

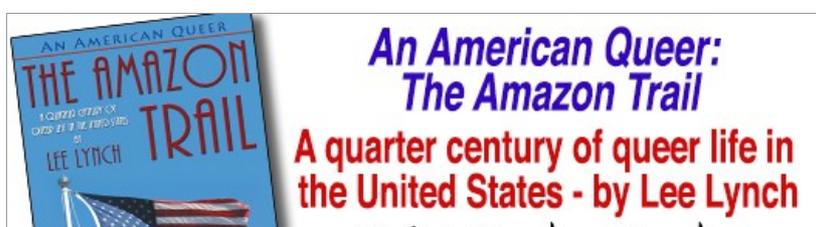
Foreword This Week

November 20, 2014

Today, FTW is all about adventure; and dangers that can come in many forms. For our deputy editor, Aimee Jodoin, adventure means writing a 50,000-word novel by the end of the month for NaNoWriMo. Today, she tells writers how to get unglued from that **sticky, goopy middle** of the book. For all of us at *Foreword Reviews*, we are in the middle of a thrilling redesign of the print magazine and website. Our adventurous leap into the consumer market has paid off with us being named a finalist, along with publications such as *People Magazine* and *Entertainment Weekly*, for the **2014 Folio: Eddie & Ozzie Awards**.

But when it comes to a life of adventure, few of us can match author and publisher **Marshall Chamberlain**, who writes thrillers that have depth to them. How? Because he's not simply a guy sitting at his desk imagining what adventure would be like. He's lived it, which is how he can write thrillers with a depth and realism that few can match. He has a rare ability to get inside the heads of each character—hero or villain—because he knows how they tick. We review the second book in his Ancestor Series trilogy, *The Ice Cap and the Rift*, in our newly released Winter issue of *Foreword Reviews*. FTW asked him a few questions about writing, publishing, and thrilling.

But, before you read our interview, take a quick look at the No-Shave November beards **sported by these men of action**.





Your real life reads like a thriller. You're a Vietnam vet, survivalist, and businessman who later gave up the corporate life and went on a personal spiritual quest. Do you have to live a life of adventure in order to write about it?

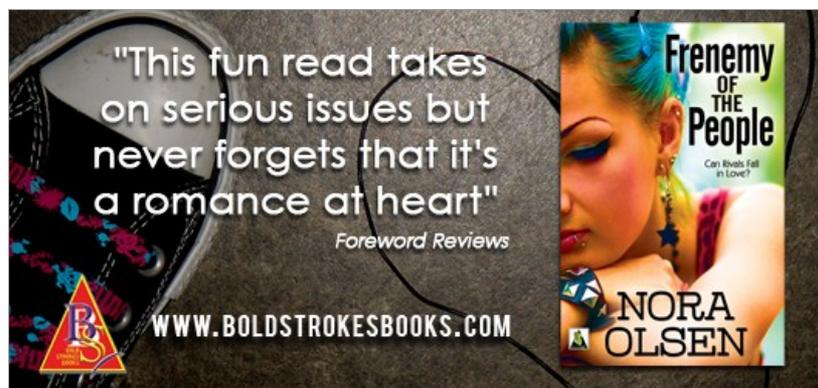
Living all facets of life as adventures is the goal of every enlightened human being. In the more mundane sense, *adventure* is thought of as the experience of meeting the unknown up close and personal; without the mind and body having felt what success and failure in those endeavors feels like, writers can't become effective authors.

One theme in your personal life is preparedness. How does this translate into a decision to write a book? How can an author prepare?

Well, first of all I don't think most authors prepare; writing is an art form that comes up from within—a compulsion. As an author, I just go with the flow and take notes. For me, preparedness as life unfolds in potential events has been an addiction—thinking out all the angles, estimating the likelihood of possibilities, and taking the actions to be ready. The addiction has influenced the development of my writing style and has led me to embrace creating stories in the adventure/suspense/techno thriller genres.

What do you say to critics of self-publishing? And feel free to make full use of the English language. We'll have the kids leave the room.

