

Inside Eldot's World

—a literary gazetteer for
Little J and Roger and/or Julian's Private Scrapbook



With gratitude to RMH, who suggested I ought to give writing fiction a try;
and to JBH, who spotted the potential 50 years earlier.

Novels in the **Little J and Roger** series:

- Book 1: Barr's Meadow
- Book 2: The Poker Club
- Book 3: The Shooting Gallery
- Book 4: Thunder and Lightning
- Book 5: The Champions

Novels in the **Julian's Private Scrapbook** series:

- Barr's Meadow: Part One
- The Poker Club: Part Two
- The Shooting Gallery: Part Three
- Thunder and Lightning: Part Four
- The Champions: Part Five

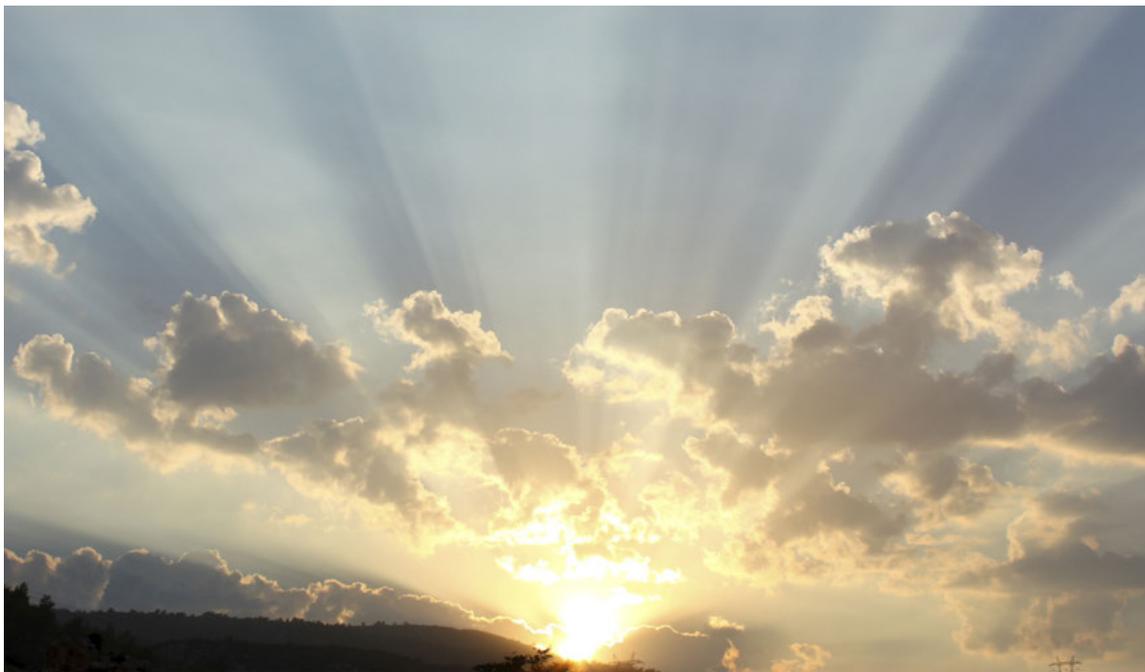
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Sunrise at Camp Walker

I: Preface

Composing a series of novels is a complex operation. It has to appear otherwise, or readers will hesitate to open the cover; fiction is an entertainment medium. A novel has to do its job without depending on secondary materials. There is no place within the book to explain the whys and wherefores—the research that went into, or why this was done instead of that. That sort of thing gets ignored, generally, or put off until the book or series has reached a status or reputation sufficient to invite study. In other words, years later.

That's all very well and good, but what if a reader is curious about something? Does he have to wait x number of years to satisfy that curiosity? Likely as not, his interest will have disappeared by the time a retrospect is afoot. Unless, of course, a huge potboiler series like Harry Potter is underway—then people are rushing forth flooding the market with any number of things, authorized or not.

The digital era has changed everything—there are now blogs and social networks. They are always hungry for material. In fact, the new paradigm for book marketing is to have these things built in on the day a book is released. Authors are urged to have an active web page with a blog setup to interact with readers on a daily basis.

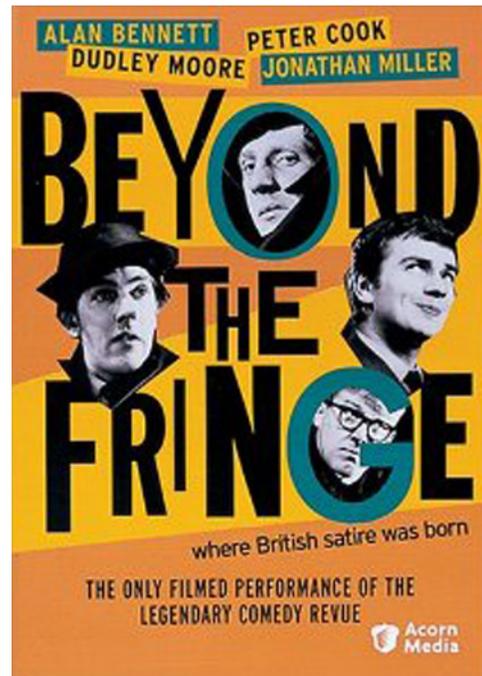
The critics and experts can do as they like whenever they like, as always—nowadays, however, the writer gets a shot at it first.

How one does that while trying to write the next book escapes me. I compromised by writing an occasional essay for the Diphra website that amplified this or that topic when time allowed. This publication is an assemblage of those efforts, with additional material tossed in. It is far too long and wordy. Feel free to skip around from one topic to another. I have organized it by unknown and unspecified autonomic mental principles. I hope it is diverting and of some use.

—Eldot

II: Introduction

In 1962, the year of the LJR story, *Beyond the Fringe* opened on Broadway. President Kennedy's attendance at a performance didn't hurt the publicity—the British comedy revue ran for six years. Peter Cook wrote and performed a sketch about a coal miner named E.L. Wisty, who is not at all happy in his line of work. He compares his work in the mines with a life on the Bench. He details the salient features of both occupations, and concludes sadly, that all in all, he'd rather have been a judge than a miner. “Yes, I could have been a judge, but I never had the Latin. I never had the Latin for the judgin’.”



People sometimes find that they have led a different life than one they would have chosen, if they'd had a choice. Or, they discover one day that because of circumstances beyond their control, they've ended up somewhere other than they had planned. Their life's work is, to an extent, an unintended consequence.

The anecdote about the miner and the judge applies, strangely, to the composition of these two series of books. They are, to a degree, an unintended consequence. The writer discovered along the way that he was like the miner and the judge: neither of them was in charge. The occupation determined what could or could not be done. The miner had to face the mindless task of attacking a solid wall of coal, and the judge had to apply fixed sets of rules and know Latin.

This writer discovered repeatedly that he too was not in charge; like the judge, he had to follow the rules made by others—the publishing world, for a start. Like the miner facing a wall of coal, he had to face whatever task came along in the manuscript. And that's where the surprise came in.

It turns out that a novel makes its own rules. Lots of them, in fact. Unlike the task of the miner, it was interesting and diverting to encounter and satisfy the requirements of each wall when it came along. Unlike the task of a judge, the “rules” were not drafted by a bunch of politicians and lobbyists. They arose from within the artistic task itself.

How or why that is I do not know; Aristotle tried to organize a study of this 2400 years ago; philosophers and professors have been adding their ideas to the subject ever since. The last word on the subject will never be written, since it is a dynamic process that springs from the work itself—which is always new and fresh.

That’s why, all in all, I was delighted to become a writer instead of a miner or a judge. The unintended consequence? There were several. The major one was that instead of one novel, five. And then, *another* five.

This little publication is a report, in a way, about the writing of these two series of books. I found it fascinating and fun, and I like to share things like that. The blog essays from the website are the core of this presentation. I’ll attach a few other items from the books themselves just to be complete.



III The Blogosphere

In the summer of 2011, as the final book in the LJR series was being formatted for eBook release, I began to generate essays about various subjects. These could not be included in any of the books; space and publishing convention sets limits. A preface or an introduction might be allowed, but long essays do not belong with a novel.

Yet there were subjects that were relevant and could be of interest to anyone who happened across the books: they are, after all, pioneering in a major way. The solution was to create a section in the Diphra website for that purpose.

The first four of these essays—or blogs—were written before Julian’s Private Scrapbook was even contemplated. Though they refer to subjects and topics that apply to Little J and Roger, much of the content applies to both series.

They are presented here in the order they were written. The first essay addressed the genesis of the project in 2007.

1: Why this topic?

Four years ago, roughly, there was yet another story in the local media about alleged sexual misbehavior—this time it was a gymnastics coach. He had been accused of inappropriate sexual behavior with one of his female charges. The specifics were not spelled out; an appeal was made for any other “victims” to report any like occurrences. The assumption was that there were likely several, and another monster was about to be taken out of circulation.

Etcetera, etcetera, etcetera. Sometimes it’s a coach, sometimes a band teacher, a scout leader, a Sunday school teacher—even a parent. Whatever, whoever, whenever. The media thrives on scandal, and truth is rarely a guide or goal.

Sometimes, the accused is guilty as charged. Other times, they are not. In either case, the media feels no responsibility for what they have done to destroy a person’s career or reputation. I know of such instances. And every time one of these stories hits the nightly “news,” automatically I recall how an “accused” person I knew was, in fact, the victim. I have known three

such victims personally, and I know of yet others. I am confident there are many more. Their true stories will most likely never be told.

So I was moved to write about a side of the story that I have never seen printed or reported: an adolescent develops an overpowering crush on an adult; obsessed and driven by this passion, pursuing the object of desire becomes the main cause in life. Girls are more noted for this than boys, but that may be my perception, not fact. I have known cases of both.

In our puritanical society, the fact that sexual issues and behaviors begin at a very young age is generally ignored, avoided or denied. Officially it isn't supposed to be addressed or dealt with until later—well after the issue arises in the life of any given individual. Thus, training and knowledge in these matters is generally too little and too late.

Adults are rarely trained or taught how to deal with this phenomenon. Many are unaware of what is going on until too late, and they bungle it, sometimes very badly.

In real life, a range of outcomes accompany this scenario. If the adult refuses to be seduced, he or she is suddenly the cause of hurt feelings and worse: ruining the life goal of the besotted one. The punishment is extreme and nearly irreversible: they are falsely accused.

At times the besotted one takes the rejection in stride and moves on. Either good sense or their genuine affection has prevailed, and they have avoided involving the media in their plot.

Sometimes, if the adult target is careful and wise, they avoid the confrontation and escape unharmed. Sometimes the parents can be a positive force, sometimes not. There is a myriad of variables.

Shakespeare looked closely at the question of adolescent emotional fire in *Romeo and Juliet*. Modern audiences are used to having that story modified into an adult framework. The fact is, both were in their early teens—children by modern rules and regulations.

But nowadays, more than in Shakespeare's time, the rules and regulations ignore the facts of real life and real passion—particularly when it governs the behavior of adolescents.

The scenario of Little J and Roger is based upon a real life story I know about. I recast it significantly; the intent is to tell a story, not document any specific experience.

The scenario is this: what if a boy scout fell in love with his scoutmaster and decided that his goal in life was to land him as a life partner? The boy is the predator. And what if the scoutmaster is unable to avoid falling into the trap? Working out what happens next is the story of Julian and Mark in *Little J and Roger*.

I deal with the story in an unexpected and unusual way: achieve the quest at the beginning of the story, not the end. This forces examination of the issue as opposed to the plot. The characters' perspectives are given the attention. The media's sensational mindlessness is sidestepped for the duration.

I stipulated other key criteria: there will be no villain. The primary objective is to supply an insight into adolescent behavior, the secondary objective is to have fun doing so. No gnashing of teeth, no anguish, no deforming wounds, no permanent scars. The reader is supposed to have fun in Camp Walker.

So that's the why.

—Eldot



Thursday afternoon, in search of Whispering Oaks

2: Why five books?

The 5 part structure of *Little J and Roger*

The notion of issuing *Little J and Roger* as an eBook did not enter my mind until after the books were written. I had no idea what an eBook was—other than a user’s manual for a computer program or an electronic component of some kind. E-books were not a part of my experience, otherwise. I remain uncertain how to spell it, even now. The intent had been to publish a printed book, an idea I still fancy. The Diphra PDF versions try to replicate the look and features of a printed book.

Print books, it turns out, have certain rules that must be followed, or else. Submissions won’t even get onto an agent’s or publisher’s desk unless they follow a clearly prescribed list. There are some variations in these “guidelines,” but one is common to all: word count. That is the reason the novel had to be divided into segments. The first draft of Little J was around 190,000 words. If you are an unknown or unpublished writer, the rule for a novel is 75,000 minimum to 125,000 maximum. Once you are established, like Stephen King or Tom Clancy, James Michener or JK Rowling, you can go on and on for as long as you like.

Cutting it down to 125,000 was never an option. Too much essential material would be lost. At first glance, dividing it into two parts seemed to be the solution, especially since the timeframe of the story is two weeks. One week per book. That was easy enough to do. The problem then became how to make each book a complete story and still be a part of the whole—no one likes to read just half of something. New scenes were required, new characters, new sub goals. Soon each part became too long, well over the 125,000 word limit. Another split was required.

The three part version had all sorts of problems. More words were needed in one part, for one thing; transitions were a challenge all their own. Eventually, it was clear that three parts would need to morph again and become four. Where will this end? I asked myself. Soon the four part version became five. Happily, that became the solution; this essay will explain later why five should not have come as a surprise.

The subject of how parts of a literary work inter-connect to make a larger whole is somewhat arcane—it's one of those subjects to which professors and graduate students give their solemn attention. I'll not replicate their likely discussion of the subject or paraphrase it here for a number of reasons.

But it is a fact that the issue of structure was given a great deal of attention in the writing of *Little J and Roger*. So, for anyone who is interested in that aspect, I'll lay out what I conceive to be the operational organization of the series.

It is a contrived structure, as opposed to being an intuitive spontaneous series of events. It meets two sets of requirements: (1) how to make each separate part an entity that stands by itself, and (2) how, at the same time, to make each part an integral part of a larger story.

I will not spend much time with the first requirement. There are five novels, and each has its own way of achieving a separate identity—that's five essays. Maybe later there will be a demand or an inner need for those, but not now.

The second requirement is a different matter entirely.

Lest there be impatience I'll spell it out here in a simple outline. Then I'll explain that outline.

Book 1, *Barr's Meadow*: **Introduction** [the Conflict, or “argument,” the Protagonist, the Antagonist, the setting, the subject, theme, the time and place. All these elements must be and are introduced in Part 1.]

Book 2, *The Poker Club*: Action, Development of the **Protagonist**. [the elements from Part 1 are all present and developed, but the focus is primarily on the Protagonist.]

Book 3, *The Shooting Gallery*: Action, Development of the **Antagonist**. [the elements from Part 1 remain present and are developed further. The nature of the conflict becomes clarified considerably. It becomes clear which side of the conflict will prevail, eventually. That is called the Turning Point.]

Book 4, *Thunder and Lightning*: Action and **Refutation**; a last best chance for the losing antagonist in Part 3 to reverse the likely outcome; the winning protagonist again remains on top, stronger than before.

