



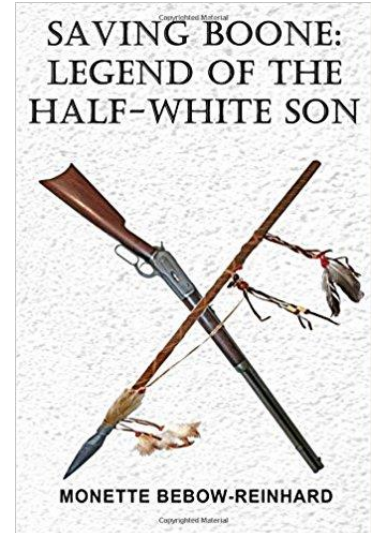
Released on 10/23/17:

Saving Boone: Legend of a Half-White Son

226 pages

All Things That Matter Press

In 1853 young Boone Tyler is thrust alone into the rapidly changing and dangerous environment west of the Mississippi. Was his white mother killed by his Kiowa father? His mother refused to let Kae-Gon into Boone's life, but he told Lynelle he'd come for Boone when he was twelve. She swore she'd rather kill Kae-Gon than see Boone live in a world under constant threat. She made Boone swear to stay white, even taught him Shakespeare to help center him in her world in eastern Kansas. After her death, Boone seeks out his grandfather, an army general, to help him kill his father. He quickly learns that many in the white world only see him as Indian. On his adventures alone in the wilds of the western territories, Boone is often saved by the mysterious voice in his head that he thinks is his dead twin brother. Sam's voice, and the symbols he becomes obsessed with, remind him that he's more than just a half-white son and to learn more of his father's world before killing him. Events keep tangling with Boone's desire for revenge for Lynelle's death, including a wife, a cattle drive, thieves, Civil War, and people who continue to see him as Kiowa, not white. By 1874 he comes to understand the meaning of being "half-breed," but is Sam's voice enough to save their father's life?



See more and purchase at:

<http://tinyurl.com/y7fdec3f>

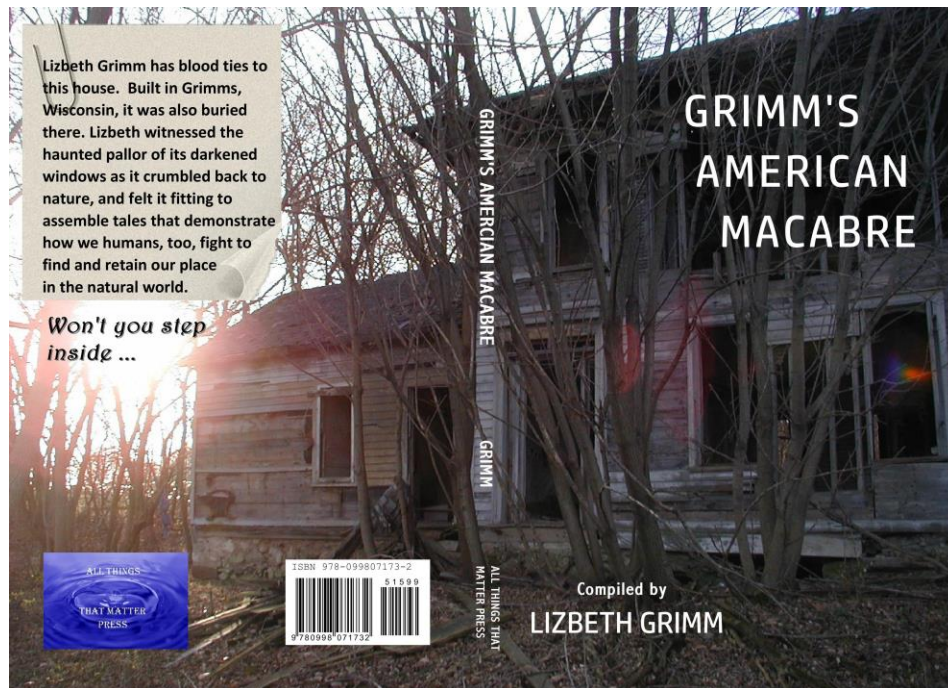
Grimm's American Macabre

By Lizbeth Grimm

196 pages

2016

All Things that Matter Press



An original Grimms' house, where fairies linger in the corners of every room and dare you to explore karmic justice, nature's retribution, animal guides, and human spiritual awakening. Won't you step inside?

REVIEWS

This book was an interesting collection of short mystery/horror stories. I enjoyed the creativity and variety. –Bob Wilson

I loved it, and have told many friends about the skillful writing of this book of twisted tales. Some reminded me of tales from childhood bonfires, others were like bizarre dreams I thought I may have had. Well written and enjoyed immensely –Margaret Cooley

I have to say I went into reading this expecting the stories to be modern retellings of already known fairytales and yes, there are some elements in this group, like the last story Escape to Grahms. But indeed, if that were the case, they are very different takes on the tales.

