

# *The MANA Sunset*

*February 2017 Issue*

## *In This Issue:*

February is here and so are lots of great new things happening at MANA! We feature the writing of Rita Julianna Scott, RonQuasha Hairston, Coner Segren, and some excerpts from the blog of Kristen Kieffer. We hope you enjoy this new issue!



## *Call for Writers!*

Writers of Romance! Writers of Quality Poetry or Prose touching on the experiences of African, African-American, Far East, Hispanic, Middle-Eastern, Native American, or other ethnic groups! MANA is extending this call for authors and poets with limited financial resources who have stories to tell or poems that demonstrate the best of literature. Submit your work!



*"Time is how you spend your love."*

*Zadie Smith*

## *MANA's Thank You Referral Reward:*

Between now and Feb. 15, in appreciation of any referrals you make for any of MANA's publishing specials or regular plans, MANA will pay you \$100 for every referral that results in an individual becoming a MANA client!

Additionally, this is an uncomplicated way of earning funds for one's personal needs or for one's charity of choice.

MANA will send you or your charity a check within a week's time of the referred client's/clients' signing up with MANA.

## *A Post-Holiday 2017 Special Self-Publishing Sale!* *January 19th to February 19th*

**Installment Plan:** If your manuscript is no more than 30,000 words, you will be able to pay in minimal installments for up to 13 months AND receive the following services for no more than \$1300.

OR

**Lock-in Price Plan:** If your manuscript has more than 30,000 words, you can take advantage of this plan by making a down payment of \$500. You will have up to a year to pay for your publishing plan and have the work published. From Feb. 1, 2017 to Feb. 1, 2018, your down payment will lock in the price of any MANA Publishing Plan you choose.

AND if you can find a publisher that can provide all that MANA offers for a lesser price, present the detailed invoice to MANA; MANA will match that price and take off 10%! Contact MANA at [info@marketingnewauthors.com](mailto:info@marketingnewauthors.com)!

*"New Year"*

*by Rita Julianna Scott*

*Love does not consist of gazing at each other,  
but in looking outward together in the same direction.*

Antoine de Saint-Exupery. Wind, Sand and Stars.

Dinner in a diner by a highway.  
Dark streets. New Year.

You are smiling at me, Handsome Devil,  
Undressing me with your eyes.

Love is when people are looking at each other.  
Smiling. Forgetting dark streets.

I am smiling at you, Handsome Devil,  
Undressing you with my eyes.

Diner in a diner by a highway.  
Dark streets. New Year.



# *"Boston Waltz" by Rita Julianna Scott*

*Those who dance, begin to dance*  
~Leonard Cohen

*When I need you*  
*I just close my eyes and I am with you*  
~Leo Sayer

Red gown.  
White shawl.  
Dancing shoes.

Loud music.  
Dark stage.  
Boston Waltz.

I am dancing alone, again,  
Handsome Devil.  
Dancing Boston Waltz on broken legs.

I need you to dance with me.  
I need you to fight for me.  
I need you to need me and to close your eyes.

All I have is a red gown, a white shawl,  
A dark stage, loud music,  
Dancing shoes, and broken legs.

I am on stage tonight and every night.  
I need you now, but I cannot close my eyes.  
My broken legs hurt in high heeled shoes.

I am giving a Master Class,  
A Master Class in Boston Waltz  
On broken legs.

A Waltz.  
Boston Waltz.  
Waltz without you.