Book 5, *The Champions*: **Resolution**. [The details are filled in, the loose ends tied together, the reasons why are explained or shown. Surprises are often inserted to keep the suspense going and to make the audience worry about a trick ending.]

Fundamental to this structure is the definition of three elements: The Protagonist and the Antagonist, are two sides in a Conflict, or “argument.” These are not people or characters. They are abstractions, concepts. They are what motivates and directs the characters, not the characters themselves. At some point in the story any given character could be represented as being “good,” or “bad.” They can be under the influence of the Protagonist at one time, and represent the Antagonist at another time. Several characters in Little J and Roger do just that, in fact.

So here is how these elements are employed in Little J and Roger: The Conflict, or question to argue, is: Can true love prevail? Even if there are dozens of good reasons why it shouldn't, or can't because of the forces arrayed against it?

To argue the case we have the Protagonist side that says ‘yes it can’, and the Antagonist side that says ‘no way’. They are given a place to argue the question: a novel.

The love story selected is out of the ordinary because of two subtexts: same sex romance, and minor involved with an adult. These are controversial and taboo subjects to many, and not generally found as a combination in seriously written fiction. Finding hostile forces is not a problem; finding supportive forces is. The argument seems to start with the scales tipped unfairly in the negative direction. The challenge is daring and irresistible.

The Protagonist force is defined as giving love not taking; it is not self-serving unless sharing at the same time. It is faithful, accepting, non restrictive, non judgmental, trusting. It is an ideal state of mind. Physical pleasure is a benefit, not a goal.

The Antagonist force is defined as self-serving, conditional, impermanent. It uses, collects, seeks power and dominance. It punishes, doubts, fears, and seeks pleasure as a goal. It imitates the desirable, the attractive as a means not an end. It causes pain with as much relish as pleasure.

It may be tempting to identify Julian or Mark as the Protagonists. But they are not personifications. They are most usually driven by the Protagonist force, so making such an identification could be easy. [Admittedly, I have

used that label as a shortcut in the synopsis. One flaw I admit in the series is not making enough opportunities for the Antagonist force to influence their thoughts and deeds, in particular.]

It may be tempting to identify either Tom or Geoff as the Antagonist, but even a cursory glance shows them to be governed by the Protagonist force at various times.

We are used to seeing heroes and villains. Those are two dimensional creations that rarely if ever represent more than one side of the conflict. That is the world of melodrama. A true character is three dimensional—capable of being influenced by both sides at one time or another.

Earlier I made a comment about not being surprised that Five Parts turned out to be the solution. That is because of my language and literary studies years ago in college. Classical languages, both Greek and Latin, Aristotle's Rhetoric and Poetics, The orations of Cicero, and the evolution of these writers ideas during the Italian and English Renaissance is the background that came to the fore as I constructed the world of Little J and Roger. Every play of Shakespeare uses this same five part structure. Admittedly, my use is different as far as material and genre is concerned, but the components and their functions are the same. What is embarrassing is that I didn't start the project with that structure in mind. I had to rediscover it as I stumbled along in the word count brambles. But it emerged at last from the back of the file cabinet in my brain and gave me a way to fix the word count problem.

The structure of *Little J and Roger* is not in plain sight; the characters don't wear labels or tattoos, there are no author's arrows pointing at important things to notice. It isn't subtle, either, but it's seen most clearly from a distance. As the viewer gets closer in, the details of the story are what capture the reader's attention. That, at least, is the intent. The mechanics are supposed to be invisible.

So, the answer to the question, "why five books," is that it takes that long to prove the case and win the argument. Cicero's formula to win his positions in the Roman Senate was seven parts; he was very thorough. Shakespeare adapted his concept and was able to do the job in five. That's one reason they are read and performed today: a sound structure.

It occurred to me to consider collapsing the five books back into one, since eBooks have no rules about word count. Maybe one day I'll look at that. For now, I'll leave well enough alone.

Thus, the pedant in me has found relief; he'll shut up now. The writer in me hopes that, having read this far, you may have found another level of *Little J and Roger* to enjoy. You have the perfect excuse to read it a second time.

—Eldot

Postscript: The above essay was composed before the second series of books was on the horizon. It applies to *Little J and Roger*, but I suspect it's a stretch to make it apply completely to *Julian's Private Scrapbook*. The second series is an adaptation of the protagonist character profiles and their story line—if anything, the Scrapbook version is more like a prequel. The fact that the rest of the content of the novels is essentially the same is a complication of a special kind. I have not gone through the Scrapbook to analyze how well the five part structure fits, or whether it is controlling.



June 17, 1962: Moonrise over the waterfront at Camp Walker.



3: The fabric of Little J and Roger: tartan

When undertaking a literary analysis—in this case, describing the whys and hows of what has been written into a novel—a metaphor is often useful. I offer the word *fabric* for this purpose. A fabric, like a novel, is an organized assembly of components. The characteristics of the components, the mechanics or craftsmanship of the assembly, and the design are what determine the outcome; thread, weave, and pattern.

Consider the tartan. Primarily, but not exclusively Celtic, this particular fabric illustrates very nicely what happens in a novel like LJR: it is both simple and complex. The Campbell tartan illustrates this well. It employs three colors of thread: green, blue, and black. These are manipulated into a pattern that seems to have six colors.

Here is how that works:



Each thread in the *warp* crosses each thread in the *weft* at right angles. Where a thread in the warp crosses a thread of the same color in the weft they produce a solid color on the tartan. A thread crossing a different color produces an equal mixture of the two colors. Thus, a *sett* of two base colors can produce three different colors, one a mixture of the other two. The total number of colors, including mixtures, increases quadratically with the number of base colors; so

a sett of six base colors produces fifteen mixtures for a total of twenty-one different colors. This means that the more stripes and colors used, the more diffuse and subdued the tartan's pattern becomes.

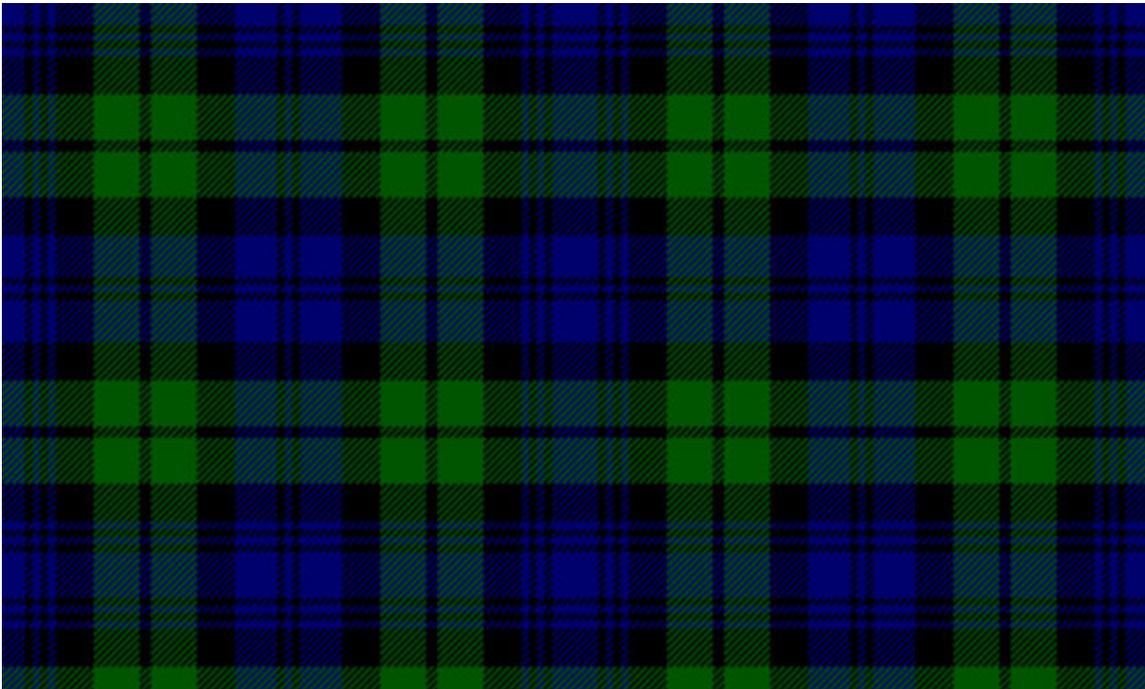
The tartan weave shows metaphorically how various components in a novel can be “woven” into a narrative. There are differences of course, and a

metaphor can go only so far. However, it illustrates how intense areas, (pure color), and muted areas (mixed colors) are related but identifiably different.

The task of the writer is like that of the weaver—creating a pattern that makes sense, and is pleasing at the same time. Close examination of the weave isn't needed to appreciate the outcome. Pattern might be less apparent in a novel than a tartan, but it is there in LJR, all the same. A good organizing principal can do its job without drawing attention to itself.

The “fabric” of the Little J and Roger series is composed of two major components, or threads: romantic love, and sexual discovery. Various narrative elements such as setting, tone, comic relief, and so forth serve as minor threads. These are analogous to the threads in a tartan.

Back to the Campbell tartan: you will notice that there is a regular pattern of vivid blue squares and of less intense green squares. These are separated by various combined colors of different widths.



The pattern regulates the size and frequency of the intense color blocks.

Similarly, a “pattern” was adopted for LJR that dictated the intensity, distribution, and frequency of certain of the “colors.” It was a controlling principle in determining, for example, the love scenes—how many, how intense, and where they were located. The goal was to spread that component out, so it did not become concentrated in one part of the book, or be missing in another. It had to be a highlight in the overall pattern.

Determining the location of scenes was looked at in the abstract. The scene, whether one of emotional romantic sentiment or of sexual discovery, was determined without reference to particular characters or story lines. The intent was to have a balance, like that tartan. When it became clear that the book would be of considerable length, this came in very handy. Story lines were located and manipulated to meet the pre-set pattern. If there were too many scenes of one kind in a given day, some were moved or deleted. In a few cases, new ones had to be written to fill the space created by the pattern.

A simple guideline (or pattern) was adopted: each day at camp was to have one major and two minor scenes focused on sexual activity. The pattern was not all-controlling, but a guideline to assure a balance. Variations were allowable but had to be justified.

There were fourteen days at camp. That meant 14 major sex scenes and 28 minor ones! That's a lot of sex by any standard, even when it's spread out into five books. That's why more than one story line had to be developed. I was not interested in portraying a clinical condition; the frolics had to be distributed.

I came up with a working definition for these scenes:

Major scene: thorough, comprehensive, and complete. The reader is to be given an inside view of the characters—their thoughts and emotions. A basis is provided for assessing the impact of the experience on the character's life.

Minor scene: the experience is not focused in the mind but is seen or experienced superficially or vicariously. It must be relevant in one or more ways to the characters involved and to the theme of the novel. Reader empathy is kept at a distance.

Additional rules were adopted:

At no point is sex to be gratuitous. No two scenes can be alike; if characters have a second scene, it has to show growth or some reason for being included. Otherwise, repeated encounters were to be presumed or alluded to only.

Applying this set of rules is what determined how much sex to include and of what sort. It also determined that some sex scenes had to be excluded. At various stages in the composition impromptu scatter diagrams were devised to test the "fabric pattern" as it was being "woven." Scenes were created, moved, deleted, or modified to achieve the desired balance. The pattern was never meant to be perfectly symmetrical, but to be plausible and entertaining.

The pattern had to be applied two ways: to the series overall, and separately in each of the five books. *Barr's Meadow*, the first book, had two days at camp. The pattern required that there be two major scenes, one each day, and four minor ones, two each day. Chapters 10 and 28 are the major scenes. Chapters 4, 14 and 17 are the minor scenes. The exposition needs on the first day were too extensive to allow more.

Each book can be graphed in this way; they are all different, and the pattern is uneven because of other factors. But it is there, all the same.

Little J and Roger is a story about coming of age; sexual consciousness and identity are primary components in that story. As to what colors might best represent them in the weave, I leave that up to the reader. One supposes they would be vivid.

—Eldot

Postscript: The revision of the series into *Julian's Private Scrapbook* eliminated a number of the major active sex scenes. All scenes that depicted adult sexual involvement were either eliminated entirely or replaced by another kind of scene. Most of these involved Julian and Mark, the major characters. The pattern was thus changed from vivid bold to subdued pastel in those cases. No attempt was made to replace them with other “vivid” scenes. Thus, the overall pattern was changed in a significant way—the number of “major” sex scenes was cut in half, effectively.

The metaphor of the tartan may be less apparent as a result—admittedly, the changes to the text were made without referring to the “fabric” criterion.



4: The E word

How to categorize *Little J and Roger*

At the outset, I have to announce that this subject is something I know little or nothing about. I was told recently that there may be a considerable body of literature—or books, at least—that deal with the same or similar material as *Little J and Roger*. I have not seen any myself, nor do I know any authors or titles. It may be a subculture specialty. I did not have time to do any searching; it did not occur to me to follow any tradition or existent work; I was fully engaged in writing and did not feel the need for guidance. Perhaps one day I'll get a glimpse of one; it would be interesting, actually.

The question of category is one of the earliest that one needs to address, whether as a consumer or a producer. Marketing and distribution systems rely on specific category labels to arrange and organize their offerings. When LJR was written and the first volume was ready to be published, the matter of where to place it had to be decided—alas, that had not been considered before or during the writing. The motivator to write it was never commercial; aside from word count, marketing factors were never taken into account.

There was a problem: nothing on the fiction list seemed to fit very well. Sexual identity and development of adolescent males is the central subject of the series; perhaps that's a subject for a non fiction psychological treatise of some kind.

Being the new kid on the block, I asked for advice. I was urged to classify my work as erotic, primarily as a sales strategy. Since there was a significant level of attention given to love and sex, that seemed logical at first glance. I made an assumption about the genre, and I tried that categorization for a few months or so. Oops. I did some checking after the fact, and discovered the mistake.

I looked up the word erotic in the Webster's Collegiate Dictionary:

1. of, devoted to, or tending to arouse sexual love or desire; 2: strongly marked or affected by sexual desire. It expands to define erotica: literary or artistic works having an erotic theme or quality, and depictions of things erotic.

When I read this, it was clear to me at once that LJR is none of the above.

It may be that a reader here or there could find something within the book that has that effect on them as an individual. If that is so, it is coincidental.

I did a little research by reviewing some works that were identified as “erotic.” It was an unpleasant task. Those books, allegedly devoted to sexual love, did not arouse—me, at least. Indeed, after reading a few I had to put the research aside. I found them to be grotesque and revolting more than anything. My book did not belong on the same list.

Besides, I had no intent to arouse anyone. Entertain and educate, yes.

The social paranoia about sex in our society, however, muddies things rather thoroughly. The extremists are in the ascendant it seems, and things get accused and categorized simply because of their subject.

It is fair to say that *Little J and Roger* has a lot of “sexual” content. And, contrary to contemporary practice, evidently, it is open, honest, and thorough, by design. But it is not intended to arouse. If it does, that is a side effect; for some it may be a bonus; for others, a reason to skip over a few pages. (Well, maybe more than a few. Essay 3 above, on the Fabric of LJR discusses that in some detail.)