Another connection to the original Grimms is the use of Nature in stories. Originally the woods were the scary parts and the humans decent, but this is a modern telling. Nature is dying out, and humans are the cause. There are also tales about trying to find ways back to nature, like End of the World, or what is happening to our world ... are we mutating, like The Revolution. There are cautionary tales, and tales of hope, weird tales and cute ones. Both adult tales, and those that would appeal to children. With the modern twists, young adults will find the stories relevant... living in a world of gadgets, and instant gratification, or latchkey children with parents working all the time, or wanting too much from you.

So, interesting read, but don't go into this book thinking you know what you'll get. This Isn't your Grandmother's Grimms Fairy Takes after all –Kelly Kendrick

This collection of short stories is a delightful blend of American themes and fairy tale elements. Don't expect anything too romantic. Although the tales are varied, they often lean towards the macabre more than the classic Grimm's happy endings.

The supernatural is present in all the stories. You will find cannibals, vampires, a futuristic technological world, ghosts and nature spirits. Life lessons are interwoven with the characters' trials and many errors. There are references to classic fairy tales, such as Hansel and Gretel, in stories adapted to a modern context. They often provide social commentary and insight into human nature. My personal favorite is 'Hiding in Caves', which portrays the suffering of a lonely girl through beautiful imagery. Her symbolic journey into the woods to confront and heal her troubled psyche tugged at my heartstrings. –Mia Lutsch

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1. **The Last Resort:** A young man who robs and kills old women finds himself stranded at an “old age home” filled with them. Karma's a bitch.
2. **Heart of Ahmalia** by Nancy Byng: A gypsy girl with two hearts finds out she was adopted and goes off with a crazy old fiddler to seek her real parents. Two hearts are handy when one gets broken.
3. **Night Goes On:** Night stalkers become the stalked. Fear not the bear, for she lives to try again.
4. **Wolves in the Woods (Part 1):** Is it greed or survival? Are the wolves real, or aren't they? Parents teach their daughter a lesson in the abuse of psychic powers.
5. **Tree's Vengeance:** An enchanted tree from Story 2 ruin's a girl's golf game. Watch that slice!

6. **Once Upon a Bug** by Lloyd Grimm: One friend's hospitality to another leads to total societal downfall. All because of hunger.
7. **The Sleepover**: Those who tell fearful stories run the risk of becoming one.
8. **Ocean Blue**: Moving on to your next life is hard when you can't let this one go. Lessons of love are as vast as time.
9. **Wisdom of the Name**, adapted from an Oneida Indian tale: What's in a name? More than you might think! A native journey into the unknown to explore the burden we all bear.
10. **The Great Worm Empire** by Royal Grimm: Before going to war you better know who you're fighting. Light political humor.
11. **The Neglected Daughter**: What's a daughter to do? She wants her parents back together, and discovers she has nearly as much power as a vampire and a witch to create an abnormal solution.
12. **The Love Spell**, by Lynn D Grimm: Who says being in love is easy? A transgender tale that uses a love spell to change the outside, but not the inside.
13. **The Logger's Dilemma**, adapted from a Northwoods tale presented by Bernice and Gordon Falk: Legend of the Light of the Lake has been around for centuries and one logger needs to find a way to talk to it. A fairy tale in its truest form.
14. **Gaming for Life**: A mom tries to get into her daughter's love of video gaming—only this one's for real. And for life.
15. **Hiding in Caves**: There's more than one kind of cave in life and the second is the kind we cannot see. Readers' favorite.
16. **Scream for Ice Cream**: An immigrant story of a Chinese girl who just wants to feel like a real American. She discovers the idea that we all have an animal hidden inside us, waiting to be released.
17. **The Revolution**: An apocalyptic idea—the true rulers of the planet begin to take the planet back.
18. **Sisters in a Tree** by Ceara Jaen Baxter: The choice between caring for nature and fun in the city dooms nature's most important resource, and the women caring for it. But nature can sometimes find a way to return.
19. **End of the World**: A father chases his daughter over a cliff following a giraffe who wants to save them. The world's end is also its beginning.
20. **The Return**: Her children are tired of her neglect. She finds a way to make amends, so they get more than they bargained for.
21. **Wolves in the Woods (Part 2)**: The most controversial of the stories, where a girl and her brother go into the woods to explore, and discover nature's ultimate retribution.
22. **The Troll**: An internet troll is a bit too imaginative and her lies leak out into her "real" life.

23. **First Day** by Lennie D Grimm: A little girl's first day of school has unexpected consequences when her teacher becomes a donkey.
24. **Escape to Grahms**: A re-telling of Hansel and Gretel, where runaway children are told to find Grandpa Grahms to help them, but are not told the kind of help they need.

