**Are there places that represent Indie Authors as a Traditional Publisher would? If so, what are they called, and how can I find them?**



### What is Traditional Publishing?

Traditional publishing has been around forever. Best described as a company with plenty of financial backing and promotional clout, that likes your book/novel/work, and has an interest in buying into your manuscript, so to speak.

Usually a manuscript is pitched through an agent and hopefully into the hands of someone with some decision-making power with the publisher. If your work is accepted, an offer is made and you as the writer and creator must decide if the deal is best for you. (Getting into the Do's and Don'ts and or pitfalls of what to look for in an offer from a publisher is a topic for another day)

### What is Indie Publishing?

Indie Publishing or Independent Publishing is not as new as it may seem, but in the overall scheme of things in the publishing world, it is fairly new – new and growing.

Being independently published means you will publish your own book, and through your own cost and resources. It means exactly what it says – you are publishing your work independently or individually. You can learn how to format your electronic copy and print copy and get it ready for publishing. That, along with doing your own cover art. It can get a little overwhelming having to do all of this on your own, as the learning curves can get steep.

A way around that is to get an individual or company who specializes in formatting and cover art to get the files done for you, but this comes at a price. Sometimes a steep price – or – you can pitch your work to an independent publisher who may help you get everything done to get your book published and out on the market.



## Other Avenues

Just like traditional publishing, there are independent publishers who will take in Indie works and help get them published. Some of these publishing houses are called, Small Presses. While many of their operating practices will be similar, each one will offer different types of contracts for royalty payments.

A small press will have its own printing shop and be able to print the copies needed in their office. While independent publishers might not have the money and financial resources as the traditional publishers, most will still represent and promote you with the same enthusiasm.

A small press or independent publisher is not to be confused with an aggregator. Companies who will take your edited work and distribute it to the different retailers are known as aggregators. Some of these companies will charge a fee to format your work and get the files in the required format for each retailer.

Some companies do not charge you to distribute your edited work, but will take a small percentage of any sales you have through their distribution channels. One such company is Smashwords.

## Finding the Right One

If you are looking for representation from a non-traditional publisher, the best advice I can give is to do your research. Scour the internet and speak with fellow authors and compare notes, or see if they have any experience in this field.

I know this isn't the clear, definitive answer you may be seeking, but there are many companies/places who claim to represent indie authors with the author's best interest in mind, but not all of these companies have the best interest of the author in mind.

Unfortunately, this is the world we live in, and due diligence is a must – not just in this field, but in any business you are involved in. And you must approach this as a business when it comes to seeking out help or promotion from another person or company. There are too many horror stories out there when research was not done and some authors have found themselves and their work held hostage, for lack of a better term.

For every disreputable company out there, there are legitimate start-up companies who can help get you published as an independent. If you are looking for a good starting point, I can recommend my friends here at All Authors Publishing House. I know this recommendation is close to home, but I also know they are more than willing to answer any questions you have.

Til next time ... Keep Writing!



~AJ~

Do you have a question for AJ? Send to [admin@allauthorspp.net](mailto:admin@allauthorspp.net). Your question could be used in an upcoming issue!



A Queen's Ramblings

The Toxic Red Inking of Creative Diction



Greetings Readers, Writers and Precious Patrons! Welcome to 2016. ☺

I find it very interesting how people react as one year comes to a close and another one opens. Some have experienced more bad events than good ones, so they see the New Year as one of relief. Others had an awesome year, so the start of the New Year can bear apprehension. There are also those whose year was bittersweet so they aren't sure what to feel when the New Year arrives.

Perhaps I am part of the latter.



### **2015: The Baby Throwback**

I had a lot of good happenings come my way. Two collections I was a part of made Amazon Best Seller. I was a joint author on a poetry collection on a subject I'm passionate about, plus published another independent poetry collection. My writing muse being on blaze—well, that could be considered the ultimate understatement.

Job wise, I did get a small raise, plus discussion about getting me out of the “contractor's wheel”. If that comes to fruition, the very things that were not an option would be solidified. For those of you who don't know, I am a big fan of stability. It keeps the sunshine of happy in my sky.

In the latter part of the year, I experienced a shocking emotional disappointment, which has been kept very quiet to the general public. I do not know whether the storm will have passed by the time this segment is published. For me the best way to cope is to remain active and continue to do the tasks which give me purpose and joy...

Like connecting with all of you.

### ***So what does this have to do with my New Year?***

In my writings—whether it's poetry or short stories—tiny elements of me peek through. The way I write phrases can hint that I am from a certain region. The dialog of a character can make me chuckle because I'm basing him or her from a familiar environment.

More and more, it seems as if the creativity of diction is being extracted from books.

In some of the books I've read, my vision of the character doesn't match the dialog or his behavior. Like, a man born in the 1920's having the language of someone in the 1990's. A character whose disposition is awkward that's expected to gain confidence out of nowhere.

There is this drip of impatience—from the editor who sees this layer of creativity as “grammatically incorrect”, “filler”, or “unmarketable”, to a group of readers that anticipates their reading experiences to be one way and any book that doesn't fuel that hype somewhat failed.

I'm not talking about a book that is written shoddily. The best way I can clarify is by using some examples.



In the area where I grew up, there is a penchant for not pronouncing the “g” at the end of a word. So if someone were to say “Good morning”, it would actually come from some of my hometown residents as “Good mornin’”, or even “G’mornin’”.

Yes, it does appear misspelled but if it is used in dialog, it adds authenticity to that character as it relates to his or her background. There are editors that will demand for that to be corrected.

This also trickles down to presentation.

In school, I was taught that you always separate the dialog from the narrative and that a comma was placed after the name when one is addressing another person in dialog:

Although Alexis’ enthusiasm to answer the question pleased Mrs. Graver, she wanted to hear from a student who had not spoken before in her classroom.

“Jasper, do you know the answer to the math problem?”