I consulted Wikipedia on the matter, hoping for some guidance. Here is what they open with:

“Defining Eroticism

Because the nature of what is Erotic is fluid, early definitions of the term attempted to conceive Eroticism as some form sensual or romantic love or the human sex drive (libido) personified by Eros, the Greek god of love: “erotic” is an epithet which is applied to everything with a connection to the love of the sexes; one employs it particularly to characterize a dissoluteness, an excess. However, because Eroticism is wholly dependent on upon the viewer’s culture and personal tastes pertaining to what, exactly, defines the Erotic, critics have often confused Eroticism with Pornography...”

An awkward sentence, at the least; “sensual or romantic love” fits. Precision eludes the author of that entry. Elsewhere they offer another definition that is somewhat useful:

“Homoeroticism refers to the erotic attraction between members of the same sex, either male-male (male homosexuality) or female-female (lesbianism), most especially as it is depicted or manifested in the

visual arts and literature. It can also be found in performative forms, from theatre to the theatricality of uniformed movements. According to Oxford English Dictionary, it pertains to or is characterized by a tendency for erotic emotions to be centered on a person of the same sex.”

That one is closer, if a bit circular. Of course, homoerotic is not a commercially operative category, so the information is only incidental as far as choosing a marketing category is concerned.

The word erotic has become a label that consigns material to the back room or the plain wrappers of old. Material so labeled is prejudged and marginalized automatically. Persons interested in a serious literary treatment of a character or subject are warned off by the very use of the word. Thus, like many words, it has been rendered worse than meaningless.

So the matter of category is not resolved to my satisfaction. There is no definitive definition. The subject of sex is prevalent in the work, and its manifestations are in a relatively taboo area—so no category fits. There is substantial attention given to non-sexual material as well. All I can do is stress that it is written for an adult audience, one that, presumably, can categorize it or not, as they see fit. In any case, I have taken every step possible to distance LJR from the E word.

I have placed it under the categories that do fit: Fiction, Romance, Comedy, Coming of Age, and Gay. Those are admittedly somewhat vague, but accurate. The thematic locator tags help some, where available. Maybe this is a one of a kind work, and no classification is going to suit very well. I have to admit that I’ve not seen anything like it. Nor have I looked.

—Eldot



5: Postscriptus: back to the drawing board

Little J and Roger ≠ Julian's Private Scrapbook

The five book titles in the two series are almost the same—

Little J and Roger, Book One: Barr's Meadow
 Barr's Meadow: Julian's Private Scrapbook, Part 1
 Little J and Roger, Book Two: The Poker Club
 The Poker Club: Julian's Private Scrapbook, Part 2
 Little J and Roger, Book Three: The Shooting Gallery
 The Shooting Gallery: Julian's Private Scrapbook, Part 3
 Little J and Roger, Book Four: Thunder and Lightning
 Thunder and Lightning: Julian's Private Scrapbook, Part 4
 Little J and Roger, Book Five: The Champions
 The Champions: Julian's Private Scrapbook, Part 5

but the books themselves are not the same. Herewith is an essay to explain the difference, and why the individual volume titles were left unchanged.

We begin with a look back in time. Even though friends and relatives had been urging me to write for years, writing a novel on this or any subject was a notion I never entertained. I did not feel the need or the motivation; I was not convinced I could do such a thing as write a novel. Most of my experience was in analytic prose and editorial composition. Fiction was too daunting—my idea of what writing a novel would entail and require had kept me from considering it seriously. That attitude changed rather abruptly one evening as I sat watching the news on television.

The trigger:

Sometime in 2006-7, a local news item was handled with typical sensationalism and bluster. It was one of those occasional "alleged" molestation stories about a coach who is accused of having a sexual relationship with one of the athletes. (See above, Why this Topic?)

Its formulaic holier-than-thou clucking was more offensive than usual. It was clear that the reporter or writer of the feature was out for scandal mongering above all, and that the true story was not a concern. Tabloid trash, pure and simple.

Those stories are rarely, if ever, treated honestly. In the first place, concern for the victim is not the motivator. In the second, they are eager to trash an alleged offender regardless of the facts. Peoples' lives are damaged in the process, and the social fabric is smeared rather than cleansed.

The media had once again played prosecutor, jury and judge in a kangaroo court that allows no defense. The innocent are not protected, and the guilty may or may not have been discovered and punished.

But those were never the purpose of the reporting.

I have known individuals who have been victimized by the media, and am always offended and outraged when I see what may be yet another abuse by our so called free press. That was the original motivator for writing *Little J and Roger*.

The reaction:

I created two characters to illustrate a story that might have been told if the media were out to tell the truth. It was extrapolated from real persons and their experiences. It was not meant to tell any particular person's story, so it was thoroughly fictionalized. The nature of the relationship itself is the main issue; the individual persons are component parts.

Character 1: The **predator**: an adolescent develops a crush on an adult.

Character 2: The **victim**: a vulnerable adult gets caught.



The story: how does the adolescent plan and achieve his/her seduction objective? That was the original core of *Little J and Roger*. The story set out to explore the characters and examine how and why they functioned as they did. No pre-judgments or moralizing was allowed. These characters were examined in their own terms and on their terms. They were treated with sympathy and support, for the most part. The story could have been either heterosexual or homosexual. The latter was chosen; the whys of that decision is

another subject altogether and will not crowd this essay.

So: *Little J and Roger* is about what is today an illegal relationship: what is its nature, how did it come about, and what would its outcome likely be? It was placed in a setting that allowed time and opportunity to focus on aspects that are never otherwise examined. It was looked at directly and indirectly. Contrast and comparison with other relationships provided a context that maximized opportunities to consider love as a theme as well as a topic.

A secondary or companion issue was selected to give the main story depth and dimension. The issue of teen suicide was the ideal companion. The number of adolescents that end their lives because of self-identity problems and social bullying is appalling. The media, of course, fails to take or get credit for its role in helping to create the hostile world that the teen can't cope with.

In *Little J and Roger* a variety of personality types and circumstances were assembled to illustrate the coming of age process as it governs what boys do. The context in which they were placed, a summer camp, was chosen because it was a convenient way to remove the social prejudices of the everyday world and maintain an illusion of plausibility. The setting enables these characters to be seen as they are and as they could be. These are the boys that in the real world become the victims of bullies and prejudice.

Locating them in a happy place is a bit of a novelty, perhaps, but it serves the purpose of keeping the focus on the characters: what they need and are doing rather than on the usual fare of mean, hostile forces and the often tragic outcome of their story.

Alas, the *real* world...

Shortly after the final eBook in the series was published, new offers to put out print editions were received. Suddenly, the prospect of having a "real" printed book was back in consideration. Technological advances had made it economically possible to go directly to print and sidestep the agent and publisher gauntlet. The independent or "Indie" route of self-publishing had become available.

As far as word count went, I knew the books qualified. The process of preparing both hardback and paperback versions was begun. It was a simple enough task. The deluxe PDF versions were already designed to replicate printed books.

Soon, a complication arose: such open candor about the coming of age subject caused an unexpected reaction—to say the least—in some quarters.

6: an odd thing happened on the way to the first print edition

The revised version story

For a little more than a year I was courted by print publishers. They were very regular in contacting me by e-mail and telephone. I'm not sure how this came to be, but it must have been because I made inquiries about agents and publishers as I was nearing completion of the first book in the *Little J and Roger* series.

At last, in October 2011, I was ready. All five books were published in electronic book editions, and my confidence in their quality was sufficient. I took the plunge, so to speak. I spent some time examining various features and proposals, and a Canadian firm seemed to be the best, overall. They had been one of the first to contact me, and they had been regularly touching base to encourage me to become one of their authors. Every few months I received an e-mail or a phone call.

I decided, finally, to sign. I sent the money and signed the contract. I was assigned an author account manager, and I had a lengthy conversation with him on the telephone. I filled out the detailed author questionnaire he sent. He called again, effusive and supportive. He asked me to complete the submission list and send the manuscript. I had a few format questions that the form did not address, so he asked me to send an example from the book so that he could better understand what I was talking about. I sent him a copy of the Diphra Enterprises Deluxe PDF version of the complete book via e-mail, along with a list of the pages that I was concerned about. The symbols employed to connect various kinds of transitions within and between the chapters was of particular importance.

I heard nothing back for a few days. In the meantime, I prepared the manuscript for submission according to their specifications. I sent an e-mail asking about the symbols. There was no response. I phoned the next day, but could only leave a voice mail message. He did not return the call. This put me off somewhat, but I decided to proceed anyway. I was in the process of writing the cover letter for the packet I was about to send when the phone rang.

It was a detective from one of the British Columbia police agencies. They were calling to inform me that the manuscript was in violation of their new pornography laws, and that it would be illegal to even possess a copy in their country. She asked a few questions about the book. It seemed that she or someone had read at least a part of it. I was as open and honest as I could be—I had nothing to hide, certainly. She went on to comment that though it was well written and a serious work, it could not be allowed in Canada under the new laws.

I was dumbfounded and appalled. Not only had the book been vetted legally here, but it had been published and was in distribution through a variety of eBook vendors along with the subsequent four books.

After that phone call I sent an inquiry to the sales representative that had signed me as an author, asking what they intended to do. Clearly, the project was not going to go forward.

The next day I received an e-mail from the president of the publishing company apologizing for the inappropriate handling of my book, and a full refund of my investment.

The moral of the story: don't believe the sales representatives or the author representatives when they say they have read your materials and are excited about publishing it. If they had actually read any of the materials I sent, including the author questionnaire, they would have been able to determine at once that they could not publish it. I sent a reply to that president saying just that.

I had been very open and concerned about the nature of the material from the outset, and repeatedly asked them to read the excerpts at the Diphra website to be sure they were interested. I was assured three different times that it had been examined and approved, and that they were eager to proceed.

Lesson learned: force them to answer a few questions that you know they would only be able to answer if they had read what you sent. Otherwise, all you are getting is sales hype and patronization.

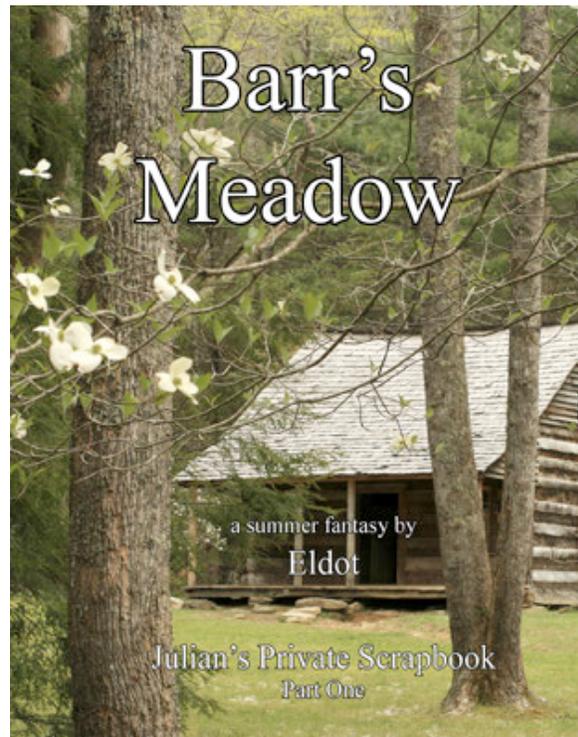
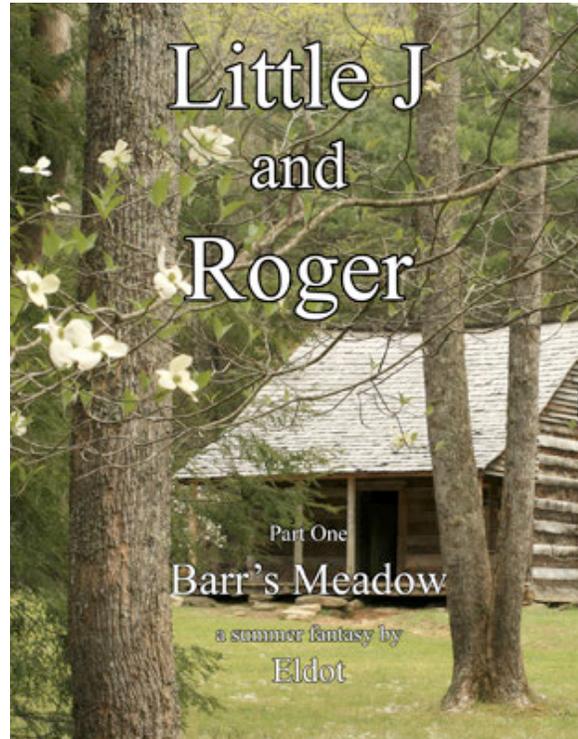
What to do next: one observation made by the Canadian officer concerned me. She said that regardless of the book's intent or purpose, there were individuals who might find support and encouragement for themselves in engaging in illegal and abusive activities because of what they could read in my book. That was one reason it was not to be allowed.

I took that very seriously. In no way do I condone or support exploitation or abuse of minors. The reverse is true. The very purpose of the series is to counter that along with bullying and other destructive behaviors. I determined it was necessary to re-examine the book and to revise it if needed to make that point crystal clear.

The result was a decision to rewrite the story with one key element removed: the involvement of the adult in the sexual relationship. The story is changed substantially as a result, of course. That is why it is renamed as *Julian's Private Scrapbook*. It is now a portrait of one side of that relationship, and the weight of the story has shifted to the secondary topic, the Coming of Age of Julian and his friends. About eighty percent of the original material remains unchanged. The new version is somewhat longer, because the changed relationship of Julian and Mark came with its own requirements. There are no new characters of any significance.

In a nutshell, then: *Little J and Roger* is a love story, and *Julian's Private Scrapbook* is a Coming of Age story. The characters are the same, but the books are substantially different. Both are valid subjects to explore; combining them was a bit more controversial, shall we say, than was anticipated.

Some persons have the view that under no circumstances ought an adult have an amorous relationship with anyone underage. I do not wish to argue that point. It is a legal and societal regulation that, though



rigid in our time and place, is not universal. I do not wish to argue that either. I did and still do see a value in looking at such a relationship since they do happen, and often. Moreover, they are frequently, if not always, the result of a determined youth pursuing a vulnerable adult. That story is what *Little J and Roger* set out to do. That is why it will remain available in eBook form to qualified persons: adults who know what they are choosing to read about.

The revision has been completed. It resulted in a new preface and a considerable rewrite of the main story line.

It is substantially different, though only about twenty percent of the first book is changed. The central relationship of Julian and Mark is altered: in the revised version Julian is still in pursuit, but Mark does not fall victim. I doubt that the Canadians would be completely satisfied, but that part of the story was the one that caused the detective to comment specifically. That element in the revised book might pass their scrutiny.

But I am not writing a Canadian book. It's regrettable that their literary laws have taken a draconian turn. That is a problem they will have to work on. They have teen suicides too, and their recent literary regulations are of little help. Again one is proud to be an American and to have a constitution that protects intellectual freedom. It behooves us all to protect that to the best of our ability.

The plan to revise and reissue each book in sequence has been accomplished. The original versions will not be withdrawn from commercial circulation unless or until they face a legal challenge. At the Diphra site they have been moved to a new area entitled The LJR Vault.