Available at Amazon: <http://tinyurl.com/zzonkqq>

Adventures in Death & Romance: Vrykolakas Tales

By Monette Bebow-Reinhard

2016

314 pages

Published March 23, 2016

Solstice Shadows

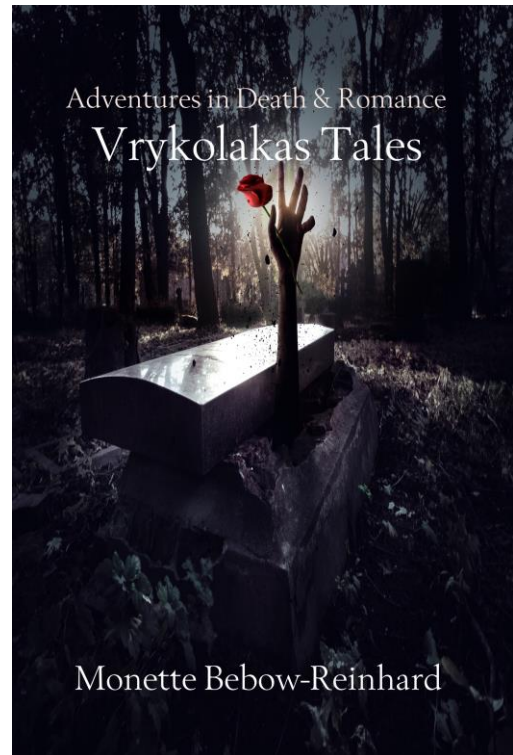
Cover rose by Adam Reinhard

Vrykolakas – the word is a mouthful and seems to get caught in the throat, doesn't it? But that's as it should be. Let Arabus Drake, Greek vampire, grab you by the throat and pull you around the historical world in his tales. Kicking and screaming and saying no more please, and yet unable to stop turning pages, unable to walk away, because his world is your world, after all, and you've known he was out there all along. Give him a chance to get under your skin and you will find you'd rather go a day and a half without breathing than to turn your back on Arabus Drake.

Arabus tells his tales of seeking acceptance in a living world since the day he emerged from the grave in 1503. Included are tales that give readers insights into how it feels to be undead. Along the journey his search evolves from seeking the soul of the woman that he was murdered with to finding a more unusual way of loving and acceptance, along the way fighting the Turk army, pirates, Tories, a vindictive lawman and a wily ghost who stands between him and a woman he thinks can finally accept him.

To see more and purchase at <http://tinyurl.com/yc6rfan2>

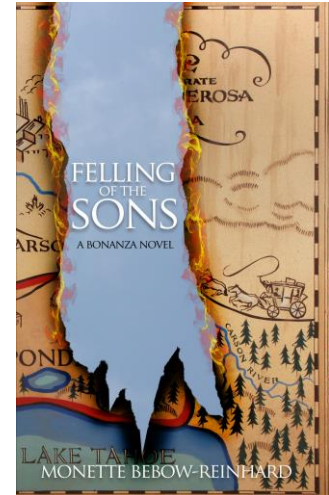
Authors Note: I don't know how collector copies work. But this one could be worth money someday. I am having the contract cancelled on this as of 3/22/19 and will be publishing a new edit under Journal of an Undead: Love Stories. The one thing I'm correcting is the often difficult language in the early chapters, which I was using to reflect the transitions in Arabus Drake over time. But this appears to have limited to market to a larger audience. Also, I don't like the cover. Vrykolakas Tales was supposed to be in smaller print. Anyway. Don't get rid of your copy if you have it. But you may well be tempted, and rightly so, in getting the new edit, as it will align more appropriately with the other two in the series, and with the novelette (info below). Journal of an Undead: Ungodly Friendship is being considered by a publisher, and Journal of an Undead: Climax is in edit, as in Love Stories. All, hopefully, for a single publisher who likes paranormal historical horror.



Felling of the Sons

By Monette Bebow-Reinhard
Grimms Etc., 3rd edition
2017
293 pages
Cover by Adam Reinhard

Ben Cartwright finds himself torn in three when a threat comes against all of his sons at the same time, as he struggles to stay within the law and yet protect everything he loves. Using the famous burning map as cover and historical footnotes, the novel's backdrop with intense historical research includes page-turning action with cattle drivin', mining, timbering, land slidin', a house fire and even Hop Sing gets into the act at the shooting end of a rifle. With a little romance and some psychological drama, this novel shows how love of family can overcome all obstacles.



AWARDS:

1ST PLACE, FANFIC CATEGORY, DIY AWARDS, LOS ANGELES, 2007.

CLARA AWARDS, 2ND PLACE WESTERN, 2006.