Jasper looked up. A flush of crimson stained his normally white cheeks. Murmurs rang out amidst the silence in the classroom. Mrs. Graver’s stare had not wavered. She awaited Jasper’s reply.

“No,” he confessed, “I wasn’t paying attention.”

Yet, I have encountered people that were taught differently, like so:

Although Alexis’ enthusiasm to answer the question pleased Mrs. Graver, she wanted to hear from a student who had not spoken before in her classroom. “Jasper do you know the answer to the math problem?”

Jasper looked up. A flush of crimson stained his normally white cheeks. Murmurs rang out amidst the silence in the classroom. Mrs. Graver’s stare had not wavered. She awaited Jasper’s reply. “No.” He confessed, “I wasn’t paying attention.”

I do admit the latter example is harder for me to read and takes some getting used to. The first time I saw material written in this fashion, I gave it a second read to cut down on confusion what part belonged to which person. Nonetheless, I did not automatically deem it wrong but chalked it up to style and difference of teaching in various school districts. Some editors disagree and think it has to be one way or the other.



I look at these guidelines and then glance at my own writing. I would just hate for what makes the work unique to evaporate with the marking of a red pen. Even worse, failing to reach common ground over something I deem as style and the other deeming as absolute.

Isn’t the whole purpose in the literary world is to have writing so extraordinary that it stands out?

Along the way that is tossed aside too quickly for what’s trendy and what sells.

This year, I’m investing my energy in a different direction—not in the tango of turning out titles on a consistent basis but falling back and simply writing. I’m pacing myself to produce the best showcase of my creative diction without being imprisoned by conformity.

If my visionary diction doesn’t match the worlds’, oh well! We will just have to agree to disagree.



Do you think too much red ink is wiping out creative diction or have been a victim of such? Submit your responses to [queenofspades@allauthorspp.net](mailto:queenofspades@allauthorspp.net) with "Diction" as the subject line. Your response could be spotlighted in a future issue.



## The Crook Analysis



### From the Written Word Down to the Film Strip

I receive many compliments from my readers with the added statement that such-and-such work would be great as a television series or a movie. Honestly, that's a wonderful compliment. I thank them very much for saying so, and I agree with them. Any of my novels and short stories would make great TV or films.

Occasionally, the conversation continues. A particular friend that is also a local fan of my novels went on to speculate that, knowing my type 'A' personality, I would probably want direct control over the script, production, or direction. I thought about it for a second before answering, "No. If Hollywood ponied up the dough to buy the rights, they could do whatever they want."

I know, right? It was a dumb thing to say. What if it turned out to be a crappy film? My reputation would be destroyed.

Only it wouldn't be.

Think about the 1986 movie, "Maximum Overdrive", which was based on Stephen King's novella, "Trucks". It tanked at the box office, got beaten up by critics, and Stephen King emerged unscathed. Did it bother him that the movie bombed? Possibly. The movie was remade in 1997 and given the original novella title. I don't think that one fared well, either. I do remember the rumors that floated around after the film, "Stand by Me" came out that King was moved to tears during the private screening over how the film complimented his story, "The Body", so perfectly.

Now, I've never written a story with the sole purpose of finding an agent who will, in turn, find a studio that wants to buy the rights to one of them and make a movie. Maybe one day, I'll hunt down an agent, but for now, I'm satisfied with building up my library. My stories are focused on characters given some nasty circumstances and a minimal of technological toys for their dystopian future. A lot of the people communicate internally, with the help of bio-electronic implants. Think of Bluetooth technology with a high data rate and you'll begin to understand. I think my body of work would translate well in the same sense that "The Walking Dead" does. There's not much technology there, because it's all about the characters. I did write a graphic novel script for my short story, "Lunar Troll", but I found it was difficult, as a lot of detail that would not make it into those tiny little picture boxes and dialogue balloons would be left out. The same can be said for a movie script, I'm sure.

So, for you authors out there who have this grand vision of having your work turned into a multi-million dollar, blockbuster flick, focus on your characters and the story and write from your heart. The stronger the story, the less you'll worry about Hollywood screwing it up.

On the more easy-to-please and laissez-faire end of the spectrum, America saw Ed Wood create a series of what film critics and fans have regarded as the worst movies ever. I focus here on 1959's "Plan 9 from Outer Space". It was a terrible production, using terrible special effects, and so poorly managed that people who worked on the set wanted their names stricken from the credits. The actress playing Vampira, Maila Nurmi, refused to speak her lines as they were written so poorly. Did this discourage Ed Wood, the writer and director? No. He regarded it as his best work ever.



Much can be said for the blindness created by the male ego.

An example of the opposite of this attitude is the sci-fi author, Phillip K. Dick, who had caught a glimpse of the script by Hampton Fancher and David Peoples for the film, "Blade Runner", an adaptation of Dick's novel, "Do Androids Dream of Electric Sheep?". He did not like what he read at all, and made his outcry very public. To appease him, the studio kept him informed of the film's progress and made him feel like part of the process. Phillip K. Dick passed away before the film was completed, and had gone on record as being happy with what he saw in the first 20 minutes of the shot footage, indicating that the Ridley Scott project had captured his vision well. Neither Fancher nor Peoples had read the man's book, so, in the end, what did Dick gain by becoming upset over it?

An early grave, perhaps? Perhaps not.



One of the rarest, and most successful collaborative instances between screenwriter and author is the film, “2001: A Space Odyssey”. Stanley Kubrick and the great Arthur C. Clarke actually worked in concert, Kubrick on the script while Clarke wrote the novel. The two exchanged ideas along the way and the film was thus created. The movie was a failure at the box office initially, but made up for it afterward. It remains one of the finest science fiction films ever made.



As it happens, I ran across one of the more epic tales of a film in progress over this past Thanksgiving Day weekend. I watched the film, “The Giver”, starring Jeff Bridges, Meryl Streep, Brenton Thwaites, and featuring, of all people, Taylor Swift. The story is of a dystopian future where the history of the world is forgotten by a daily-drugged populace, save for one individual who maintains a library of ancient books, and has the visual memories of countless people stored in his mind. I don’t wish to give more of the story away, as I firmly believe that it is a future classic, much like the aforementioned, “2001: A Space Odyssey”, has become. You simply must watch it.