Have I "caved in to pressure," you ask? Perhaps, to an extent. But the core issues of *Little J and Roger* remain addressed. There is a shift in emphasis certainly; the matter of bullying and isolation remain with us and that is why the work remains valid. *Julian's Private Scrapbook* is testimony *for* and on behalf of those boys.

The romance of Julian and Mark has been removed from the revised version. It is a beautiful and lovely story; it will have to wait in the LJR Vault a while, that's all. One day, society will be done with demonizing people and be ready to look honestly at the phenomenon those books examine.

The new versions have new ISBN numbers; the title/subtitle placement is reversed. The other story elements are unchanged. None of the essays or supplementary materials at the Diphra website are affected.

I have not inquired about its legal standing in Canada.

—Eldot



7: Latest development: the printed version

A few weeks after the telephone call that announced the termination of the Canadian contract to publish *Barr's Meadow*, offers to print came again from domestic print on demand publishing companies. I was skeptical at first; the Canadian dustup was still much on the mind. I thought about it for a few weeks; I did not want to fall into another salesperson's snare. It seemed clear that merely submitting the same book to a different publisher, even though American, might have similar problems anyway. The books couldn't be censored or "watered down" and remain viable. I looked at the set of five manuscripts with an editor's eye to see if any modifications could be made without destroying the artistic integrity of the work.

To begin with, the central story was what had caused specific concern. I analyzed it closely to see what could be done. That was the genesis of Julian's Private Scrapbook.

I discovered that the Julian-Mark romance was, in terms of pages, only twenty percent of the total. The other 80 percent: could it stand by itself? Not really—the other material was in the nature of support and balance—it was truly secondary material. Still, it was the bulk of the book. Maybe there was a way to use it; I played with a few ideas.

I found a solution—remove one element: the complicity and sexual involvement of Mark. He could remain the object of affection, but he could not become engaged. Essentially, the "color" of the Julian/Mark story thread was changed from vibrant fire engine red to a pastel coral pink. I set out to rewrite the Julian-Mark relationship in a way that retained all the other elements.

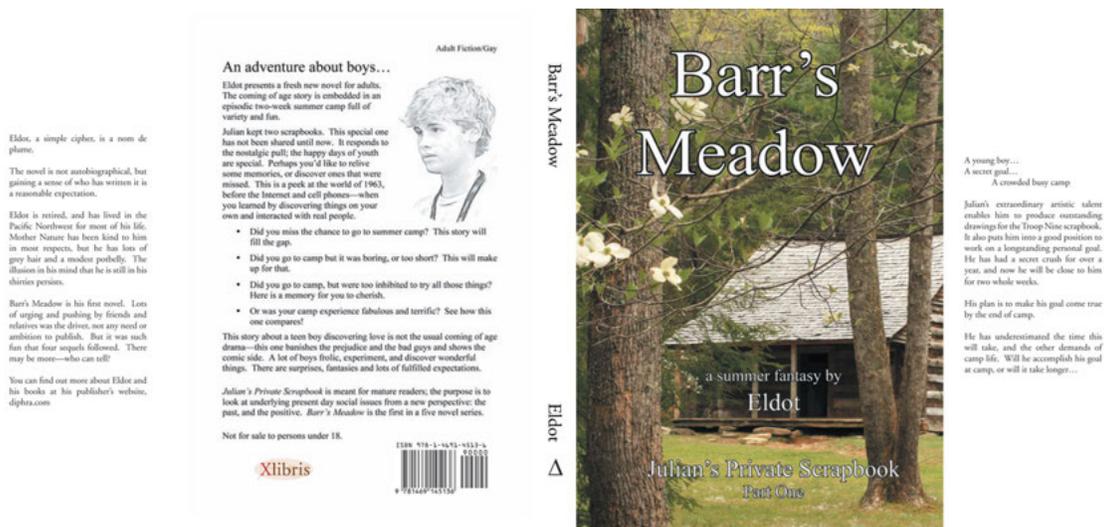
It was a challenge. There were lots of new requirements, far more subtle and intricate than the romance story. For a time I was uncertain it could be done—after all, there were five books. There was no reason to assume there could or should still be five; maybe there would be enough material for only one or two.

I started with the first, *Barr's Meadow*. I discovered that it was indeed possible; not only that, in some ways it was a more interesting and engaging story because it allowed for and required a significant amount of character *development*. The first book relied on character *exposition*. The difference is huge. And there was a surprise: the revision required more length. The 20 percent became 25.

I did not revisit seeking a print publisher for a while. As in the first series, I needed to know that the series could be completed artistically, *first*. When I was within a few chapters of finishing the fifth and final book, I knew that it was a whole again. I answered the next e-mail inquiry from Xlibris.

I had already researched their product and services and compared it to several others when I selected the Canadian company. When I examined the particulars of their new proposal, I discovered that now it offered nearly the same features as the Canadian, and for a comparable price. So I signed on once again to do a print version—this time for the newly revised book.

A few weeks later, the Xlibris version was released and is now on sale. Its back cover is modified somewhat. The content is the same; a few corrections and a little smoothing out was indulged in by yours truly, but there are no major differences.



There is no question about the effect of seeing one's work in printed vs. electronic form. To a person from the twentieth century, at least, it is satisfying in a special way.

“Just a minute... just a minute...” A memory from years ago pops into my head. It is the voice of HAL 2000, the computer in the Kubrick film **2001: a Space Odyssey**. He is alerting the crew of the ship that he detects a problem. That’s what came to mind when I received a phone call one morning.

I was correct in feeling cautious about the eagerness of salespeople. After I signed on to print the first book, the marketing division of Xlibris was eager to do a full program of TV spots and book fairs. I told them I didn’t think it would work—regardless of the material, the subject is too controversial. They asserted that it would be fine—they had examined it and had no worries. I let them talk me into it, and I signed up for a marketing contract.

A couple of months passed. I made an inquiry about the progress of the TV spots because I hadn’t heard from them in a while. A few days later I got that phone call. It turned out that the vendors they retain to develop their TV promotions had come to the conclusion that they could not come up with a script that was workable; the material was too controversial. They were forced to cancel the marketing program. I was not surprised. At least it was a market decision, not a local constable’s judgment call.

The good news was that the money could be transferred to the print department—it was more than enough to fund printing the second book.

Adult Fiction/Gay

The adventures and discoveries continue...



Eldot expands his story about Julian and the happenings at Camp Walker. It's full speed ahead! Tuesday morning's big event is an "improvised" Poker Game. Just when Tom thinks he has his personal life squared away, he is ensnared by a savvy three-stroke from Atlanta. He proves himself equal to their scheme, and becomes an enthusiastic initiate.

Geoff is the most colorful of the three; he soon rises to major importance in the story. He provides a peek at the exotic and sophisticated world of the big city and the sun and surf out west—and he just loves to share his knowledge and experience!

- ▲ Robin and Casey, Doug and Paul enter the story. They bring new aspects to the themes of love and friendship.
- ▲ Bruce and Sid and Nick and Julian spend a lot of time at the lake. Some of it is spent swimming...
- ▲ Mark is assigned to coach a water polo team. He organizes a troop barbecue and social event.

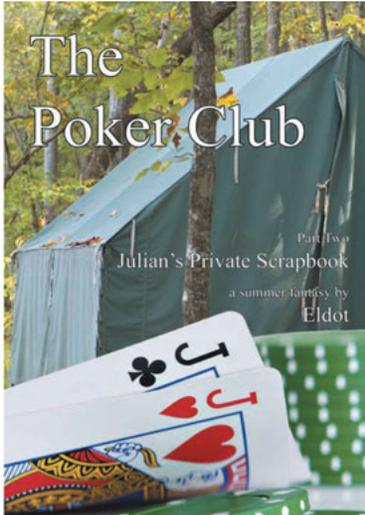
The three day segment ends with a mixture of comedy and intimacy. Optimism and good feelings are pervasive and portend even better days ahead.

The *Poker Club* is the second novel in a five novel series. Extensive information about the series as well as bonus material is available at the <http://www.digita.com> and <http://www.litandpaper.com>.

Julian's Private Scrapbook is meant for mature readers; the purpose is to look at underlying present day social issues from a new perspective, past, and the present. Not for sale to persons under 18.

Xlibris

ISBN 978-1-9772-1830-5
9 781977 218305



The
Poker Club

Part Two
Julian's Private Scrapbook
a summer fantasy by
Eldot

“...If you pick it up, do we not think? If you think so, do we not laugh? If you prove us, do we not die? And if you write us...”

—Steinbeck, *The Moon and Sixpence*

Shakespeare's insight into the plight of a misunderstood and abused innocent applies today as well as it did in 1596. Case in point: gay boys. They are mocked, belittled and bullied, often to a tragic end. They never get to tell their own story.

Read now, *Julian's Private Scrapbook* takes on that assignment.

The *Poker Club* is the second in the five book *Scrapbook* series. It continues to explore the world from the eyes of a young gay boy. His needs and desires are looked at honestly, with a sense of humor and without the language of present day prejudice.

Julian's challenge: how to get people to rate him seriously and stop treating him like a little kid—especially those people he loves, hates, and respects.

Surrounded by hundreds of scenes, all working to get ahead, Julian finds a very, very summer camp has its own rules, both of field and otherwise. This one is packed with activity...one of it is essential. This second book in *Julian's Private Scrapbook* branches out; we see what the big kids are up to as well as the newbies. That's one reason why *Julian* runs more than he is supposed to. The secondary story of Tom and Nick is coming along.

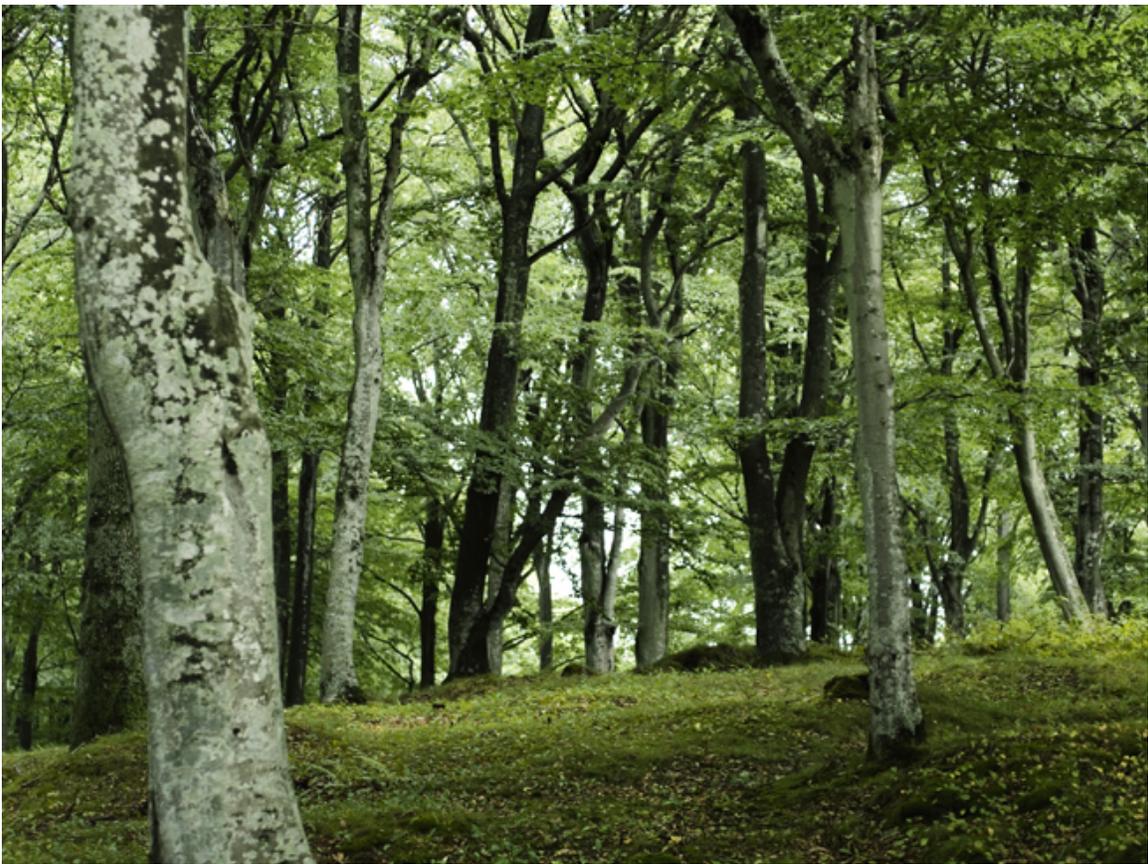
There is a lot of comedy and some very interesting new characters. *Julian's* story becomes part of a special world; the world of Camp Walker in June, 1962 is colorful, textured, and complex—but above all, it is full of fun and surprises.

The second book, *The Poker Club*, is now in preparation for release as a printed book, also at Xlibris. It should be on the market in late June or July.

It is hoped that in time the entire five volume set will be offered in print versions.

All five books in both series are available in eBook format at Diphra and most eBook outlets served by Smashwords.

Now the job is to get these books seen out in the marketplace.



Whispering Oaks

8: The calendar problem

In the early days of researching various mechanical and factual aspects of the series, the matter of what precise days and weeks to use was examined. The phases of the moon were of particular importance, since a full moon was needed in the second week. This placed the story in 1962. The error came in overlooking the fact that the prologue needed to be set back yet another year.

Oops: the Prologue [Germination] was assigned 1962. The main story was assigned 1963 by mistake, after the book was completed. The action and the descriptions in the final version follow the actual star chart data for the days of the week in June 1962—but the day *numbers* belong to 1963.

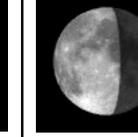
The mistake wasn't caught until the fourth book was being revised. A second oversight was caught as well: the rising times for the moon. This became problematic in the last three days.

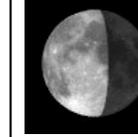
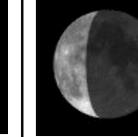
It made little sense to reissue all the books just to correct this factual blunder. Instead, this *mea culpa* was extended. Eventually, as new editions are prepared, the correct dates will be put in place.

The chart on the next page shows the actual moon phases and other astronomical data for the two-week period, for both years. The story fits the moon phases in the 1962 chart; the first editions, however, use the calendar days assigned to 1963.

Absolute precision is elusive, since the precise geographic location of the story is fictional. These variables are of no importance to the story, in any case.