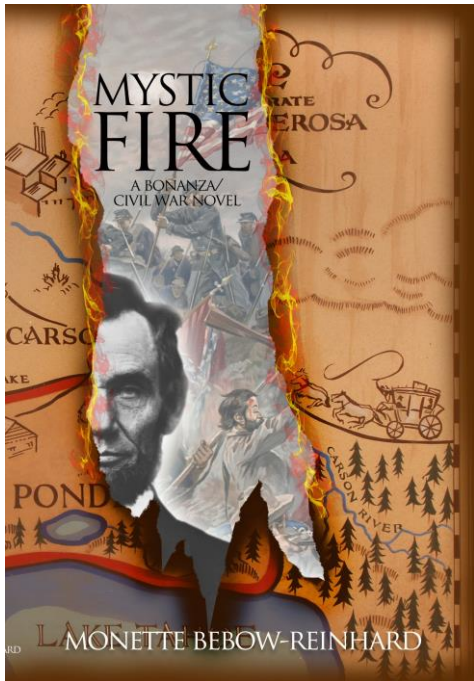
Reviews:

“I VERY HIGHLY (HIGHLY, HIGHLY) RECOMMEND *Felling of the Sons* to every Western genre enthusiast, especially those that hold *Bonanza* in high-esteem.—Patricia Spork, Reviewer, *ebook Reviews Weekly*.

Felling Of The Sons was the first book in years to keep me spellbound. I had to force myself to put it down. I have been an avid fan of the Cartwright family for years, having spent a great deal of time in the Lake Tahoe area and the "gold country" - despite being a native of Southern California. So to envision each character and the settings was pure joy. Lest someone think these are just the ramblings of some hick -- I have an MBS, a Bachelors in English, am a former Air Force officer, and a former county firefighter. --Ed Wilmes

I've read your book "Felling of the sons" and I'm now reading "Mystic Fire". I was never a big fan of Bonanza - just a big fan of Pernell Roberts. In my opinion most of the episodes were not elaborate. I've always missed something. While reading "Felling of the sons" I thought "wow! That's the way Bonanza should be! Thrilling from cover to cover –Heike Simon, Germany

Available at: <http://tinyurl.com/y8z5d478>



Mystic Fire

By Monette Bebow-Reinhard

Write Words, Inc.

May 2009, 270 pages

2nd edition: August 14, 2017

337 pages

Cover by Adam Reinhard

No Cartwright expects, this summer of 1862, that President Lincoln will tear their family apart. But that's just what happens in the broad-reaching drama set in Carson City, Lake Tahoe, Virginia City and beyond. Tobias and his family of runaway slaves were told that the Cartwrights were their only hope in getting Lincoln to come to New Orleans. They split up and Tobias and Adam are abducted by the slavers. Adam learns that Lincoln considers these runaways dangerous, so he maintains a façade as a muley slave to find out why, taking him into the line

of Civil War fire. Ben is rescued from a prairie fire by Tobias's family, who convince Ben to go with them to New Orleans. Joe, who thinks he lost Ben in the fire, is out chasing cattle thieves and trying to run their enormous spread alone, because Hoss has become obsessed with a woman who fears her husband is trying to kill her. But Hop Sing thinks her husband already has. Ghosts emerge in the most unlikely places, even interfering in the lives of Lincoln and Mark Twain, both of whom emerge as controversial characters here. Will the Cartwrights all find their way back home, and how will what they believe about the war, and each other, change in the process?

REVIEWS:

I've finished reading 'Mystic Fire' and I totally love the book. I laughed, I cried, I got angry (very angry) and I wanted more... Monette, it was amazing... if you have not yet read the book, you have to – Eva Mayer, Canada

[Monette] has a gift of capturing your attention with suspense and makes U not want to put either book down. It gets so thrilling U just want to know what will happen next. --Jean in Wisconsin

Very thought provoking, being a history buff myself and especially the Civil War, I found all the twists and turns very compelling. In the end I was so glad you got my Ben and his boys home together just a little tattered, really I very much enjoyed this as I did the first. Thanks for sharing your talent and knowledge of a complex time in our history together with the Cartwrights. --Cheryl/Sadiespinner

AUTHORS NOTE: The best part of getting my master's degree in history was learning how to research. I already had the idea for this second Bonanza novel because of what I'd learned in my BA about the Civil War, and thought Lincoln's attitude in 1862 was ripe for criticism. But I got stalled up on the plot and needed the insights learned in my master's program. Even before then, Dortort was impressed by my

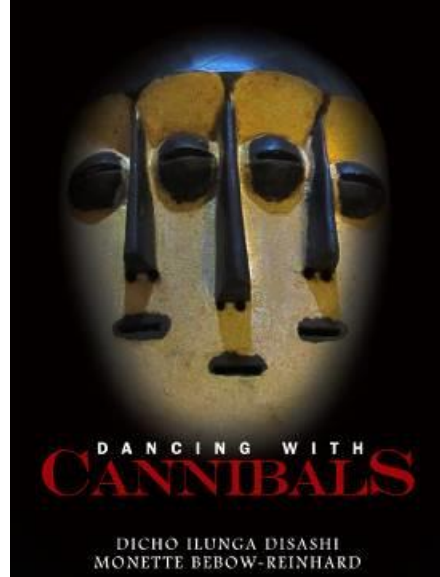
level of Civil War knowledge and willingly gave me his blessing on a novel criticizing Lincoln's attitude toward slaves in 1862. Beyond research, I wanted this novel to do what my first one did not--tear the Cartwrights into separate storylines and get them back together at the end. It was great fun bringing life to Lincoln and Mark Twain here, and adding a unique female heroine.