For the most part, the critics have their points—most revolving around the lack of quality produced by so called self-publishing authors or organizations. But true self-publishing—now referred to as "indie-publishing"—is a genuine professional challenge; there are a lot of shortcuts (farming out different responsibilities to services providers), but the true self-publisher has to become proficient in all the major functions of publishing, e.g. effective writing, capable editing, manuscript formatting, cover illustration and layout, creation of book trailers, choosing book distribution options, and the most important of all, understanding and implementing the most effective ways to promote. This route is indeed the road less traveled because in order to be successful as a true self-publisher, it is impossible to have the time to write; hence, a conundrum.



The *Ice Cap and the Rift* is the second book in a planned trilogy. Thriller authors, especially, aim to create a world or lead character interesting enough to sustain three books. What are the risks/rewards?

If an author is thinking about a series, it is usually because he or she is thinking TV and/or movies. In my estimation, three books is the minimum. For example, I'll be working on the third book in the Ancestor Series during 2015-16, but will leave it open ended

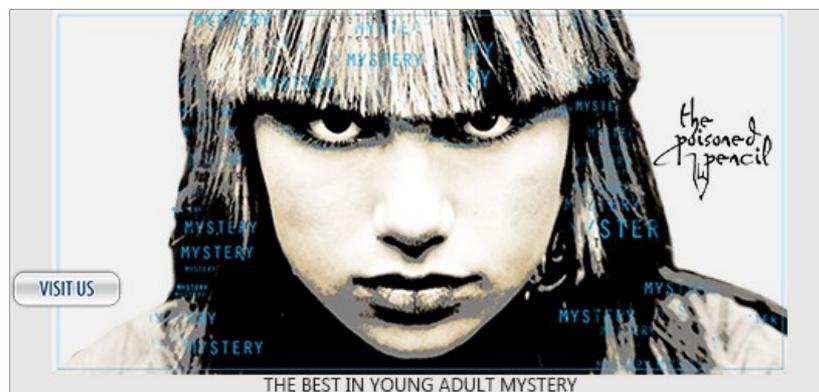
enough so that later I can write more. In terms of risk, the story(s) have to be big enough and exciting enough to sustain reader interest during the waiting period between books.

Your bad guys are really, really bad. Why so evil? And where does it come from within you?

I've met, and often had to deal with, many people interacting with others and their life challenges through deeply flawed and spurious personalities—they are the killers of happiness wherever they go. Making sure I present these kinds of folks in my thriller books gives me some satisfaction that readers may learn a little more about people seen through my eyes that will help them in sharpening awareness and wariness in their own lives.

Have you ever tried to shoot out a plane's tires with a handgun while chasing it with a car down a runway?

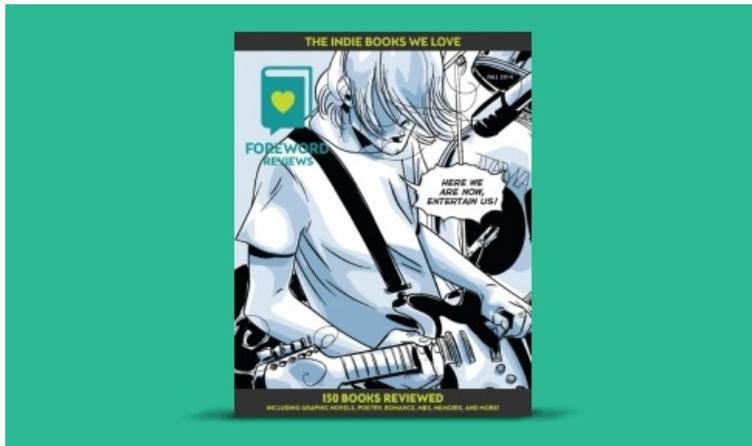
It's so nice to discover that you read book II in the Ancestor Series. The answer is no I haven't. The scene came flowing up spontaneously from my consciousness. I think it, like so many other similar scenes in my books, comes from the desire to prevent the bad guys from getting away with bad things—and, of course, I want to save the day!





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