# *"Behind The Gates"*

*by RonQuasha Hairston*

*H*ello Gates, just another day to make people smile. When the sun comes up, I come up. Year round I have one job, it is to be me. People come and go while I just sit around being just me. In the morning I am not too busy. In the afternoon I am not too busy. Walking around in circles, that is my day. Maybe, sometimes, there is a line that forms, and with my long neck I can take the leaves right from people's hands. They seem to really enjoy this. Me, I am just being me and eating. I am not here alone though. I walk by and interact with a few friends throughout the day. People think we look alike. I think we are very different. Our spots make us this way, but I have the longest neck out of everyone. Everyday seems the same. Makes me think I have it good, but I would not know the difference. This is the only life I know, and I am somewhat with it. If I were not here, I would miss greeting the gates every morning. I would miss seeing all the people that come and go. I would miss eating the leaves out of people's hands and putting a smile on everyone's faces. In this zoo I am giraffe. I am me. Without my being able to greet the gates every morn, see all the people, and put a smile on their faces, I do not think I would be able to survive.



*“Our American Friends”*  
*by Coner Segren*

She'd been sitting at the window seat of our hotel for the past three hours now, smoking, no doubt taking the brunt of the draft from the open window. The day was cloudy— one of the few we'd seen in the Far East - and the cobblestone streets below were streaked with water from a midmorning rain. Her face and arms were bare, but she acted like it was nothing. I could tell she didn't like it here, and she didn't like the people gathering in the square below as the mosque service was letting out.

I asked when she wanted to meet the Goulds. An accountant and his wife, they were the only other Americans in the hotel. One takes conversation for granted until there is no one to converse with. We'd come to meet them while lounging around the pool, as we Americans do, and found them friendly enough.

Oh, whenever is convenient was her reply. I noticed her jewelry was dumped out in a tangled clump on the armoire.

And me, flushed-faced, stifled by radiator heat, fumbling for a cigarette. I'd taken my sweet wife to the Hagia Sophia, and, while she'd been politely admiring, she didn't like it. When we were introduced to the art forger – who could paint perfect replicas of “The Light of the World”– she could only touch her lips and empty her eyes. Nor, did she seem to like Ted and Alice, our American Friends.

The one thing she'd taken to was the porter who'd taken our bags to our room while I'd tried to get a better deal on the room.

She said to herself that she saw surgeons, tenant farmers, and Moorish bullfighters on leave from Spain. Then, promptly, she turned on the axis of her buttocks and prepared to stand. And stand she did, but not before stubbing out her cigarette into her anniversary present, a pair of purple, crushed velveteen slippers.

So it went, just a few hours later, we finally did have dinner with our American friends; it was pleasant enough, indeed.



## *Letter From the Editor:*

We're all familiar with the usual writer catch phrases: "Kill your darlings"; "Balance scene and summary"; "Write every day"; and the most common phrase of them all: "Show don't tell." I've been thinking, considering, and reading about the phrase "Show don't tell."

Kristen Kieffer breaks down this (frankly, almost cliché) phrase on her blog "Well-storied." This maxim--that many writers live by--relates in many ways to the modern obsession with television and film. In other words, readers enjoy reading a book where the plot and characters unfold before them without much interruption or explanation from the author. The same is true for TV shows and movies, I believe. I include below some of the key points from Kristen's blog. I hope you find them useful!

- 1) **Describe the five senses.** Movies thrive on sensory details. They use establishing shots that evoke the audiences' senses in order to set the scene. You can borrow this technique by immersing your readers in a new scene via the use of the five senses. Just avoid using more than one paragraph of description at a time; you don't want your readers to lose focus on the hero's journey.
- 2) **Avoid telling verbs.** When writing in the movie mindset, avoid using telling verbs (e.g. heard, saw, thought, smelled, wondered, etc.). These verbs are similar to dialogue tags, in that they pull the reader out of that movie-like experience, reminding them of the author behind every word. In order to keep readers immersed in your story, cut out telling verbs and move on with what you are trying to say.
- 3) **Use rich language.** Whenever you can, avoid using adjectives and adverbs to modify nouns and verbs, respectively. Instead, take your nouns and verbs to the next level by making strong word choices (e.g. "fled" instead of "ran frantically" or "sunlight glinted on the lake" instead of "the bright sun shone on the shiny lake"). Remember, descriptive words don't always make for a better description. Making strong word choices will make your writing seem professional.

*Happy Writing!*