Buy in Kindle or Print at <https://tinyurl.com/y6vkc7s3>

DANCING WITH CANNIBALS

co-authored with South African scholar, Dicho Ilunga Disashi
KDP, Amazon Publishing
December 2015, 310 pages
ASIN: B019EW99BA
Cover by Adam Reinhard

Two young Belgian prisoners are sent by King Leopold to the Congo in 1906 as part of his conquest of the territory, to be colonists to control the natives and harvest their resources. Simon, former murderer, sees great opportunity and wants nothing more than to be an officer in the Belgian Army. Jean, former thief, had a disturbing dream that tells him not to kick the dog that's eating the dog. The novel follows their adventures to show two dramatically different styles of conquest -- by rape and torture, or by assimilating and conquering from the inside. Dicho Disashi's research of this horrific time period will give readers insights as to reasons for the current state of the Congo today. But readers will also find love, adventure and inspiration, as they come to see cannibals as human beings.



2 Reviews at Amazon:

“Dancing with Cannibals is a gritty, emotional, powerful story of a young man trying to change his destiny while a native African tribe tries to hold on to their traditions as colonist move in on their land. Religion, family, and honor are all on the line as these people from different backgrounds try to co-exist in the ever changing world around them.”

“Jean's story on the other hand allows one to see the conditions in the Congo and how life for the natives deteriorated in order to satisfy Belgium's greed. It's an intriguing look into a different time.”

See more and purchase here: <http://tinyurl.com/jdzo577>

Journal of an Undead: ISINIS CONNECTION

A novelette

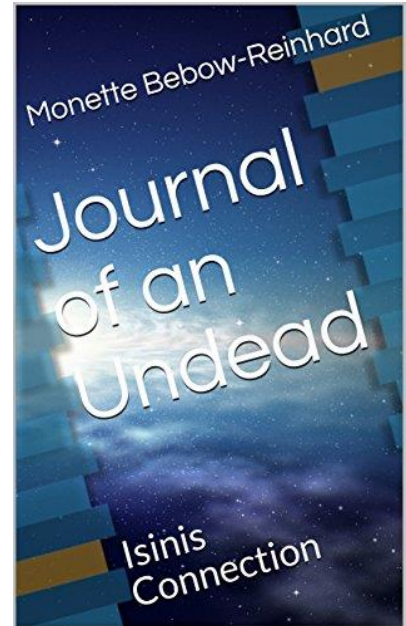
Arabus Drake Story

Published October 20, 2017

Available at <https://tinyurl.com/ycturjex>

Another Arabus Drake (vrykolakas) adventure, this one a love story with an alien who's on Earth for a nefarious purpose. The year is 1953 and Nymph has come with determination, but the FBI gets in her way. She learns, too, that she isn't able to move around as she could on her planet, until she finds Arabus Drake, and he befriends her, because for some reason his demons are afraid of her. Will he enable her plan, or stand in her way?

AUTHOR'S NOTE: This story is pivotal to the three-book series, a must read if the character Arabus Drake will make any sense, because of what happens to his trapped soul after an encounter with this alien.



BIO SHEET

Bebow-Reinhard felt so comfortable researching the mysterious dream she had, taking her into the world of Greek legend, that she went back to school, earning her BA in 2000 and her MA in 2006 in history. During those degrees she penned her two Bonanza novels, using lots of real history; *Felling of the Sons* has twice been used as required college reading; she anticipates the third novel from her master's, *Saving Boone*, can be used the same way. She has finished a major nonfiction book that she is marketing, and has also written movie scripts and sold articles and short fiction as well. She is also compiling a master database of all pre-contact copper artifacts found in the Americas. Everything she writes is both historical and cultural.

Monette Bebow-Reinhard spent years, while raising children, satisfying her artistic bent by acting, directing and writing plays. She began writing movie scripts in 1975; in 1992 she gained access to the world of Bonanza through contact with its producer/creator, David Dortort. After three years, during which they wrote scripts together, she convinced him she could write Bonanza material, and became the next authorized Bonanza writer.

She studied acting for a year at college and dropped out for a secretarial career, the family life and raising children. She returned to college in 1994 after a near miss with a publisher on a unique vampire novel series, now, after a variety of versions, is newly released. The BA earned in 2000 didn't give her enough research skills to finish the book on her grandfather's great-uncle's 20 years in the army in the 1800s, so she returned to school to earn an MA in history in 2006. She's marketing that completed nonfiction, *The General and the Soldier: following orders*, and is also marketing a movie script derived from this material on what really led to the Little Bighorn.