What’s wonderful about this film is that actor, Jeff Bridges, was such a champion of the Lois Lowry novel of 1993, that he pushed and haranguing Hollywood filmmakers to take on the project for over twenty years. He even went as far as to film a home-made version starring his parents. After several failed attempts, it was not until Michael Mitnick and Robert B. Weide wrote the script that the theatrical release came to be. Lois Lowry is said to be pleased with the adaptation of the book to film.



I’ll wrap this up by reiterating that my fellow authors should not write their stories with the expectation of it becoming a feature film or television series. Make it true to your vision throughout, no matter what the genre. Make your characters as strong and deep as you can reasonably fathom. A script is a detail-stripped version of your work, so don’t write the novel version with the expectation that it doesn’t need those imageries written in. A dull, featureless book, will receive little attention in the first place, even though the process of putting it onto film does bleed much of the life from it.

Keep writing, do it well, and if someone wants to buy the rights from you, take the cash, run, and never look back.



## Historical Harbor

### Epic Historic Fiction



I love historic fiction. It has undoubtedly given me a love for history, and the burning desire to know of almost all things past. It has made learning fun, and even more than that, it is largely responsible for my love of reading.

The very epitome of Historic Fiction is what I refer to as “Epic” Historic Fiction. As I stated in part one, these are the stories that cannot be confined to a single protagonist, of a few hundred pages, or in some cases, even a single book. The over all story spans generations, and myriads of places, refusing to be allocated to a mere few hundred pages.

While James Michener (my all time favorite) embodies this phenomenon, I would be remiss if I didn’t highlight another masterful author who must share the adulation. This would be John Jakes. His commitment to historical accuracy and evocative storytelling earned him the title of “the godfather of historical novelists” from the Los Angeles Times and led to a streak of sixteen consecutive New York Times bestsellers.

He has written over 143 different books, not all of which fall into the category of “Epic Series”. But it is indeed his many different series that distinguish him from his peers. Some of his slightly lesser know series are: The Crown Family Saga (2 books), Brak the Barbarian (5 books), Il Galaxy (3 books), Gavin Black (2 books), and Johnny Havoc (4 books).

Thanks to television, perhaps his best known series is the North and South trilogy. This outstanding epic of the turbulent years before, during, and after the Civil War are without equal. The diverse and many characters are people you come to love and hate. You find yourself hurriedly turning the pages, but also rushing to start the next book, after the bittersweet feeling of finishing the previous one. Following Orry Main, George Hazard, Virgilia, Madeline, and many others becomes your every desire, and will not let go. One small note of caution: the TV version of the third book is so terrible, and far from Jakes’ original, I advise you to not waste your time. Stick with the book.

But while North and South is far sweeping, it pales in comparison to the Kent Family Chronicles of eight books. Beginning with the American revolution and eventually ending at the end of the 19th century, we are treated to a multi-generational feast.

The Bastard shows us one man’s quest for his destiny leads him to the New World and into the heart of the American Revolution.

The Rebels continues as Philip Kent fights for the future of his adopted country and of his own wife and son, as British oppression leads America further into Revolutionary War.

In The Seekers the Kent Family Chronicles continue as Abraham Kent seeks to build a new life on the untamed Western frontier.

The Furies: The eight-volume epic of the Kent family continues as a new generation struggles to survive within a nation rife with conflict. Amanda Kent was a woman of great courage, but nothing prepared her for the massacre she witnessed at the Alamo. Now she’s returned to Boston to rebuild the Kent legacy.

In The Titans, the Kent Family Chronicles continue as abolitionist Jephtha Kent and his sons find themselves on opposite sides of the Civil War.

With *The Warriors*, Confederate Corporal Jeremiah Kent carries out his commander's dying request—while the Union Army ravages Georgia.

*The Lawless* shows Jeremiah Kent as he becomes an infamous shootist in the Wild West—bringing him closer to a destiny that will end in bloodshed.

*The Americans*. *The Kent Family Chronicles* conclude with Gideon Kent in failing health and his heirs unready to uphold the family legacy of service when their country needs them most.

All of these novels are first class, and you really cannot go wrong in investing your time and money into exploring each and every one of them. They all have one thing in common: multiple generations of characters that you fall in love with, give you a real investment in the ever expanding saga.

That's EPIC! And that makes for an EPIC adventure!



## Short Story Station

### **“A Quest for Vision”**

**By**

**Beem Weeks**

Visionary.

It's a word that we've all heard bandied about from time to time, usually attached to some famous figure in history known for inventing something important that has changed the nation—or the world—in ways modern generations could not contemplate living without. Take Steve Jobs for example. Mr. Jobs is considered a true visionary. He's the father of the modern personal computer, a device with which a life without would seem unimaginable in this modern world. Or consider Henry Ford, automotive tycoon. Mr. Ford certainly didn't invent the automobile, but he did perfect the assembly line, bringing costs down, allowing for the common people to afford their very own car—and through employment in Ford's factories, a stronger middle class arose.



The Oxford American College Dictionary contains multiple definitions for this complex yet simple word. The definition I like best reads as stated: a person with original ideas about what the future will or could be like.

The Oxford could be very well be describing a writer. Writers, by nature, are visionaries. Writers, in the name of creativity, must envision worlds that do not exist, populated with people that are not real. But the above definition mentions only the future. What about the past? Can a writer be a visionary in regards to a time that has already faded? The answer is most certainly yes. We construct alternate accounts of real events—like making Abraham Lincoln into a vampire hunter. A current program on an internet site's streaming service poses a world in the 21 century seen through the lens of a Nazi victory in World War Two.