—Eldot

June 1962						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
 10 <i>First Qtr</i> Sunrise: 6:21am Solar noon: 1:35pm Sunset: 8:49pm Moonrise: 1:53pm Moonset: 2:08am	 11 Sunrise: 6:21am Solar noon: 1:35pm Sunset: 8:50pm Moonrise: 2:47pm Moonset: 2:38am	 12 Sunrise: 6:21am Solar noon: 1:35pm Sunset: 8:50pm Moonrise: 2:47pm Moonset: 2:38am	 13 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:51pm Moonrise: 4:37pm Moonset: 3:38am	 14 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:51pm Moonrise: 5:34pm Moonset: 4:10am	 15 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:51pm Moonrise: 6:33pm Moonset: 4:44am	 16 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:52pm Moonrise: 7:33pm Moonset: 5:23am
 17 <i>Full Moon</i> Sunrise: 6:21am Solar noon: 1:37pm Sunset: 8:52pm Moonrise: 8:34pm Moonset: 6:07am	 18 Sunrise: 6:21am Solar noon: 1:37pm Sunset: 8:52pm Moonrise: 9:32pm Moonset: 6:57am	 19 Sunrise: 6:22am Solar noon: 1:37pm Sunset: 8:53pm Moonrise: 10:27pm Moonset: 7:53am	 20 Sunrise: 6:22am Solar noon: 1:37pm Sunset: 8:53pm Moonrise: 11:18pm Moonset: 8:54am	 21 Sunrise: 6:22am Solar noon: 1:38pm Sunset: 8:53pm Moonrise: none Moonset: 9:59am	 22 Sunrise: 6:22am Solar noon: 1:38pm Sunset: 8:53pm Moonrise: 12:04am Moonset: 11:05am	 23 Sunrise: 6:22am Solar noon: 1:38pm Sunset: 8:54pm Moonrise: 12:45am Moonset: 12:11pm

June 1963						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
 9 Sunrise: 6:21am Solar noon: 1:35pm Sunset: 8:49pm Moonrise: 10:59pm Moonset: 8:15am	 10 Sunrise: 6:21am Solar noon: 1:35pm Sunset: 8:49pm Moonrise: 11:47pm Moonset: 9:10am	 11 Sunrise: 6:21am Solar noon: 1:35pm Sunset: 8:50pm Moonrise: none Moonset: 10:08am	 12 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:50pm Moonrise: 12:31am Moonset: 11:10am	 13 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:50pm Moonrise: 1:10am Moonset: 12:14pm	 14 <i>Last Qtr</i> Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:51pm Moonrise: 1:47am Moonset: 1:18pm	 15 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:51pm Moonrise: 2:22am Moonset: 2:24pm
 16 Sunrise: 6:21am Solar noon: 1:36pm Sunset: 8:52pm Moonrise: 2:57am Moonset: 3:31pm	 17 Sunrise: 6:21am Solar noon: 1:37pm Sunset: 8:52pm Moonrise: 3:32am Moonset: 4:40pm	 18 Sunrise: 6:21am Solar noon: 1:37pm Sunset: 8:52pm Moonrise: 4:10am Moonset: 5:50pm	 19 Sunrise: 6:22am Solar noon: 1:37pm Sunset: 8:53pm Moonrise: 4:52am Moonset: 7:01pm	 20 Sunrise: 6:22am Solar noon: 1:37pm Sunset: 8:53pm Moonrise: 5:39am Moonset: 8:11pm	 21 <i>New Moon</i> Sunrise: 6:22am Solar noon: 1:37pm Sunset: 8:53pm Moonrise: 6:32am Moonset: 9:16pm	 22 Sunrise: 6:22am Solar noon: 1:38pm Sunset: 8:53pm Moonrise: 7:30am Moonset: 10:15pm

9: Censorship, suppression, or cowardice?

under the radar

This will be short for strategic reasons. The LJR books have had one dustup about content; there's no sense in inviting another. One day, when they have reached a position of credibility and strength, calling out the dragon to do battle may make sense.

The attempt in early 2012 by PayPal to control book content was foiled thanks to a lot of people standing up for their First Amendment rights. The leadership of Mark Corker and Smashwords made all the difference. Bravo.

But it was only the latest battle. There are sure to be others. The subject matter of these books is so pioneering that it stands to reason it will face rough seas. The current game plan is to get them all published and marketed without splash and fanfare. Once they are established it will be difficult to get them removed.

That is why there has not been an aggressive marketing effort up front. The media would have a great time making so much noise that the true content and goals would never get a word in edgewise. That kind of energy feeds the curious and boosts sales, but it brings out the crazies and the crusaders.

When this gazetteer was being planned, a rather extensive treatise on censorship and the First Amendment was envisioned. A bunch of research was done. It became clear that the subject was too big, and that the expertise and experience was too thin to do a proper job.

The only reason to mention it and keep its place setting in the table of contents is to show that it was recognized as an important and relevant issue. When the conditions, talent, and events convene in the future to stand in, the slot is reserved.

Until then, I'll stockpile and keep my powder dry.



10: LJR Retrospective: how did I do that?

Background

One nice thing about a word processor is it helps keep track of everything. It does that automatically when the save command is pressed.

I've never kept a record of when I did things—except for taxes, I don't have an organized record of anything. I've saved boxes of memorabilia, but I didn't attach labels or write down any information about the contents. If I ever sort through it, I'll have a vague memory about most of it, probably. It was important to me when I put it aside. I'll remember some things, but for how long? No idea. I'm not motivated to fix that. Whoever gets to go through my effects will shake their heads, for sure. Most of it will get sent to the dump, I suppose.

Alas, an archivist I am not. My grandmother was. The only trait I seem to have inherited from her is her fondness for postage stamps. I have some boxes of her stuff—most of it she tagged and labeled. One day I'll pass it on to a historical society or library somewhere if no one in the family wants it.

So when it occurred to me that the history of the LJR project might be of interest, I was surprised to realize that I could report on it with an incredible degree of accuracy and detail. By regularly pressing that save command, and keeping a file copy of all the working documents, a record was made. Thanks, Mr. Macintosh.

I can pinpoint the month and year I started LJR, and every step along the way. The exact start *day* has to be approximated; I didn't begin writing until it had brewed for a while in the ol' cranium; I did a few weeks of that first.

Prelude to the history:

Some context is needed here to show how unlikely it was that, fresh out of the gate, I would or could produce a set of five novels. There were no previous attempts, no years of struggle, no starving writer-waiting-on-tables to eke out a living—none of that hard earned rewards stuff. (If this verges on the autobiographical, I apologize; admittedly, it's marginal. Feel free to skip ahead to the 2005 part. I'll try to be brief.)

My first computer was an Apple IIe, purchased in the fall of 1981. The school where I worked wanted to be on the cutting edge: they made arrangements to train the staff on how to integrate the new technology into the classroom. All the Math, Science, English and Typing teachers were in the program. We had to have a computer at home and at school.

I used my at home IIe for the next 12 years, mostly for cataloging. The dot matrix printer was very second best for the written word. I still used longhand or a typewriter for anything written.

In 1985 I moved to a new school. It had begun to upgrade to the Macintosh. They were early to add desktop publishing capability to the journalism and yearbook programs, where I was assigned. The students taught me as much as the other way around. Over the next seven years I learned the basics of word processing and layout design on a Macintosh SE computer.

Pagemaker and MS word were the tools. I did not have a Mac at home—I still used my trusty IIe to manage databases; yellow pads and my Smith Corona portable typewriter were handy for whatever needed to be written.

In 1993 everything changed. I became disabled suddenly and could no longer work in a classroom. My first plan was to learn how to type so that I could be trained for a work at home job. I had learned many of the computer's capabilities, and was aware of its potential. So I bought my first Macintosh, a Quadra 840 tower. It was the top of the line for graphics and word processing.

Alas, plans to be employed at home did not work out. After a year of tests and diagnoses, the medical and state rehab people decided to classify me as permanently disabled. I was granted disability status until standard retirement. I used the new computer to work on archiving family photographs, primarily. I spent lots of time learning how to scan pictures and do digital repairs. Other than learning how to use e-mail, I didn't do any writing. I started to transfer my IIe databases, but never finished. I no longer needed them for work, and it got tedious after a while. Soon I spent most of my time reading. I had a lot of books waiting. I never did learn to type. I use the dual forefinger hunt and peck system to this day.

For the first time I had the leisure to read, sort through my stamp collection, and garden. And read some more. I watched a little television, but that never satisfied. So I read even more. This went on for nearly ten years.

My major achievement came halfway through the decade: I quit smoking. Of course, that meant gaining weight. That's been the ongoing struggle ever since. Sanding down a potbelly is not easy.

2005

Quite by accident I read a book that was life changing. It was a eureka event, a personal epiphany. I won't go into details, but I mention it because *that's* what caused me to begin writing.

I had a need to share what I was experiencing, and I began a correspondence with a lifelong friend. That continues to this day. After a few months, I began to keep a journal as well. That led to writing about childhood memories. Eventually I shared those with a few friends and relatives. I was pressured to do more and more and more. So I kept at it; it was diverting.

For a year or more I did this. The effect was to polish old skills and to motivate me. It was loads of fun. The TV remained turned off except for the news and the occasional special program or movie. [By this time I had changed computers several times. The industry forces you to do that, even though the old machines work just fine. I had retired the Quadra, an 8600 300, and a G4. I was now on a G5, the best of the bunch. I waited until the last book was finished before moving up to the new Intel MacPro.]

Around this time my brother invited me to a meeting of his writing society; he was nudging me to get serious about writing like he had. He'd self published an anthology of short stories the year before. He'd been taking writing classes and was making great use of his retirement time and energy. He figured I would enjoy doing the same.

I didn't think it likely, but I went along for the fun of it. The speaker, one of their members with several published books, gave a lecture on how not to use adjectives and adverbs in writing fiction. It was interesting, as was the book exhibit where members of this group were selling their wares. I admit that I was intrigued.

Up to that time I had poo pooped the notion of writing fiction of any kind. But my experience writing journal entries and family recollections was enough to make me see that I did have the basic skills. With a shrug I began to kick around a few ideas. Nothing came of it for a long time. I went to a second meeting, but it was less interesting. I lost interest and focused on other things like gardening and building outdoor decks and furniture for friends and relatives.

2006-7

The next couple of years, keeping the journal was about all I used the computer for; my correspondence was regular and extensive. I paid attention to events in my life that had never been sorted out. By now, hitting the save button became routine. I learned its value when it rescued me from a computer crash. I did some volunteer work and read lots of books.

In the fall of 2007, the news story about a gymnastics coach came along. [see the blog essay: Why this topic?] My hackles were up and my grump percolated for a few weeks.

One day it dawned on me that I had a subject to write about. I revisited the idea my brother had been promoting.

Writing Little J and Roger—evolving a methodology

The very first try was in October 2007—overhauling a wretched little story I had come across on the Internet. It was like a badly written student paper; I thought all I needed to do was correct and expand it.

I gave it the old college try, but it was no good. Eventually I abandoned the effort. The story wasn't worth the time. I tossed it out.

So I percolated some more. I continued to write in the Journal. One day early in 2008 I came up with my own scenario. It was still based on my reaction to that news story a year before. I began to write, using a working title modified from the material I had scrapped.

I did not set out to write a book. I thought a short story—maybe a longish one—was worth a shot; something between forty and fifty pages. I had no plan to submit it anywhere—I merely wanted to satisfy my grumpy feelings toward the media.

In three months I finished it—or so I thought. The story *line* was complete at least. I had written nearly a hundred pages. I was not satisfied with several things, so I continued to tinker. I had no goal; it was fun, like a new hobby. By the end of 2008 it had become 190,000 words—and it was still growing. I followed wherever it led me.

I shared it with a couple of friends, and their input helped a great deal. They encouraged and supported my enterprise. I began to spend more time on it, sometimes a couple of hours a day. It was a side activity, mostly after supper. Evenings with PBS television were gradually replaced by writing.

During 2009-10 the word count grew relentlessly. The blog essay “Why five parts” describes the reasons and the process of dividing it into five books. There’s no need to repeat that discussion here.

In September, 2010 I finished the five book version of the Little J and Roger series. It was over half a million words. By that time my friends had persuaded me to publish.

The first step is to have the manuscript read by a professional editor. That is a specified pre-condition of most agents and publishers. I shopped around on the Internet; I was afraid the subject matter would be a problem. I wasn’t pleased with what was available. They were all in New York or Los Angeles, and looked very forbidding.

A stroke of luck: I found one on a local community service bulletin board. I made inquiries and he agreed with enthusiasm. The fine print: his rate was \$50 an hour. Gulp. I dug into my savings account.

First of all, I was confident in my work; but I took the step because it was required. I didn’t expect to learn much that I didn’t already know. But I found that having my work assessed and approved by an authority was very nice, especially when I was spanking new at it. To my surprise, I was grateful I had taken the step. The objective eye of a trained reader is of enormous value.

This was my only experience hiring an editor, but it was worth the investment [\$1500!]. My talent and work was verified, and I got some terrific advice. That’s what this essay will focus on next: the author-editor dialogue. It provided a means of looking at the writing process that underlay the books in a new way. And, thanks to the save command, I have it tucked away in a special folder.

As he was in the midst of reading the third book, the editor wrote a very thoughtful letter in which he asked some questions about my writing process. He was interested in many aspects of the work, particularly in the characters. He asked me to address some specific questions. Answering them forced me to look at what I had done from an entirely different perspective. It took me a while to meet his request.

I wrote him a long letter about how I had gone about writing the books. I had no model to work from. I didn’t take a class or join a writer’s group like

my brother had. I didn't feel the need; I doubted if my subject would be welcomed in any discussion group, anyway.

What follows is quoted from my response to his request. [real names are left blank]

October 11, 2010

Good afternoon [_____];

Your list of questions is interesting and, I expect, will be useful. It looks at the project from an entirely different perspective. I have not looked at my characters in that way before. It's likely to shine a light on them in a helpful way.

First I'll describe the process I evolved writing this story. Writing a novel did not enter my mind at the start—not for some time after I got into it, actually.

[omitted here is the information about the rejected first attempt described above. No point in repeating it.]

So I started afresh with that idea and began to write, as if I were starting from scratch—which I was, for all practical purposes. I began with a boy sitting at the big picture window on a vigil to spot his idol, the man down the street. It grew from that point. I developed the character as I wrote—all the characters in the book were done the same way: identify the situation they are in, put a name in place, and go. I browsed my home library's book spines to find names.

I adopted some guidelines as I went along. First, credibility. It had to be plausible and believable. I developed Julian and Mark first. I adopted the idea of a summer camp experience because it was a good way to simplify the relationship's growth. The standard contrary social forces would be out of the picture. I wanted to deal with their love without having to worry about who was watching. I spent a lot of time researching scouts and summer camps. [I have never been to one myself, but I had been to a church camp for two summers when I was 9 and 10. I was a boy scout when I was in the 9th grade.] I considered several locations. I put it in North Carolina eventually because of my research. I have never been in North Carolina, except

via Google. I didn't want to locate it here in Oregon—I'm not sure why.

Second, I determined that in order for a love story to be plausible it had to have at least two weeks to grow and develop. I was not interested in writing about a short "forbidden" fling.

Third, I had to create activities and interactions among other characters to fill some space between steps in my protagonists' progress. I didn't want my reader to get bored by always looking at the same two people. So I invented new characters as I went along. First the family characters, then the Cub scout buddies, then the scouts.

The **situation** always defined what sort of character was needed to occupy the space. That may seem backward, but the entire story has been crafted that way: define the situation, then plug in the character(s). Sometimes this meant inventing a new one, because the old ones were busy doing something off stage. I had to give Julian and Mark time to percolate and grow, so that the next time they were on stage the reader would be interested and curious. So when I created a character, I put myself into his head, into that situation—what would I do and say, etc., while the author side of me supervised and steered. It just burped out at the keyboard.