Her biggest passion is the culture, environment and traveling for research. For fourteen years she drove a variety of hybrids (currently purchased a Kia Niro), and envisions with all her writing to pass on the passion for the environment, for cultural integrity, and for peaceful living. Her daughter CarrieLynn is assistant professor at Dominican University in Chicago, sons Adam and Bennett both work for Microsoft in Seattle, and one has given her two grandchildren. She tries to imbue all of her historical material with respect for the environment and cultural sensitivity.

Bebow-Reinhard's most recent publication is with All Things That Matter Press (ATTMP). *Grimms American Macabre*, a collection of short stories under the pen name Lizbeth Grimm, has been a dream of hers since learning her grandmother was a Grimm. This publisher will also release her 6th book, another historical novel, *Saving Boone: Legend of a Half-White Son*, after presenting on the topic of "politically correct in history" at the August conference of Historical Writers of America in Virginia. She will be presenting for HWA for a second year on the topic of using your characters to market your work, and will demonstrate how she's used Henry. She also presents on her copper artifact master database (CAMD) that she has been compiling—now at over 62,000 pieces.



Monette Louise Bebow-Reinhard
33 N High Point Ct, #161, Madison WI 53717 (920) 639-5842 moberein@yahoo.com

INTERVIEW QUESTIONS WITH ANSWERS

1. How did you get to be the only authorized Bonanza writer?

Long story short – timing. And miscommunication. I happened to be the moderator of an early fan website on Prodigy at a time when Dortort was producing a new TV movie with featuring Ben Cartwright’s grandsons, back in 1993. I also had just started writing fanfic, and thought my novel was good enough to publish, so I wrote him, enclosed a short story and asked for permission to publish. Not too much later an associate producer of the new movie in production emailed me and asked for my website’s help to promote the Retrospect they had planned to release in conjunction with the movie. Needless to say, we were very happy to give them suggestions on our favorite Bonanza scenes to use.

2. Did you meet him in person?

That’s where the miscommunication comes in. I decided I could write a script for the grandkids that brought Adam Cartwright back to the Ponderosa – to die. And I started to develop this even before I saw the one he was doing to air later that year. I just sensed what these grandkids would be like after seeing the actors set to play them. I told David, by letter, that I felt sure Pernell Roberts would do a script like this. But the way I said it – “I know Pernell will like this script” – gave him the impression that I *knew* Pernell Roberts personally. After three years of attempting to submit the script to every production company in Hollywood while continuing to try to sell David on the idea, I finally told him I was coming to Hollywood if he’d like to talk about it, and he gave me his phone number.

3. And that led to getting authorized permission? Did he read the book?

I had gotten copies of my short stories and my novel, *Felling of the Sons*, to him, but what really sold him on my writing was the script I’d given him. A few years earlier he’d authorized Stephen Calder to write a series of Bonanza novels, but unfortunately these didn’t do well on the

market. If you ask Bonanza fans who'd read them, they'd tell you it seemed Calder never really watched the show. I later learned Calder was a pseudonym for two writers who collaborated.

Dortort could tell I was an avid fan of the show, and my writing style complimented his vision of who the Cartwrights were. He also loved my personal family story—my husband's name is Joe, and I deliberately named my older son Adam. But only several years after naming the younger one Bennett did I realize I had Ben, Joe and Adam in my family. My daughter, however, won't let us call her Hoss. I had three kids because of Bonanza – it seemed the right number. And I've always loved how Dortort used real history as a backdrop for his characters. He wasn't put off when I told him I lost interest in the show after Adam left. I think he'd heard that one before.

What did surprise him was the controversy—the Adam fans vs. the post-Adam fans.

4. What suggestions do you have for others who'd like to become authorized fanfic writers?

Know the characters so well that they feel like family. Find new situations for them, using the style only you have, and find out who the contacts for the copyrighted characters are. I also contacted NBC because I wasn't sure who had the copyright. Then I found Dortort's address. Believe in yourself, and what you write, above all. I just knew that *Felling of the Sons* deserved to be published. And I still think Purnell Roberts would have loved my script, even though he never responded to my queries. I also wrote several scripts for the short-lived series, *Ponderosa*, one that Roberts would have been perfect for. Sullivan accepted them, but the show didn't get another season. It was just finding itself at the end of first season, and still has an active fan base.

5. Do you have any other projects for Bonanza?

David gave me the permission for *Mystic Fire* after we had a conversation that demonstrated I knew nearly as much about the Civil War as he did, and he totally agreed with my perspective on Lincoln's character. But his eyesight was failing, so I doubt he ever saw the most controversial part of the book. I do think he'd approve of the female heroine in the book who doesn't die. Since his death I've not pursued more publication, but I do have free novels I used as marketing—one is free to anyone, and the other is free to anyone who loved my two published novels.