But being a visionary, it runs deeper than merely being a creative writer—or musician or artist. In a sense, everybody is a writer. If you write emails or texts, you are a writer. Here's where the differences come into play. Not everybody is an author. Writers are not all authors. There are those who write down their personal thoughts and experiences in the pages of diaries or journals, never intending any other living soul to pry. Authors, they have to be bold and brave. They write to be read. If the words we seek to share with others are not visionary, you can bet you'll hear from those who invested the time in sentences we've strung together.

Diaries, texts, personal correspondences; these are not meant to entertain the reader. These are merely there to convey a message or to act as reminder to the future self that, on this particular day, so-and-so made me angry or happy or sad.



Authors, writing to be read, must envision their story from beginning to end—before the writing process begins. We must see what does not, at this juncture, exist anywhere in this world. This will almost certainly require research of some sort—unless you're creating your own Middle Earth setting. Research itself requires vision.

In beginning my work on *Jazz Baby*, I needed a road map through the 1920s. I am just shy of fifty years of age, having drawn my first breath of life in 1967. I had nothing by way of personal experience to shade my notions of the America of 1925. And we can't just assume, either. Assumption is an enemy of the visionary.



As I started to dig into my research, scenes from my story began to construct themselves behind my eyes. Scraps of paper quickly filled with ideas found within the pages of an old U.S. history book; situations came to life while watching documentaries on PBS or The History Channel. They didn't have radio in their cars until 1932—so scrap the scene where the characters are driving to New Orleans singing along to jazz tunes on the radio. So how do we fill that void? Dialogue! These characters are now forced to speak to one another, sharing hopes and fears, and in the process, introducing their deeper selves to those who would come to read the finished product. A visionary finds ways to stay on point when something like reality cuts in and says, um, that can't be. We make it work. And we don't just make it work; we use it for the profound or the poignant. Statements are made in those quiet moments between Emily Ann and Tanyon—statements that wouldn't exist had I stuck a radio in that car.



Being visionary is about seeing what's not there, seeing it in multiple views, and possessing the ability to determine the best view. It doesn't work very well to write about characters of which we know little or nothing. Vision allows us to see these characters, to meet them, to discover the personalities behind mere words on a page. To the visionary writer, his or her characters truly come alive before they ever occupy space on the page.

The fact is anybody can write a story. But the visionary writes the sort of stories people will want to read. The really good ones build a following of readers just waiting for the next story to unfold. The best storytellers throughout history possessed vision. And it's that vision that gives both the writer and the story life eternal. Those without vision, well, nobody recalls the stories they've told. Nobody remembers their names.

# Poetry Unleashed

## Unleashed Feature Visionary Diction Round Table

Hello Readers, Writers and Precious Patrons! Normally, you would see an author or poem as spotlight for our Poetry Unleashed segment. This time, I opted to do something different.

Since the theme for Issue 14 is Visionary Diction, I was interested to see the type of reactions from different people in regards to the diction of a poem. I invited individuals from all walks—writers of poetry, readers of poetry, and some who tend not to read it—to chime in.

I presented each person with the same poem and the same questions. Did everyone get the same interpretation and was the diction a win for everyone? Let's find out!

First here is the poem.

*drat drat*  
*these scuffs of black*  
*are indeed my bane*  
*he scrapes the voluminous drops*  
*from his dual windows*  
*said fluid supposedly guaranteed to heal*  
*but the stubborn endurance on the ivory surface*  
*disavows said theory's zeal*  
~Anonymous~

The Visionary Diction panel members include:



Andrew Boyd  
C. Desert Rose  
Beem Weeks

Synful Desire  
Harmony Kent  
Adonis Mann  
Da'Kharta Rising  
Y. Correa



Question 1: Focus on the look of the poem. Is there anything you'd like to change in the poem's appearance? If so, expand on what as well as why you suggested the changes.

Andrew: The lack of punctuation marks makes it quite difficult to understand the poem itself. If there are punctuation marks, then I will be able to read it as smoothly as possible in order to interpret it the way that it is meant to be interpreted. Also, the lack of capitalization at the start of each sentence is also a little confusing. At the same time, I have seen many poems written in this fashion. I do believe, firmly, this poem is/was intended to be designed to be up for translation to/for the individual reader.

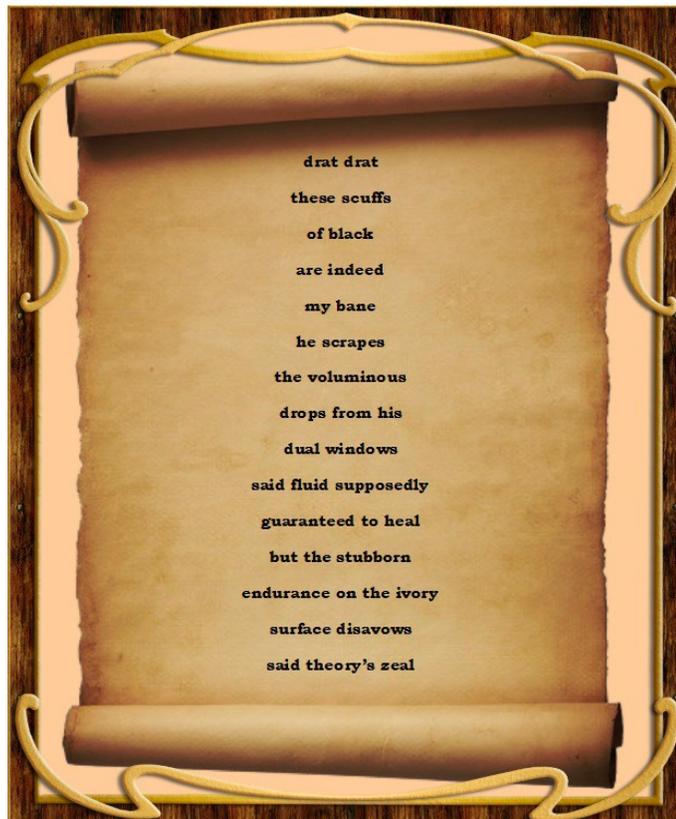
Rose: Honestly, I think "style" is a huge thing in the poetry department. That is to say, every author has his/her poetry writing style, some of which include non-capitalization. So, if it's right or wrong in regards to presentation is a matter of opinion.