Fourth, I decided there would be no space given to villainous characters. No bad guys. That's not an interest of mine, in the first place. In the second place, lots of other books do that.

Well, the demands of credibility and plausibility soon became the overriding force behind the project. The book kept growing to meet those demands. When I first entertained the idea of actually writing it as a novel—my friend []'s continuous urging and admonitions were the prod more than was my ambition—I had written about 75 pages, single spaced. She convinced me that I did have the essentials for such a project, so I started to look at it in a serious way. I had begun to write a novel, it seemed. I shrugged and continued on—bemused and intrigued. I didn't contemplate publishing at all. I was having too much fun to worry about having a goal.

A major transition point came about a year into the project: it had become too long. So I divided it into two parts: each would be one half of the two week camp. That seemed to solve the problem. But it created new ones. In order to be an entity, each of these parts needed

the proper fittings. That meant even more scenes. A year of doing that ensued [all this writing, by the way was done in my spare time, between all the other stuff in my life; it was—and remains—a hobby more than anything else.] When I finished the set of two novels, I thought it was finished. I began to look at publishing. I researched publishers and agents and asked friends for ideas and advice.

I discovered that I was unlikely to succeed, first of all because now *both* my books were too long. I learned that no publisher or agent would look at a manuscript over 120,000 words, and that 75,000 was preferred. My books were nearly twice that long, each.

So I went back to the drawing board. I came up with the present set of five, the organizing scheme being three days in camp per book. Again I had to provide the fittings for each so that they could stand alone as well as together. I think I succeeded, though it's not as tidy as the two part set was. I have reasoned that if it is clearly announced as a series up front, I can get away with a less rigorous standard.

Anyway: at every turn, including the creation of Julian and Mark, the characters have been invented to fit a situation I have defined. Some are more developed than others, naturally, for a number of reasons. But not because I am especially fond of them or anything. I have to admit that I am, after the fact. But the project was defined in my mind as 1: a love story between Julian and Mark; 2: a social statement or argument about gay love.

I have never written fiction before this, nor even thought to do so. It began as a lark, more than anything. But it was fun and fascinating, and I was urged and goaded along the way. I developed the skill and craft as I went along. Clearly I have the talent, but I didn't know that until well into the project.

An example of my process. The shooting gallery. I needed a major activity to anchor the day, a new one. My characters were all busy and their next scene had to come along later in order to be believable and plausible. So I came up with the idea of using a scout from another troop again, like I had with the Poker club. I invented Freddy and put him on a trail behind one of the Troop Nine boys and started writing. That whole thing, like all the scenes, was written at the keyboard without any plan other than the concept. I know not where the muse comes from, but once I posit a situation, I have discovered a doorway. I open it and begin to describe who I see and what they are

doing. I literally make it up as I go along. Of course I go back and amplify and refine.

I decided that the camp needed a thunderstorm. Would a storm ruin the camp experience, or provide opportunities? That situation required its own space and development. What better way than showing not just the storm, but how various characters functioned?

I needed a way to bridge Part 3 and Part 4, and all my major characters were busy. So I drafted a couple that I'd given a nifty mini scene earlier, Robin and Jack. As always, I begin with the *situation*, not the character. Maybe I'm doing things backwards. I'm new at this stuff, y'see.

So to address the challenge you pose asks me to do something I don't know about yet. I think it will be a good way to be clearer in my own mind about what I'm up to.

Before, I simply sought to satisfy other criteria I had established [e.g., one major sex scene per day, one or more minor or secondary sex scene per day—no more, no less.]

It had to be chronological in sequence, with allowance for a flashback now and then.

The scenes had to be interesting and consistent and fun, and support the overall theme of love.

The setting requires so many characters to maintain plausibility that it grew confusing at times. So I conceived some assists: the preview of the day pages [in the chalkboard font] the maps and floorplans, the glossary, the Troop Roster, the Camp Staff page and the character index. I tried always to make every character different from all others in some clear immediately recognizable way—either by their words or their actions. No two sex scenes are alike. There are similarities, naturally.

I have cut a few scenes and dropped parts of others. I probably need to do more of that, but am unable to for a variety of reasons. Mostly because I like them and they are fun. I replay many of the scenes in my memory at odd times, spontaneously. Sometimes that's a stage in rewriting or amplifying. Other times, it's just a fun thing to do.

Now to address your list—here's my first stab. Clearly it is something I will visit regularly for the next several days.

“1. What characters are you most excited writing about and describing?”

Hmm. Excited is not a word that fits me very well in this context. I like them all. Interested may be more operative. The thing is, they emerge from my mind to fill space that I’ve opened because the Julian/Mark story required the reader to be otherwise occupied for a time. Potentially, any of them could be explored and expanded in their own right.

“2. What characters do you find yourself thinking about the most? Why? What is it about these characters that stand out more than other ones?”

I don’t think I do this, actually. Once in a while I’m looking for a way to explain or define better, or make them more interesting. But once that character has been set, essentially, he is remembered fondly once in a while for no particular reason. Sometimes it makes it easier to use him in another spot that needs to be filled. The letters home, for example, began as a space to be filled: something needed to be there between the Sunday service and the Shooting Gallery. It turned into a nifty way to show more about the characters we had already met—sort of like an aside or a soliloquy. Those were fun to do. I have a few spots that never did get filled, actually. There are a few mornings, afternoons and evenings that go unreported about. Some of those nag at me, in fact. I’ve been half expecting you to inquire about one or two at some point. [One other person has read these, by the way. He is of the opinion that I don’t have any problem gaps.]

“3. What characters are you least excited about describing and explaining. Why? What is it about these characters you’ve created that makes you not want to know more about them?”

I can’t identify a character who I’m least excited about or don’t want to know more about. The ones that I know less about are because the job they have in the story doesn’t have room for more about them, as it stands. Some are “spear carriers,” more than anything else—though

I always like to give them something beyond a generic glance. Each one of them could be expanded into a sub story. [My friend insists that I will have to write multiple sequels. His enthusiasm is good for the ego, but I have no such ambition.]

I can't create a "like" scale of characters. If I didn't like them I wouldn't have let them in.

Now, I have done the next item, to an extent:

"...Look at your list. Are there any characters that can be cut from the story? Think about this carefully. If these characters are cut, what does that mean for the more important characters..."

I have two characters that I have created to be a foil, and are not "likeable" on purpose. Paul and Doug are there for contrast. I felt that some level of negativity was needed for plausibility, even though villains are banned. I have one counselor with an attitude for the same reason. I looked at cutting them, but concluded that they give dimension that is helpful to the love theme. They are a useful plot element in a few places. They enable Sid and Kurt's romance and provide some tension. I enjoy writing about them the least, however. There is a short sequence on the bus ride home in Part 5 that I wouldn't mind tossing.

"4. Are all your characters important to the storyline? How does each character contribute to the feeling the reader receives while experiencing this world?"

This is a criterion I applied regularly to every scene and character. They all needed to compare, contrast, or be consistent with the Julian story, never conflict or detract from that, and they had to be useful in the plot structure in some way. They also had to relate to the theme of love—preferably in a new or different way. It is conceivable that the case is overstated, I suppose. Lots of material was generated to satisfy the word count criterion or some other mechanical consideration. Part 4 in particular was filled in for these reasons.

It may indeed be possible to trim these down, perhaps wise. But how to judge that is outside my experience and expertise. So what I have

done is to try my best to make what is there fun and interesting, and consistent with the Julian/Mark story.

“5. What characters do you find yourself wondering about? What characters are you still trying to figure out and get to know more? Why don’t you know these characters more yet?”

Only one: Alex. He is being rejected by his father, a Major in the Marine Corps. I have no idea why, and whether or not anything is to be done about it. I’m probably lacking the knowledge to pursue it at this point, though I’m sure I could if it was necessary. For this story, it isn’t. His story, along with several others, are left with a future, an expectation. I don’t think they are loose ends, but they are places to start. Sid and Kurt, Jeremy and Justin, Robin and Jack, Tony and Danny—these are promising relationships, not completed ones. Other individuals are still unattached, on purpose. Real life has lots of potential and possibility, and that’s what I am trying to show as well. Tom and Nick, Julian and Mark have arrived, essentially. They have lots of growing and maturing remaining, but their love is imprinted. That for me signifies the “end” or “completion” of this particular story. That it ended up being two couples was a happy surprise, actually. The contrast and comparison is enriching to both, in my view.

Now there you have, in more words than you wanted I expect, what I have been up to. It is a project that made its own rules as I went on. I had no model, no guide, no outline, no experience. It’s all a surprise, actually. But I am pleased with it, and I think that lots of people can have fun at Camp Walker if they get the chance.

I am assuming that your knowledge and expertise will assist in making it improved, and more accessible. I have already revised Part 1 to reflect what concerns you had about Tom. I look forward to your reaction to that too, naturally. I am the first to admit that I have no experience in this—I had no idea I could do what I have done. It wasn’t by design. I just didn’t know any better.

I’ll continue to ponder your points and see if I can position myself to view my characters from that perspective. Revision by triangulation—interesting idea. I’ll set up a chart of characters and see if I can get everyone plugged in. Maybe that will provide a means of raking out

loose leaves, so to speak—or worse, identify another five page scene that needs to be written and plugged in.

I have made huge strides in learning that MS Word program. I'm on the verge of having the new Part 1 finished. Well, verge is overstating... but I'm nearly there.

I'm attaching Part 4. It has lots of fun. I think the spacing problem is largely solved in this and in Part 5. I discovered, by the way, that the font morphs in a PDF file as you expand and shrink the size of the screen. When it's too small it looks very odd—like a special vanity card style or something.

Thanks for catching the typo; it's amazing how many of those sneak by.

I hope you have some talented students to work with. Have a fun week,

[_____]

More of the editor's comments and suggestions could be recounted, but this was the major chunk. He had spotted a weak spot and I was able to fix it. He gave the set of books a ready to publish stamp of approval, and several vey nice compliments.

After integrating the revisions he suggested as well as another round of my own proofreading, I moved on to publish the books. The final word count, by the way, was 529,350 for the set.

I'm still not sure how I did it. This essay is as close as I've come to figuring out. One thing is certain: a switch was turned on inside my head when I read that book in 2005. If that had not happened, I'd still be sorting stamps or something instead of creating magical fantasy places like Camp Walker.

My advice to anyone who would like to write a novel is to go ahead. Let yourself go. That's what I did. I've got eleven books out now. No one is more amazed than I.



IV: Grand Glossary

A glossary of terms was designed for all the books; the primary purpose was to assist readers unfamiliar with the time period or specialized areas such as scouting and the outdoors. This is a combination of all ten glossaries with expanded comments and illustrations.

[numbers in brackets represent the Book or Part in the series]

Italic numbers refer to citations and words used in **Little J and Roger**

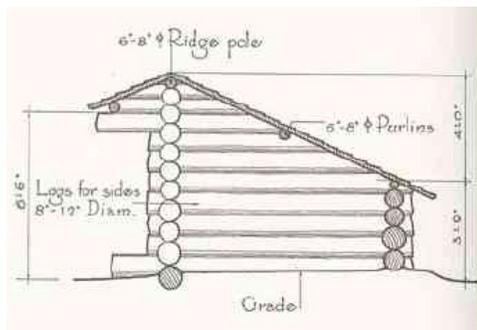
Standard numbers refer to use and citations in **Julian's Private Scrapbook**

Boldface numbers indicate term is used but not listed in that glossary

* indicates word is used in **Little J and Roger** only

** indicates word is used in **Julian's Private Scrapbook** only

Adirondack: A three sided structure with a shed roof; originally a lean-to shelter, they range from collapsible tent-like units to permanent structures made with whole logs. The name comes from the mountains in upper New York State; it is an Anglicized version of the Mohawk *ratirontaks*, (the tree eaters) a derogatory slang name they used for neighboring Algonquins. [2, 4, 5 || 2, 4]



Adonis: a mortal in Greek Mythology famous for his extraordinary physical beauty. His story is varied and complex.

Aphrodite fell in love with the beautiful youth because she had been wounded by Eros's arrow. Aphrodite sheltered Adonis and entrusted him to Persephone; she was also taken by Adonis' beauty and refused to give him back. The dispute was settled by Zeus: Adonis was to spend one-third of every year with each goddess and the last third wherever he chose. He chose to spend two-thirds of the year with Aphrodite. Adonis died in Aphrodite's arms after being wounded by a boar. [2 || 2]



Apollo: One of the most important gods of ancient Greece and Rome. Apollo is the son of Zeus and Leto, born on Mount Cynthus on the island of Delos. His twin sister is the chaste huntress Artemis. He was patron god of many human pursuits—music, medicine, battle, prophesy, and of the sun. Among his attributes was having an ideal kouros physique, (a beardless, athletic youth), unmatched by mortals or gods. As the patron god of music and poetry, Hermes created the lyre for him, and the instrument became a standard attribute of Apollo. Hymns sung to Apollo were called paeans. [3, 4, 5 || 3, 4, 5]

****Army Chair:** During World War II, American Seating produced 5 million chairs for the U.S. Military. The chair was designed by Erwin F. Kurth, a professor of Forestry. It was one of several products designed by a special wartime team to reduce the military's demand for steel that could be used for weapons. The back and seat were identical curved plywood panels; the supports were hardwood. The innovative design allowed for compact storage and attaching into multiple seat configurations. Several manufacturers made the chair. Sarge was able to get a couple of dozen of these for Camp Walker at a Fort Bragg surplus sale. [2, 3, 4, 5]



Arrow Points: Cub Scout award patches, analogous to merit badges. [1 || 1]



****Bantam flashlight:** The Bantam Lite Company of New York made a small pocket flashlight with the official scout logo embossed on the side. They were similar to novelty souvenir lights made to commemorate a variety of things in the 1950s and 1960s; television shows and comic book heroes were especially popular. They had a flip open top that exposed a light bulb attached directly to the top of one of the two tandem AA batteries. The light was fairly impressive for a non-reflected beam. [5]

Bare hands: Mark made a point of feeling through the wet coals of the extinguished campfire to ensure that not a single hot coal remained. [2, 4, 5 || 2, 4, 5]

Bear: Second year of Cub Scouts. Julian’s mother completed that year as a Den Mother; Margery Baker was expecting her second child. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Barr’s Meadow: The premium campsite at Camp Walker. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Beefcake: On Tuesday, Julian saw Brian Rogers at the lake; in jest, Nick called him a Beefcake. Brian was an all-state wrestler at the time. [3, 4, 5 || 3, 4, 5]

Big Bear: In and near the San Bernardino National Forest, east of Los Angeles California. Big Bear Lake and the Big Bear Mountain areas have varied year around recreation opportunities, both private and public. [4, 5 || 4, 5]

Big Ben: The Westclox Company made the Big Ben and Little Ben wind up alarm clocks. First sold in 1909, they evolved over the years until 2001. The clocks featured glow in the dark numerals on the face until the late 1960s, when radium-based paint was discontinued. The clock in Barr’s Meadow was a Style 6, manufactured between 1956-1964. [1 || 1, 2, 4, 5]



Blackjack: one of the special features of the Poker Club was Jack dealing surreptitiously from the bottom of the deck; that gave Brian the power to end the game and decree the “punishments.” These were agreed to in advance. [1, 2, 4, 5 || 1, 2, 4, 5]