6. What other historical successes have you had?

In the historical field I researched an 1827 sawmill site and that led to its placement on the National Register of Historic Places. I've also presented my great-uncle Henry as an old soldier telling his stories of the Indian and Civil Wars, and audiences seemed to really enjoy him. I use a killer German accent, or so I'm told. Sadly, they want the book and it's not published yet. It's in its third version and is a hard sell because it's so truthful about our history.

7. What was collaborating with a South African like?

Oh, horrendous! He initially sought an English speaking writer for his six projects, and I agreed to do only one. I chose his cannibals work because I had some background in that kind of research. He provided a lot of the history he wanted used, and a lot of fiction scenes, leaving me to figure out how to piece all of it together. Eventually I told him there was too much work here for 20% and I had to be considered a co-author. After seven years of editing and submissions I found us a publisher that wasn't any good, so I got the contract cancelled. He has hated me ever since, and finally forced me to publish at Amazon. I don't regret it though. I think the book is solid.

8. What is your biggest failing as a writer?

Impatience. Oh yeah! I tend to put my new work out there too quickly.

9. What do you like to read?

Just about anything! Obviously I like to read what I like to write, but I go beyond that, and definitely beyond the Stephen King novels I used to love. I also really do enjoy the books I have to read as research. I find it amazing how many different ways historians can put together the details surrounding the same event. Since I became an Amazon Vine reviewer I'm never at a lost for reading material, and review everything, but not often do I find an author I'd return to. I don't currently have a favorite author.

10. Do you outline your novels? Your books?

I'm a firm believer in two writing processes for fiction – the outline, and getting inside the characters' heads so that they direct the story. So even though I have an outline, and I know how I want the story to start and end, the actual process of it is in the hands of the characters. What I recommend to new writers is to just start writing, and then, when they get stuck, if they get stuck, do the rest in an outline.

For nonfiction, it's a little different. I take a topic, and I research the hell out of it, and only by seeing what's available on the topic do I know how the book will actually develop. I have to learn the basics of the topic of course, so that I have some direction, but it's more than an outline, and it's less. Because until I'm done researching, it's hard to say what the book will actually be. I don't like to have a preconceived notion of the book before I research it.

For instance, with Henry's book I figured that it would have to be about attitude, because of his comment that "we didn't try hard to catch the Indians; we could see they were good people." So I set out to find the attitudes of the time period, and tried hard to walk a path between opposing sides. But it wasn't until recently, after finding a Custer expert and doing a movie script on the Little Bighorn, that I saw what was in front of me the whole time. The book is also about U.S. Grant. This enabled me to improve the focus and shorten it.

11. Have you ever been agented?

I've had quite a laundry list of experience with agents. I'd say out of about six of them, I've trusted one. I know there are better agents out there. The ones I've found recognize that I have something, but seem more interested in letting me do the work and just attaching themselves to the project. I need to find one who is excited enough to do the work with me.

12. What about your vampire? Where did the idea come from? Is it just like all the others out there?

Goodness, no way! He came from a dream, seriously, and I started researching him because for some reason I just knew he was a Greek vampire. Lots of life happened between the time he came to me and this new publication. I started it as third person, a series of historical adventures for a fellow who was uneasy in dead skin. But he got off track when I got agented. I had this idea that I should do him in first person, with a narrator, and my agent thought that was great so for the longest time I was marketing that way. Little by little, with publishers' feedback, he evolved back to third person, and the beginning was always so hard for me until one publisher gave me the idea. They didn't end up taking it, but Solstice, who had turned it down once before, apparently loved the new beginning and here we are.

Arabus is kind of an anti-market vampire. People who normally don't read vampire works enjoy this. Those who are looking for the vampire trendy material don't. So I now peg this as literary historical and feel Solstice isn't the right publisher. I'll seek others for the two other books I'm preparing with Arabus.

13. How did you come to write movie scripts? Isn't that a totally different technique?

It's a storytelling technique that depends on dialog and action and plotting. The best thing to do is get scriptwriting software, develop some characters and a plot and let them go. My best experience was in adapting my vampire novel into a script. It helped me to bring the novel more to life, and having the novel done meant the script already had an outline. I do believe scripts need outlines. My western script was done without one and I got lost a lot. I've also got a low budget contemporary script that's maybe too funky to categorize, but was meant to be my response to Pulp Fiction and Fargo, two favorites.

I also like to adapt books. Back in 1975 I adapted my favorite novel to script and then wrote to its author for permission to market. William Peter Blatty told me that he'd already made it into a movie. Well, I watched that and was kind of horrified—I didn't think it captured the work well, and told him we could do better. He never wrote back.

A few years back I wrote a story treatment on a Heinlein book, and contacted the estate who told me it's in "development hell." So I put that aside, and recently I checked on it again. Doc Kloor, the producer with rights to it, waved aside my offer to help and asked me instead to write a story treatment on another novel he likes. I'm waiting to hear what he thinks about the idea of developing it as a cable series.