Beem: I would not change anything. The poem's appearance supplies a wonderfully visual cadence that pulls the reader's attention into the work from the very first line.

Desire: Hi! First off, thanks for having me.

Yes I know it is a poem but a bit more structure would be easier on my eyes. My main issue is the lack of punctuation because without it, the words seem to tumble on top of each other. Capitalization at the beginning of each line would be beneficial as well.

Harmony: I would like to see the sentences of a more uniform length, and perhaps go for length over width. This appears better on the page: as in ...



Adonis: Visually speaking, I do find this piece very unappealing, as if something is missing. However, I cannot say for certain what it is that I would change and/or add.

Da'Kharta: Yeah. It seems a bit too matter-of-fact, if you ask me. I'd add some caps with the "drat drat" and put an exclamation point after "bane".

Y: Yes, personally the fact that there is no capitalization at the beginning or punctuation at the end bothers me. I find that the last of these two things takes away from the emotion that it could convey.

Question 2: Does the poem have a certain rhythm? Does the rhythm (or lack of rhythm) make this poem easier for you to read or more difficult?

Andrew: I, personally, was able to pick up on a particular rhythm when I mentally placed periods and commas through the poem. Once I did this, the poem read rather well.

Rose: Hmm, rhythm? I suppose the rhythm is in the rhyme. You see, I sort of find a rhythm and rhyme go hand in hand. With that said, on the intervals where the author made it a point of rhyming certain segments shows me that there was a rhythm in mind when the author wrote it.

Beem: This certainly has a rhythm, which gives the wordplay an almost musical quality. There's almost a notion to tap my foot as I'm reading.

Desire: If there is a rhythm I cannot detect it, yet I think it adds to the poem's ambiance. In laymen's terms, it eases the read.

Harmony: For me, the opening words: drat drat, set the rhythm ... it feels like a 'drip drip'. I think this is also why I prefer the shorter sentence form, as above, as this fits with the rhythm better.

Adonis: I do think it has a rhythm and flow, albeit amateurish. If said rhythm actually makes it easier to read the poem, I'm uncertain, as for me all poetry is musical therefore I read it with a premeditated tempo.

Da'Kharta: There is rhyme but a bit ho hum. Best way to describe it is like forcing a dull knife to cut bone—looks to be an impressive but sad when it cannot be pulled off.

Y: I do find that there is a rhythm to this piece. On that very much reminded me of a nursery rhyme, albeit very ominous. I find that the aforementioned rhythm helps it read smoothly.

Question 3: What is your interpretation of the poem? Cite certain examples (if needed) which led to your conclusion.

Andrew: Once clear eyes that are dirtied by tears. No matter how many times they wipe away those tears, they cannot seem to get rid of the residue of that is staining their pure soul.

The ivory surface is the pure soul. The voluminous drips are the tears that are staining their eyes (dual windows). The black scuffs are what remained of a distorted picture or painting. The picture or painting on the ivory surface was once a beautiful image.

Rose: Perhaps it is my narrow understanding of poetry, but I think of a window cleaner. Like, the person that does it as a career.

The black scuffs (markings on the glass), the dual windows (actual dual windows), the fluid (Windex), brings forth an image of a window cleaner having a hard time getting it clean. Furthermore, he's angry that his boss told him the Windex would work, but it didn't.

Beem: Finding out through experience that somebody lied, that something is not what it presented itself to be. There's a bit of a wound here, but nothing fatal. This too shall pass, and wisdom shall be gained because of it. The lines in particular: (said fluid supposedly guaranteed to heal; disavows said theory's zeal) To wed "supposedly" with "disavows" really spells out that angle. The belief comes first, then comes the truth of the matter—so often polar opposites.

Desire: In my mind, the boy is being bullied and the black represents the scuffles he's experienced with his tormentors. His dual windows are his eyes; the drops are the tears. Unfortunately, in that moment, the tears aren't enough to wipe away what's been done to him.

Harmony: This speaks to me of regret (drat drat), and promises unfulfilled (guaranteed to heal). It shows a stubborn determination to keep on trying to make it better (he scrapes away despite the drat drat).

Adonis: This poem makes me think of an incarcerated person. The part which reads “these scuffs of black, are indeed my bane”, reminds me of shackles and how they would distress the incarcerated.

The “dual windows” brings to mind the visiting area where the prisoner speaks to his visitor; the windows, the walls and the phone.

The rest of it brings to mind how a family member, or even kind police officer would attempt to console the convict.

Da’Kharta: To me this is a person having a bad case of OCD because he is having a tough time getting some grime off the windows. He tried this product that is supposed to be nature based but has discovered that the advertisement has lied.

Y: I think this is a poem about pain and violence.

“scuffs of black” makes me think of scars.

“voluminous drops” and “said fluid” makes me think of blood.

“from his dual windows” and “disavows said theory’s zeal” brings to mind a man that minimizes his woman’s pain.

Question 4: How strong is the diction of this work? If you are impressed with the strength, what stood out to you? If its impression is mediocre, are there any words that you think could have better suited?

Andrew: The picture was quite profound: it took me a couple of reads to fully understand what was written.

The metaphorical subliminal messaging contained in this short poem, as a whole, actually stood out.

This poem was beyond mediocre. It gave me an image of one who has been hurt. It also shows me an image of someone that is trying to recover from that hurt.

Rose: It reminds me of a nursery rhyme. With that said, it isn’t very strong at all. Howbeit, I would be lying if I said I wasn’t impressed, as I was. I was impressed because I am unable to write poetry, therefore I give merit to those who can.

Beem: It is a strong diction. And it’s even a bit playful in the choice of words (drat drat; disavows said theory’s zeal). Fantastic choice of wording. These are what stood out to me.

Desire: It was great how the writer used windows to represent eyes and the color black to mirror negative forces without using a lot of extra language.