Blue Ridge Mountains: The eastern portion of the Appalachian Mountain Range that runs from Georgia in the south, and ends in Pennsylvania. The highest point is Mt. Mitchell, North Carolina [6,684 feet]. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Bobcat: Entry level in Cub Scouts; equivalent of Tenderfoot in Boy Scouts. All cub and scout ranks and levels are awarded after requirements are met. Bobcat is the easiest to meet and held the shortest time. [1 || 1]

Bow Painter: The mooring line at the front of a boat. The rowboats at Camp Walker are moored to the boat dock bow first, ready for use during camp sessions. [2 || 2]



Boys’ Life: Since 1912, Boys’ Life has been the monthly magazine of the Boy Scouts of America

(BSA). Its targeted readership is young American males between the ages of 6 and 18. Noteworthy writers contributing over the years are Alex Haley, Arthur C. Clarke, Ray Bradbury, Isaac Bashevis Singer, Van Wyck Brooks, Ernest Thompson Seton, William Hillcourt, Bobby Fischer, Catherine Drinker Bowen, Robert A. Heinlein, Isaac Asimov, Arthur B. Reeve and John Knowles. Noteworthy artists and photographers contributing include Harrison Cady, Norman Rockwell, Salvador Dalí, Ansel Adams, Philippe Halsman, and Joseph Csaturi. [5 || 5]

Brad's Musical Buns: A favorite activity of Brad's is breaking wind as often and with as much variety as possible. [5 || 5]

Brando sunglasses: A poster from Marlon Brando's 1953 movie *The Wild One* was very common. The steel rim aviator mirror style wrap around sunglasses he wore became widely popular. [1 || 1]



Buddy System: Primarily a safety structure that requires scouts to remain with another scout at all times when outdoors in the wild. It has broadened to the entire scout program as an expedient in organizing and monitoring progress. At Camp Walker, special Buddy Badges were given to each scout. It showed their swimming proficiency and was required to be presented at the gate prior to lake access. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]



Cairn: A pile of stones arranged to mark some feature along a trail. Distance marker cairns were spaced along the trail into Camp Walker. Geoff discovered an abandoned trail that had a cairn marking its terminus at Barr's Meadow. [1, 5 || 1, 5]

Chattahoochee National Forest takes its name from the river; its headwater is in the north Georgia Mountains. The name originated with the Cherokee and Creek Indians native to the area. It borders the Nantahala National Forest in North Carolina. In 1838, approximately 16,000 Cherokee Native Americans were required by President Jackson to leave their ancestral lands and move to Indian Territory in Oklahoma. In eastern North Carolina a small Cherokee population remains on the Tennessee border in the area named the Qualla Boundary. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Cherokee Double Wall: The most intricate Cherokee baskets are made from river cane, which can be woven in both single and double layer designs. Cherokee basket makers also use materials such as white oak and honeysuckle to execute their distinctive basketry traditions. The process of making a basket, from finding good materials to weaving a complex geometric design, takes skill, concentration and a great deal of time. [2, 3 || 2, 3]



Cheshire Cat: A character in *Alice in Wonderland*. The animated film version featured a wide closed tooth open lipped smile. [1, 5 || 1, 2, 5]

Close order drill: Geoff's campaign to seduce Mark takes hold Monday afternoon when he induces Mark to give him a private lesson in basic drill standards. Mark is the unwitting victim of the power of suggestion and develops an erection during the session. [4, 5 || 4, 5]

Clubhouse: Julian and his Cub Scout friends built a small clubhouse out of an old fence. Its back wall was the fence that separated Danny and Julian's back yards. [1, 4, 5 || 1, 4, 5]

Code Green: During the previous summer camp Nick and Tom devised this special term to signal that after hours they would sneak off to have some privacy for their lovemaking; they were evading the Troop Bugler, who was in the same three-man tent. Code Red meant a no go for now. [2 || 2]

***Cold jar:** On Monday, Mark had an embarrassing problem at supper; his erection developed earlier at the drill session wouldn't recede. Julian handed him a jar of apple jelly from the cooler chest that solved his problem. [4, 5]

Crummy: A jargon word that identifies the small hardy off-road bus, van or pickup that transports loggers from the main camp to their work areas. The term is commonly used by Forest Service trail crews and some scout camps. [1, 4 || 1, 4]



Den: Small component unit in Cub Scouts, usually numbered, and named after the year (i.e., Wolf Den) All the units combined constitute a Pack. [1/1]

Den Mother: Adult who supervises and guides each Den. [1 || 1]

Dennison: The Dennison Watch Case Company made special order items for the British Military in its Birmingham plant, not available to consumers. Aaron Lufkin Dennison was an American expatriate. Shortly after the Civil War his Boston Massachusetts company was absorbed by the Waltham company; he relocated in England and started over. [5 || 5]

Dudley Do-Right: cartoon character appearing in the Rocky & Bullwinkle TV show. He was a parody of the early movie melodramas; the heroic Canadian Mountie was always rescuing Nell, the damsel in distress, from the villain, Snidely Whiplash. He had a full head of wavy blond hair, an excellent physique, a very pure heart, and a very dim one-track mind. [5 || 5]



East Midlands: The eastern central section of England. Geoff's father, Alistair Staples, was from Lincolnshire. He left the BBC to become an independent television and radio consultant shortly after the Korean War. [2 || 2]

****Expert:** The third and highest level of achievement at the rifle range. Marksman is the first level, Sharpshooter is the second. [2]

****Explorer:** In 1949, the BSA consolidated the senior programs, with the exception of Sea Scouts, into Explorer Scouts. At that time, a boy could be an Explorer in the troop or in a stand-alone unit called the Explorer post. The Explorer advancement program included the Bronze Award, the Gold Award, and the Silver Award. The last Silver Awards were earned in 1966 as Exploring began to turn more toward career emphasis. Venturing was officially created to replace Explorers in 1998. [2]

Farting Post: On Tuesday morning Tom accidentally farted at the breakfast table. Mark diffused the embarrassment by announcing that he would install an official farting post at a safe distance downwind. He selected a branch from the firewood stash. [3, 4, 5 || 3, 4, 5]



Fireman's carry: A fireman's carry or fireman's lift is a technique allowing one person to carry another person without assistance, by placing the carried person across the shoulders. This has several advantages over other methods. The subject's torso is fairly level, which helps prevent further injuries. When the subject's weight is evenly distributed over both shoulders, it is easier to carry them for a longer distance; this method is preferred if someone is seriously hurt or if the person must be carried for a considerable amount of time. [5 || 5]

Flaming Arrow: The leadership patrol of Troop Nine, an executive council. Includes the Junior Assistant Scoutmaster, Senior Patrol Leader, Scribe and Bugler. [1, 2, 3, 4 5 || 1, 2, 3, 4, 5]

Folding Chair: On Saturday Geoff brought a folding chair from the lunchroom and inserted himself behind Leonard's table at the lake. His purpose was to find a way to penetrate Leonard's personal defenses. He succeeded, but did not know at the time just how he would press forward. Leonard keeps it handy in anticipation that Geoff will pay another visit. It serves as a Buddy waiting station. [3, 4, 5 || 3, 4, 5]



Friar Tuck: A character in Robin Hood adventures. He was rotund, jolly, and had the standard Franciscan monk's tonsure, leaving a border of hair around a shaven or bald center on top the head. Scoutmaster Olson was even more bald, and his waist size was closer to 44 than 42. Alexander Gauge played the role in the British TV series from 1955 to 1960. [5 || 5]

Geoff Phase Two: Geoff has a special technique he inserts when he performs oral sex. He taught both Nick and Danny the technique, and Danny taught Julian. [3, 4, 5 || 3, 4, 5]

Gold, Silver, Bronze Palm: Palm branch badges are awarded to Eagle scouts who continue to earn merit badges. [1, 2, 3 || 1, 2, 3]

Green Stool: Julian made a stool his first year in Cub Scouts. He used it routinely to compensate for being short. [1, 2, 3, 4 || 1, 2, 3, 4]

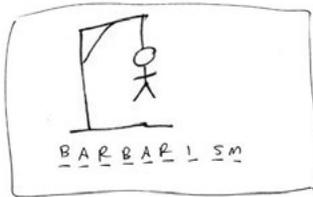
Gulliver sketch: The tree felled by lightning reminded Julian of a drawing he had seen depicting Gulliver being held prisoner by a swarm of tiny people. His Forestry instructor had the class pose in scattered woodcutter poses around the fallen tree. [5 || 5]



Gunsmoke: Popular CBS radio and television series. Its setting was Dodge City, Kansas in frontier times, when Kansas was in the Wild West. At the time of this story, the radio version had been



off the air for a year and the TV episodes had been extended to fifty minutes. Amanda Blake played Kitty, and James Arness was Marshal Dillon. [2 || 2]



Hangman: A paper and pencil guessing game for two or more players. One player thinks of a word, phrase or sentence and the other tries to guess it by suggesting letters. The word to guess is represented by a row of dashes, giving the number of letters and category of the word. If the guessing player suggests a letter that occurs in the word, the other player writes it in all its correct positions. If the suggested letter does not occur in the word, the other player draws one element of the hangman diagram as a tally mark. The game is over when the guessing player completes the word, or guesses the whole word correctly, or when the other player completes the diagram. [5 || 5]

Hawkeye Brownie: Kodak introduced the Brownie Box Camera very early in the history of photography. By the 1950's it had evolved to a Bakelite shell unit that could have a flash attached. The 127 size film was still black and white, by and large; the Brownie negative was large and square: 40 mm by 40 mm. [1 || 1]



Hayden Park: A nature reserve near the high school in Troop Nine's town. Hiking trails, park benches and picnic areas make the five acre park a favorite. This was where Tom frequently took his new recruits to be initiated. [2, 3, 4, 5 || 2, 3, 4, 5]



Howard Cosell: Famed sportscaster for ABC radio and television. He was new and controversial when he began to be seen nationally in 1961, the time of this story. Cosell said of himself, "Arrogant, pompous, obnoxious, vain, cruel, verbose, a showoff. I have been called all of these. Of course, I am." He was closely associated with Cassius Clay, later called Muhammad Ali. [3, 5 || 3, 5]

Hurry, hurry, hurry: A refrain in Max's skit. [1, 3 || 1, 3]

Incredible Hulk: In Marvel comic books. Created by Stan Lee and Jack Kirby, the character first appeared in *The Incredible Hulk* #1, May 1962, one month before the time of this summer camp. Tom is a huge comic book fan. [2 || 2]



Jack Spratt: Refers to a nursery rhyme character who could eat no fat, and whose wife who could eat no lean. Together, they licked the platter clean. [2, 3, 4 || 2, 3, 4]

Jerry: The nickname given to German soldiers during WW I by British soldiers; it was the counterpart of Tommy, the slang name they had used for themselves since the time of Kipling. “Tom and Jerry” was a commonplace phrase for youngsters indulging in riotous behavior in 19th-century London. The term comes from *Life in London*, or Days and Nights of Jerry Hawthorne and his elegant friend Corinthian Tom (1823) by Pierce Egan. The names were used widely during WW II. [5 || 5]

Joliet, Illinois: A community near Chicago. Francine’s childhood home. She leaves because she wants to raise her son in a smaller community, well away from urban influences. [1, 2, 3, 5 || 1, 2, 3, 5]

Julian’s Sunday Playbook: Sunday morning Nick and Tom threw a surprise party for Julian. He surprised them, in turn, by demonstrating the oral technique that Danny had taught him the day before. [3, 4, 5 || 3, 4, 5]

Junior Assistant Scoutmaster: Highest position for a scout in the troop. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

KY: Water based lubricant jelly, developed originally for medical purposes. Became widely used for sexual activity in the 1920s, and was generally available only at pharmacies prior to the 1980s. The sterile medical version was discontinued in 2004. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Leica Rangefinder: High quality German 35mm camera. [5 || 5]



Life: The rank between Star and Eagle. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Lion: Third year of Cub Scouts. [1 || 1]

****Little J:** On the first day of camp, Danny introduced Julian to the idea of sex play and mutual masturbation. Little D was the name he had given his toy, and Julian adopted Little J to serve as his personal epithet. [1, 2, 3, 4, 5]

***Little J & Roger:** In Part 1 Mark assigns these pseudonyms to Julian’s and his erections. [1, 2, 3, 4, 5]



Long John Silver: The scurrilous villain in *Treasure Island*. The 1950 Disney film, adapted from the Robert Louis Stevenson’s novel *Treasure*

Island starred Bobby Driscoll as Jim Hawkins, and Robert Newton as Long John Silver. It was Disney's first completely live-action film, and the first screen version of *Treasure Island* made in color. Newton's film career included notable ruffians and villains, mostly comedic ones like Bill Walker in George Bernard Shaw's *Major Barbara* (1941) and Long John Silver, but also deadly serious Bill Sikes in David Lean's 1948 film *Oliver Twist*. [4 || 4]

Lucy's rag doll: Lucy Graham lived in Julian's neighborhood; Julian thought her floppy Raggedy Ann doll was silly to have around. [1 || 1]

****Lumpy Louise:** The mattress in the Barr's Meadow cabin was filled with kapok and wood shavings. It was a twenty-year veteran at the cabin; Mark dubbed it Lumpy Louise because it was impossible to find a comfortable place to sleep. [1, 2, 3, 4]

Lynx wash station: At the beginning of camp, the central wash station for the entire Barr's Meadow was assigned to the Lynx patrol. It was against Camp Walker regulations to do any washing directly in the spring. [1, 3, 4, 5 || 1, 3, 4, 5]

M-1949: In 1949 the Army issued the Sleeping Bag, Mountain, M-1949.



This mummy shaped, feather filled bag had a heavy zipper closure with quick release. It was issued in two sizes, regular and large. The M-1949 sleeping bag was issued through the Vietnam War. [4 || 4]

Marty's Hideaway: Marty Hoffman was a Life scout in Troop Nine when Tom was a Tenderfoot. He and his pal Rick Russell befriended Tom, mostly because of Tom's large penis. Marty had discovered a special hideaway two years earlier, and it became a daily stop for the threesome. Marty and Rick graduated and moved on, and the hideaway became Tom's. [2, 4, 5 || 2, 4, 5]

Max's Skit: In Part 1, Max Webster presented his proposed skit for the troop to perform at the closing assembly. It was a spoken choral parable about courage. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

MG: Ronnie owned a new MGA sports car produced by MG division of the British Motor Corporation from 1955 to 1962. The MGA replaced



the older T-type cars and represented a complete styling break, the “first of a new line,” to quote the advertising. The MGA had no exterior door handles. A high-performance Twin-Cam model was added for 1958. Aside from the wheels, the only outside identifier was a “Twin-Cam” logo near the vent aside the bonnet. The Motor magazine test in 1958: top speed 113 mph; from 0–60 mph in 9.1 seconds, fuel consumption 23.0 mpg. [3 || 3]

Mister Announcements: Tony entertains himself by inventing descriptive similes to substitute for people’s names. Danny gives the announcements at troop meetings. Mister Long and Curvy refers to Darrell, who has an unusually shaped penis—it bent to the side toward the tip. [5 || 5]

****Mr. Sandman:** (also Mister Sandman) is a popular song written by Pat Ballard, published in 1954. First recorded that year by The Chordettes. Versions followed by many other artists including Chet Atkins, Jose Melis, The Chipmunks, The Supremes, and Linda McCartney. The Andrews Sisters version in particular was etched into Julian’s memory.