14. How do you market them?

Entering contests, of course, will win you some notoriety, but in my case, the contests I won didn't do anything for me. The fact that it does win or at least place is encouraging, however. My western script was originally intended to be a Rawhide, and I wanted it to go to Clint Eastwood, with a character specifically for him. It was agented, and the fellow said he got it to Clint who rejected it, but never could get me a copy of the rejection. I also wrote one while on a trip to Paris with my daughter and mother, based on that experience, which I think is a riot but isn't have any success out there. Maybe it's too personal.

So I joined several scriptwriting sites that send you lists of producers looking for materials. That's costly, too, but you at least get your foot in the door in several areas at once, rather than one contest, one price, and nothing. I also bought a yearly membership at IMDBPro.com and make contacts that way. That's how I got Doc Kloor to respond.

15. What do you feel is your future as a writer?

12 books. Seriously, I think that's all I have in me. Mine take too long to develop, because of the research and all. I don't crank out genre material. Mine are all different, so I don't really pick up a following, unless people like history and culture. I have a couple other nonfiction projects to develop but those are more lifelong dream project kinds of things. I would love to win an Academy award for screenwriting, so I'm making that a goal. I think my historical script *Following Orders* would have a good shot at that. If I can find someone to take a chance—the history is felt to be too controversial, that Grant wanted the army to suffer a loss so the country could break treaty and take the Black Hills. But it's all there, if you just follow the orders. I also long to be found in bookstores, but bookstores would have to still be available when I get there, and shelf space is harder and harder to find.

End of Interview Questions for
Monette Bebow-Reinhard



ARTIST STATEMENT

I can't remember ever not wanting to write. When I found out my Gramma was a Grimm, I wanted my own Grimm collection. Around the same time, I got hooked on the TV series Bonanza. After my sister died two months later, I began to put Bonanza stories in my head when I went to bed at night, stories where no one ever dies. Undeath, spirituality, environmentalism, culture, and love of family became the themes of my life and my writing. (SEE PUBLISHED NOVEL, GRIMM'S AMERICAN MACABRE, under my pen name, Lizbeth Grimm.)

In high school my writing coach said that I had 'It' although she never did tell me what IT was! I created some memorable things in high school that have since disappeared. I went to college but focused on acting for a year. That was a mistake (long story) so I took my love for the typewriter to get a degree as a secretary. Marriage and family followed, and of course I wanted three kids, Cartwright kids. I decided that I had to raise my children as Ben Cartwright would, because he never played favorites the way my parents and grandparents did.

Funny thing happens when you start having kids, too—you want to be home with them. The desire to be a writer surfaced again when my oldest was a year old—the idea that I could stay home and get paid for what I wrote meant no more searching for babysitters! What parent wouldn't like that?

I spent a lot of my kids' early years distracted by my love for theater, however, and the chance to make a difference in the community. As a result, they grew up too fast, and very independent. (Cats in the Cradle is real, folks.) My real dedication to a writing career did not fully begin until around 1990, when I finally got serious about researching history for a series of vampire short stories. Yes, I was writing about a man who couldn't die, a man I patterned after my father, who died when I was 14.

By 1994, I loved writing and history so much that I decided to finish that college degree, which led me to get a master's in history in 2006 to learn all I could about research. Now I love history, and all that the past teaches us. I want us to learn from all that has gone before us.

The problem with writing history is that there's so little time to write because so much time is spent researching! I think this is why historical writers are generally pretty old before they get anywhere. And we don't crank out a novel a year, either!

SHORT BIO WITH SOCIAL MEDIA LINKS

Authorized as a Bonanza novelist in 1996, I earned a master's in history in 2006, after which I published my second Bonanza novel. I dedicate myself as a historian to history that's real, and objective. I self-published a co-authored novel, but all others found publishers—three other historical and a short story collection.

I enjoy giving presentations as a historian and writer, and have done book signings across the country. Below are my social links.

<https://www.facebook.com/mbebowreinhard>

<https://twitter.com/MonetteBebowRei>

https://www.linkedin.com/in/monette-bebow-reinhard-11b71ba?trk=nav_responsive_tab_profile

<http://monettebebowreinhard.com>

https://www.goodreads.com/author/show/2978055.Monette_Bebow_Reinhard

https://www.youtube.com/channel/UCYgUTP-yK0-LSxngKl6j0yQ?view_as=subscriber

<https://mercedesfoxbooks.com/meet-author-monette-bebow-reinhard/>

<http://onthepremises.com/issues/issue-27/> Short story "Job as Told in Fortune Cookies"

<http://fourdirectionpoetry.wixsite.com/turtleisland> Spiritual Message of Serpent Mound

<https://lizzystevens.blogspot.com/2018/05/guest-blogger-monette-bebow-reinhard.html>

<https://www.robertsmithproductions.com/product-page/adapted-screenplay-the-chain>