Harmony: I love the diction in this poem. Simple words, yet effective. The only thing that puzzles is the use of ‘ivory surface’ in relation to ‘windows’. To me, ‘windows’ evokes a clear surface, whereas the connotations of ‘ivory’ show me something solid and not see through.

Adonis: I wouldn’t so much call this piece powerful, as I do not believe that was the intent in the first place. I am led to believe that the meaning of the authors was to be contrite and humble yet still deliver the message of an entrapment that he/she cannot escape.

Da’Kharta: It’s a bit poor to me. I’m not sure what words would be better but something that indicates more anger, frustration, and disappointment than what is shown. Clearly, he’s miffed about something but it’s not like I care enough to pat him on the back or see if he’s alright.

Y: While I feel as though I understand the piece, I do think that the diction lacks in the way of “impressionability”. I do not know what words could have been better suited but I do think that perhaps the punctuation I mentioned before may have helped somehow.

Question 5: Is this a poem you enjoyed and/or would recommend to another reader? If so, would that person have to be a lover of poetry to appreciate it or is the appeal of this work universal? If not, then why not?

Andrew: The poem was enjoyable, for sure, and I would recommend it to someone who is not a reader of poetry. Maybe, their interpretation will differ from mine, then at the same time, their response and their interpretation would be greatly appreciated.

Rose: I did enjoy it. I actually found some comic relief in it. LOL. So, yeah, I would recommend it.

Beem: I truly enjoyed this piece. It tells a story that can be interpreted by the various readers. That's always a sign of a strong work. I most certainly would recommend it to others. I don't feel one must be a lover of poetry to enjoy the piece. But one would definitely have to be a lover of the written word.

Desire: "Enjoy" is too strong of a word. I prefer my poetry to be a little upbeat so this is not a poem I could read time and time again. Yet there is an audience for this type of work.

As far as universal appeal, a person who doesn't read poetry at all may take the delivery too literally, resulting in not understanding. So on that, a resounding no.

Harmony: I enjoyed this poem, and it left me intrigued and wanting to know more. I would have no hesitation in recommending it to other readers, and don't feel you have to be a lover of poetry to appreciate it. Its message is a universal one, and its imagery straightforward, yet leading to deeper thought—as the best poems do: they make us delve beneath the surface and beckon us closer still.

Adonis: I did enjoy it once I developed a theory as to what it meant. Nevertheless, I am of the mind that not many people would understand this poem, therefore I would be more inclined to share this piece with someone who understand poetry and the art therein.

Da'Kharta: I was indifferent to the poem and would not recommend to another reader—not enough food to feed my emotional drama beast.

Y: I cannot say with all certainty that I would recommend this to anyone in its current state. Possibly, after it's worked over and perfected, I'd think about recommending it. Still, I would show it to a lover of poetry because I'm not certain that anyone else would understand its depth.



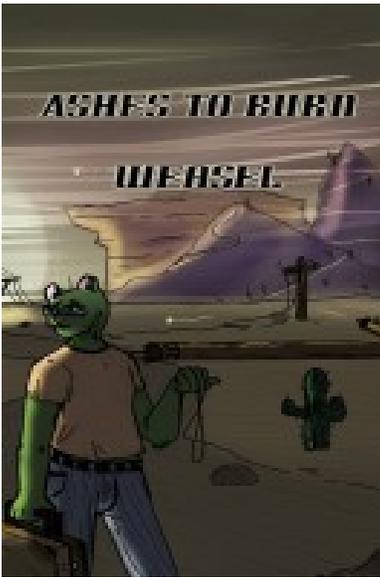
This particular poem brought out many different interpretations based on the type of words used and how they were placed. One this is for sure—Diction is power.

Thanks for joining us on this special roundtable.

Are you interested in being part of a future Poetry Unleashed Round Table discussion? Send all inquiries to [submissions@allauthorspp.net](mailto:submissions@allauthorspp.net) with "PU Round Table" as the subject title.



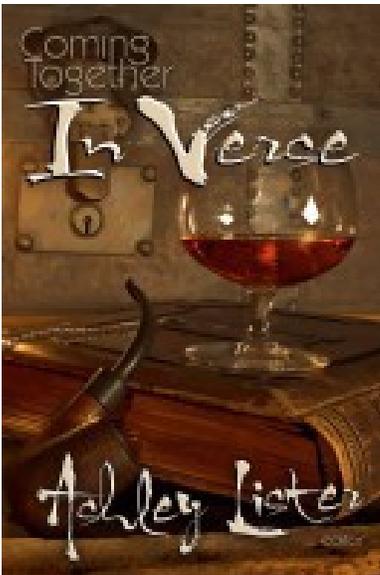
## Current Flows



Title: Ashes to Burn  
Author: Weasel  
Type of Poetry: Gay & Lesbian  
Release Date: November 11, 2015  
Available: Smashwords

**Blurb:**

Ashes to Burn is a collection of poetry broken up into 5 stages. Each stage is a different time in life. The book evaluates the human condition at each stage through love, loss and addiction.

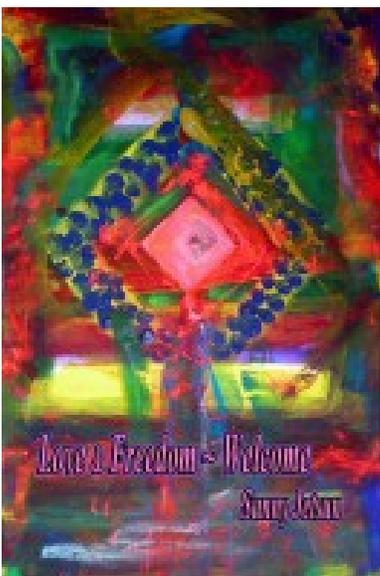


Title: Coming Together: In Verse  
Authors: Multiple (editor—Ashley R. Lister)  
Type of Poetry: Erotic  
Release Date: November 27, 2015  
Available: Smashwords

**Blurb:**

Coming Together: In Verse is a collection of erotic poetry and risqué verse edited by Ashley R Lister. Sales proceeds benefit Hope for Paws.

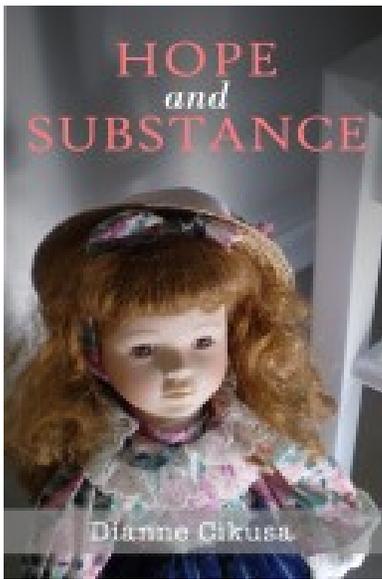
THE POETS: Ashley R Lister, Alessia Brio, Lisabet Sarai, Victoria Blisse, Rachel Woe, Janine Ashbless, Liv Honeywell, AJ Chilson, Roy Clements, Katy J, Ashe Barker, Lisa Bower, PJ Bayliss, Geneva Rose, Jay Willowbay, Slave Nano, Lily Harlem, Kay Jaybee, KD Grace, Norbert Gora, IG Fredrick, Jade A Waters, Adrea Kore, Bella Settarra, Okami No Koga, Daniel Davis, Joanna Harrington-Cruise, Sophia Sophia, Le Petite Mortimer, Eleanor Meadows, Angell Brooks, L Hollamby, Blacksilks, CA Bell, Ian Jade, Tamsin Flowers, Ruby Red, Colin Davies, Desmond Field, Rachel McGladdery



Title: Love & Freedom ~ Welcome  
Author: Sunny Jetsun  
Type of Poetry: Surrealism  
Release Date: November 30, 2015  
Available: Smashwords

**Blurb:**

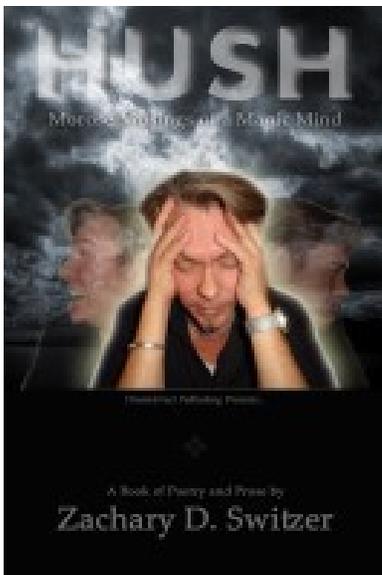
An anthology inspired by sexual fantasy, Instant Karma, DNA dream\*times, Quantum mysticism, Love visualisation, brain\*chemistry\*surrender, all inclusive human\*nature, on a poetic ~ transcendental journey through the Magical realism World of mesmerising, dualistic concepts of Ego\*Object\*Mind\*Space. Here is a surreal collection of Cosmic keys and psychedelic butterfly rainbows floating in the breeze.



Title: Hope and Substance  
Author: Dianne Cikusa  
Type of Poetry: Experimental  
Release Date: December 19, 2015  
Available: Smashwords

**Blurb:**

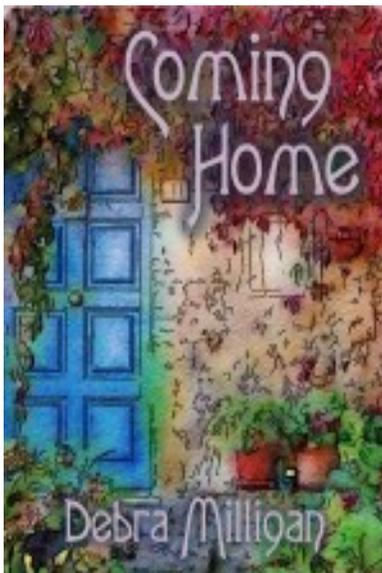
Injecting subtle ironies and caustic comments on human attitudes and biases, the poet paints from a palette of virtues and vices, depicting consumerism and urban sprawl, self-imprisonment, ambivalence and emotional polarity. This book is at once figurative and literal. It is both the disguised and the unvarnished game of our human existence as well as a contemporary exploration of our global soul.



Title: HUSH: The Morose Musings of a Manic Mind  
Author: Zachary D. Switzer  
Type of Poetry: Contemporary (Theme-Bipolar Disorder)  
Release Date: December 21, 2015  
Available: Smashwords

**Blurb:**

Zachary Switzer explores through poetry, the effect of Bi-Polar disorder on his daily life. All of the emotions caused by his disorder are explored in this collection of 12-line poems.



Title: Coming Home  
Author: Debra Milligan  
Type of Poetry: Inspirational  
Release Date: December 27, 2015  
Available: Smashwords

**Blurb:**

These 12 poems are imbued with the sense of "Coming Home," be it a place, a time, or a state of mind. Each poem is a homecoming for the heart. Themes include carrying on to honor a beloved; atonement, bringing the heaven of love between two equals; protection of memories too close to yet be touched; the journey and arrival of the heart in various venues.

# Fun

## True or False?



1. The educational background of an individual can impact the rules used as it pertains to grammar.

HA! I love comments like this! The answer is ...

FALSE.

As much as some would love to believe otherwise, the fact remains that education background has little to do with your ability to use proper grammar. My good friend always says that there are such things as “street geniuses” and “educated fools”. That is to say, you might every well have the highest level of education and still know diddly-squat about proper syntax. Yet, you could have a lower education and learn (← key word there) proper syntax.

All it takes is the desire to do so. Where there is a will, there is a way.

2. There is no such thing as paying too much for a book.

FALSE.

There IS such a thing as paying too much for a book, period! UNLESS, and ONLY unless, said book is a vintage collectible, first edition. Like, something that belongs in a museum, for example.

There are parameters that authors/publishers should stay in when it comes to pricing their books. It's imperative that they do research to see what other books in that size and genre are costing during the time they are planning on launching it, then price their book accordingly; competitively.

No one is going to pay more than the average cost of a book within the genre and book size you are publishing just because you say they should.

3. If you pay money for an editor and mistakes are discovered by the reading audience, you have the right to demand your money back if it resulted in negative reviews.

FALSE.

You do not have the right to ask for your money back. But, what you do have the right to do is demand that the editor revisit and/or re-edit your manuscript.

Here is the best example:

You are at work, and suddenly you make a mistake that eventually costs the company money somehow. Perhaps they lost a client, or something like that.

More than likely, (unless your boss is a jerk) you won't get fired right off the bat. What will happen however, is that the company will find a way for you to reimburse them for the monies lost.

They might make you work extra hard, or do a few other duties, perhaps even garnish pay from your next paycheck.

Nevertheless, the fact of the matter remains that the work was done, so you are entitled to your payment for it. However, you are also under the obligation to correct your mistake.

4. It can be harmful to ask relatives or friends for honest criticism of your manuscript.

TRUE.

This is a Catch 22.

You see, on the one hand, your family may be so proud of you that they will see no wrong in your manuscript. On the other, they might be so critical that they will find mistakes where none exist. It all depends on your family's make-up, chemistry and camaraderie.

So, I tell you what, save yourself the grief and find an editor to look at your manuscript. It's worth the trouble.

5. Too much simplicity in language can bore the typical reader.

Ha! Trick Question!

TRUE & FALSE.

This is a preference thing therefore it can be true and false simultaneously.

Some readers prefer easy flowing narrative, while others like a little sapio-sensual wordplay in their literature. It all depends on the individual.

If a person that likes simple narrative picks up a book that is full of big words, he/she might think it's too much and drop the book like a bad habit.

Likewise, a person that likes big words in their literature might pick up a book that is uncomplicated and think it's boring and elementary.

It just depends.



What's the Word?

with  
C. Desert Rose

**Competition**



No one really knows when competition started, or whether it is a learned behavior or a genetic trait. I surmise that no one will ever really find out, at least not in our immediate future. In order to learn the whens, wheres, whys and hows of competition, as well as how and/or why it is so embedded in our psyche, one would have to have figured out the entire function of the human brain. As we all know, that is a venture that is yet to be discovered.

Yet, we can't seem to get away from it. We just can't dodge it. From the day we are born, we are competing against or for something; an older sibling, attention, good grades, the best in class, sports ... you name it.

In the ancient world, our ancestors competed just as much. There were the olympics, hunting, even in the afterlife the ancient Egyptians and Mayans believed that we had to compete to go to heaven. Xibalba and Aaru, respectively.

According to Sigmund Freud, humans are born screaming for attention and full of organic drives for fulfillment in various areas.

However, today I'd like to get to the bottom of why competition is such an innate part of the human mentality, and why it is so important to so many.

In order to do that we must first discover where the word originated from.



### Compete (v.)

In the 1600s, it meant "to enter or be put in rivalry with" which derived from Middle French *compéter*, this meant "be in rivalry with". That variation started in the 14th century.

THAT, however, came directly from Late Latin *competere* which meant "strive in common" or in classical Latin, "to come together, agree, to be qualified."

Later on, the Latin "come together" morphed into "strive together".

This was directly taken from the Latin word *petere* which meant "to strive, seek, fall upon, rush at, attack".

Later on, the word *petere*, turned into *petitio*, which means "to appeal or plea".

The 17th century saw the word revived and from that time until the late 18th century it meant "to strive (alongside another) for the attainment of something". Regarded by the early 19th century British as a Scottish or American word. At around the 1840s the word *competition* was something often used when referring to athletics. To this day, while we know that the word is most commonly associated with sports, we also find that there is competition in everything that we do.



The most famous of competitions are those found in the Corporate market. Everyone wants to climb that ladder.



And they do so while giving little thought to who they are affecting by being ruthless and underhanded in the attempt to reach their goal. It amazes me how a word that once meant, “let’s work together” now means “Hold on! I’m gonna I beat you while you’re down”.



Today’s world has made it all too simple for the erroneous definition of the word to become the most popular.

You see, perhaps it is our inherent nature for survival that turns competition into a bad thing. In a world where everyone is fighting to get seen and/or noticed, it’s survival of the fittest.

There are 7 billion people on this planet, most of which want to be heard in one way or another, so they take on a “by any means necessary” mentality which in the long run is detrimental to us all. Most of all, to those whom aren’t as strong or may not want to fight.

So what does this mean to us?

Throughout history there are so many examples of what working together can accomplish ...

Nations have been created.

Megalithic sculptures have been made.

Travel to outer space was accomplished.

Yet, in such a gigantic world, the petty, focus on petty things, and fight tooth and nail to achieve it. The worst of it, is that nine times out of ten said things are of a negative substance—war, vendetta, bigotry—all naively competing against one another just to prove that they are right.

These things are executed in everyday events; kids in school bullying each other, authors fighting against one another ... shoot, even McDonald’s and Burger King have an ongoing battle.

While the “why” is a vague as the nature of the condition, the ramification of it are tangible. In every walk of life one sees the notoriously negative impact of competition.

In my humble and honest opinion, it's easier to work together than to work against. It takes less energy to work together, less grief is associated with unity. Great productivity is the byproduct of togetherness. Whereas with competition there is division, dissension, hatred, and anger.

So I say this; why can't we bring back to origin of competition? Why can't we "strive together"? In a world where the meek are falling by the waste side, and the atrocities of the feral is all we see, perhaps taking a different approach to competitiveness is the best option.

Such is my vision, such my desire; that in time, the diction of competition, meet The Age Of Aquarius.

Think about 2016, and decide; do you want continual competition to be your way of life, or should unity and enlightenment be your new norm?

***That's What's The Word with C. Desert Rose.***