The song’s lyrics request “Mr. Sandman” to “bring me a dream”, the word “dream” referring to a real significant other as well as to a sleeping dream provided by Sandman.

Traditionally, Sandman is a character in children’s stories, invoked to lull children to sleep. He is said to sprinkle magical sand or dust onto the eyes at night to bring on dreams and sleep. The grit or “sleep” in one’s eyes upon waking is supposed to be what’s left after the Sandman’s work is done. See entry for Somnus, below. [4]

Nantahala National Forest: Located in the mountains and valleys of western North Carolina. The terrain varies in elevation from 5,800 feet to 1,200 feet (along the Hiwassee River below the Appalachian Dam). It is the home of many western NC waterfalls. It borders the Chattahoochee Forest in Northern Georgia. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

No-see-ums: Slang word for gnats, a small insect that swarms. They are usually seen as a swarm, but not singly until their bite is felt. [4 || 4]

****Order of the Arrow:** The national honor society of the Boy Scouts of America. Membership is by invitation, and includes individuals from many troops. They are organized into local youth-led lodges that encourage fellowship, promote camping, and render service to Boy Scout councils and their communities. Members wear an identifying insignia on their scout uniforms. [1]

P-38: A folding pressed metal can opener issued with the military K-rations, they were inexpensive and widely available in war surplus stores; a later, larger version was named P-51. The names were taken from WW II fighter aircraft. [2 || 2]



Pack: Large umbrella grouping of Cub Scout Dens. [1 || 1]

Perry Como's *Catch a Falling Star* repeats the phrase, "put it in your pocket, never let it fade away." Composed by Lee Pockriss and Paul Vance, and recorded in 1957 by Perry Como it became the first R.I.A.A.-certified "Gold Record" in 1958 and won Perry Como the award for "Best Vocal Performance, Male" at the first annual Grammy Awards in 1959. [1 || 1]



Pershing hat: Worn by scoutmasters and scout executives. It is a wide flat disc with four ridges forming a point at the top of the crown. Also called a Campaign hat; made familiar by Army General John Pershing during World War I. It is also used by several State Police and the Canadian Mounted Police. A smaller, modified version was the standard hat for all scouts prior to WW II. [1, 3, 5 || 1, 3, 5]

Poker Club: The three Junior Assistants from Atlanta have brought a favorite urban game to camp. It is a form of strip poker that concludes with everyone being engaged in a sexual activity of some kind. [2, 5 || 2, 5]

Pretend drowning: On the first full day of camp, Julian volunteered to help at the Lifesaving Merit Badge final exam. He pretended to drown three times. Bruce was also a volunteer victim. [5 || 5]

Que Sera Sera: (Whatever Will Be, Will Be) first published in 1956, is a popular song written by the Jay Livingston and Ray Evans songwriting team. It was introduced by Doris Day in the Hitchcock film *The Man Who Knew Too Much*, 1956. [1 || 1]

Red Baron: German flying ace in World War I. Julian made a model of his red Fokker Dr. 1 triplane. His favorite, he showed it to Mark during the recruiting visit. [1, 5 || 1, 5]



****Roger:** When Mark was a scout his circle of friends each adopted names for their personal equipment. Mark chose Roger because it reminded him of a favorite movie in which a fighter pilot was always saying “Roger!” into his headset. It seemed silly at the time, but it stuck anyway. [3, 4]

Roger revolt: (see *Cold jar) Mark had an awkward involuntary erection that he was unable to control. It was a side effect of giving Geoff a lesson in close order drill. [5 || 5]

Sarge’s rig: The Indian Scout motorcycle was built from 1920 to 1949. It rivaled the Chief as Indian’s most important model. Chiefs, Scouts, and Junior Scouts were all used in small numbers for various purposes by the United States Army in World War II, and extensively by overseas Commonwealth military forces under the Lend/Lease



Program. Sarge’s rig was a 1942 Indian Scout 500, the 741, made for the US Army. Sadly, company mismanagement saw the brand decline and all but disappear. Grassroots support for the bike continued, but the Indian Manufacturing Company folded in 1953. Sarge made modifications so that he could attach a sidecar and small trailer. It enabled motorized access to remote sites that could not be accessed by full sized cars or trucks. [5 || 2, 5]

Second layer: Geoff’s innovative addition to the Poker Club; euphemism for a second round of sexual activity. [3, 4, 5 || 3, 4, 5]

Secret drawings: During his first year in scouts Julian had begun to do study sketches of Mark from memory; the sketches were in the middle of the sketchbook where he thought them safe from being seen by others. Mark caught a brief glimpse on the bus coming to camp. Midway through camp, Julian removed them from the tablet lest they be discovered. [1, 3, 4, 5 || 1, 3, 4, 5]

Secure the Colors: Mark retains some of the military jargon and terminology of his predecessor. This phrase means roll up the flag, separate the pole segments, and put the flag away in the backpack. [1 || 1]

Secure your caps: The scout cap was flat when not being worn; it was threaded over the belt, at the ready when needed. The style is similar to the US Army parade cap in use during World War II. [1 || 1]

Selectric typewriter: Introduced by IBM in 1961, the innovative machine replaced keys with a whirling ball; the mount made it possible to change balls with different fonts and type sizes. [1 || 1]



Sergeant Preston: Radio and Television hero, in the Canadian Mounted Police. He patrols the wilds of the Yukon with his horse Rex and his faithful dog Yukon King, battling both the elements and criminals. The series ended in 1958. [1 || 1]



S-D-H: Abbreviation acronym for Shit Damn Hell, Julian's demerit free cussword. There was a 5 demerit penalty in Troop Nine for profanity or swearing, enforced by patrol leaders. [1, 3, 4, 5 || 1, 3, 4, 5]

Shooting Gallery: Freddy has devised an elimination tournament that requires the contestants to hit a target with their masturbatory ejections. [3, 4, 5 || 3, 4, 5]

Sixteen Tons: A song about the life of a coal miner, first recorded in 1946 by American country singer Merle Travis. A version sung by Tennessee Ernie Ford in 1955 became a standby on his television program that ended in 1961. [1 || 1]

Snorkel: Sid brought his double J snorkel to camp thinking to have fun with it like he did at home. When he saw Doug and Paul performing their underwater competition, he brought it to the lake in hopes of getting a clear view. Before he could use it, he lent it to Julian, who had been alerted by Nick that these two were doing something they shouldn't be, and he went to investigate. That led to Sid and Julian imitating, after a fashion, what Julian had seen. A couple of days later the story came out on the platform where Kurt, Justin, and Jeremy were lounging. Kurt sought out Sid that afternoon and in short order he and Sid were off on a special canoe trip. They became regulars, and Sid retired his snorkel from further service. [3, 4 || 3, 4]

So round, so firm, so fully packed: This slogan was used extensively by the Lucky Strike cigarette commercials and became a widely used slang expression. It originated in a 1947 Merle Travis song. [3 || 3]

****Somnus:** In Greek mythology, Hypnos (“sleep”) was the personification of sleep; *Somnus* was the Roman equivalent. His twin was Thanatos (“death”); their mother was the goddess Nyx (“night”). His palace was a dark cave. At the entrance were poppies and other hypnagogic plants. No door or gate was allowed lest he be awakened by creaking hinges. Hypnos’ three sons, Morpheus, Phobetor and Phantasos represented things that occur in dreams. Hypnos was portrayed as a naked youthful man, sometimes with a beard, and wings attached to his head, or asleep on a bed of feathers with black curtains. The English word “hypnosis” is derived from his name. He was portrayed placing drops of a special elixir in the eyes of mortals to cause sleep. [4]

Star: The next advancement in rank after First Class. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Stopwatch duo: Doug and Paul are friends who have the unusual pastime of using a stopwatch to time themselves in a variety of sexual contests. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Studebaker: Automaker that stopped production in 1966. The 1947 coupé introduced innovative styling features including the flatback “trunk” instead of the tapered look of the time, and a wrap-around rear window. The new trunk design prompted a running joke that one could not tell if the car was coming or going. [2 || 2]



S.Y.I.T: Sweet young innocent thing. [3, 5 || 3, 5]

T.B.: Slang abbreviation for tired butt, resulting from a long sit on a hard or uncomfortable seat. [1 || 1]

Totin’ Chip: Special card carried by all scouts after they are trained in knife and axe safety procedures. Not tied to a particular rank. [5 || 5]

Troop Shake: The left-handed scout handshake is made with the hand nearest the heart and is offered as a token of friendship. The handshake is

made firmly, without interlocking fingers. Troop Nine used it as an enhanced personal oath, substituting for a salute. The “Solemn Version” in Troop Nine included interlocking fingers and two lateral twists followed by two vertical shakes. [1, 2, 3, 4, 5 || 1, 2, 3, 4, 5]

Water Bar: A shallow barrier inserted diagonally across the path. This is done to divert water off the pathway, preventing erosion damage. Newly cut trails on steep slopes are easily damaged by water runoff. Water can rapidly cut a deep channel that exposes roots and rocks creating trip hazards. The bars are often fashioned onsite out of branches or small logs, and need to be replaced when they decay. [5 || 5]



Webelos: Late third or fourth year of Cub Scouts, the highest level. [1 || 1]

Whispering Oaks: Jack and Robin found a clearing in the forest along the shore east of the waterfront. This is where they ventured by boat every afternoon. Oak trees predominated in the area. The name was an off the top of the head invention that stuck. [3, 4 || 3, 4]



****Winchester:** Originally located in New Haven, Connecticut, the Winchester Repeating Arms Company’s Model 52 was a bolt-action .22-caliber target rifle introduced in 1920. Known as the “King of the .22s,” For many years it was the premier smallbore match rifle in the United States, if not the world. A very desirable sporter model of this action was also made from 1934-59. Camp Walker bought 12 new ones for the 1962 camp. [2, 5]

Wolf Patrol: Julian’s first home in Troop Nine. He was placed there with his friends Jeremy and Sid. [1, 2, 3 || 1, 2, 3]

When the Moon hits you eye: Excerpt from *That’s Amore*, a 1952 song by composer Harry Warren and lyricist Jack Brooks. It became a major hit, and a signature song for Dean Martin in 1953. Amore means “love” in Italian, giving a general translation in English “that’s love”. [1 || 1]

Zebra Patrol: Newly added to allow the troop to grow in size. One of the West twins was made patrol leader because of his outstanding leadership ability. His brother is patrol leader of the Lynx. [1, 2, 3, 4 || 1, 2, 3, 4]

Song Credits

The songs referenced at the Troop Nine songfest were selected because they are representative of the time period and likely would have been popular choices. They are described briefly here, alphabetically.

The Ballad of Davy Crockett is a song with music by George Bruns and lyrics by Thomas W. Blackburn. The song was introduced on the television Davy Crockett, first telecast on December 15, 1954, on ABC's Disneyland. Fess Parker played the role of Davy Crockett and continued in four other episodes made by Walt Disney Studios. The first recording of the song was made by Fess Parker.

Day-O (The Banana Boat Song) is a traditional Jamaican mento folk song, the best-known version of which was sung by Harry Belafonte. The song is widely known as an example of calypso music. It is a song from the point of view of dock workers working the night shift loading bananas onto ships. Daylight has come, the shift is over and they want their work to be counted up so that they can go home. In 1955, singer/songwriters Irving Burgie and William Attaway wrote a version of the lyrics for the Colgate Comedy Hour that was performed by Harry Belafonte. This is the version that is by far the best known to listeners today; it reached number five on the Billboard charts in 1957 and later became Belafonte's signature song.

He's Got the Whole World in His Hands is a spiritual, written by Obie Philpot, a Cherokee Indian. He wrote the song while serving in WWII. The song made the popular song charts in a 1958 version by English singer Laurie London with the Geoff Love Orchestra, which went all the way to #1 of the Most Played by Jockeys song list in the USA and went to number three on the R&B charts. The record reached #2 on Billboard's Best Sellers In Stores survey and #1 in Cashbox's Top 60. Mahalia Jackson's 1958 version made the Billboard top 100 singles chart, topping at number 67. To date, it is the only gospel song to hit #1 on a U.S. pop singles chart.

Hound Dog is a twelve-bar blues selection written by Jerry Leiber and Mike Stoller and originally recorded by Willie Mae "Big Mama" Thornton in 1952. Other early versions illustrate the differences among blues, country, and rock and roll in the mid 1950s. The 1956 remake by Elvis Presley is the best-known version; it is his version that is #19 on Rolling Stone's list of The 500 Greatest Songs of All Time.

Poor Little Fool is a pop/rock song written by Sharon Sheeley. It was based on her disappointment following a short-lived relationship with a member of a popular singing duo. The best-known version of the song was recorded by Ricky Nelson on April 17, 1958, and released on Imperial Records 5528. It holds the distinction of being the first number-one song on Billboard magazine's then newly-created Hot 100 chart, replacing the magazine's Jockeys and Top 100 charts. It spent two weeks at the number-one spot. The record also reached the top ten on the Billboard Country and Rhythm and Blues charts.

Sixteen Tons: a song about the life of a coal miner, first recorded in 1946 by American country singer Merle Travis. A 1955 version sung by Tennessee Ernie Ford in 1955 became a standby on his television program that ended in 1961.

The Yellow Rose of Texas is a traditional folk song. The original love song has become associated with the legend of how a slave named Emily Morgan helped win the battle of San Jacinto, the decisive battle in the Texas Revolution. The Center for American History at the University of Texas has an unpublished early handwritten version of the song, perhaps dating from the time of the Battle of San Jacinto in 1836. The author is unknown; the earliest published version, by Firth, Pond and Company of New York and dated September 2, 1858, identifies the composer and arranger as "J.K."; its lyrics are "almost identical" to those in the handwritten manuscript, though it states it had been arranged and composed for the vaudeville performer Charles H. Brown.



V: Grand Index of Characters

All the books feature an index of names; these serve the dual purpose of assisting the reader to locate characters in that book while providing a summary of their story in previous books. Each book index is specific to that volume. This is an assembly of all ten of those indexes. The entries for Julian and Mark are drawn from both series; The LJR version is first, and is tagged with a single asterisk: *. The JPS entries are tagged with a double asterisk: **. [See [an odd thing](#) above for an explanation of the difference] The story elements from the fifth volume are not included in any index.

numbers in brackets represent the volume: {*1, 2, 3, 4, 5* || 1, 2, 3, 4, 5 }

Italic numbers refer to citations and words used in **Little J and Roger**

Standard numbers refer to use and citations in **Julian's Private Scrapbook**

* indicates name is used in **Little J and Roger** only

** indicates name is used in **Julian's Private Scrapbook** only

Boldface number indicates name is in the book's text but not in its index

Adam: {3, 4 || 3, 4} Star scout from Troop 2 befriended by Nick. His boyfriend Terry is on the Pelican water polo team.

Adrian Forrest: {1 || 1} Julian's father, a sculptor who lives in Greenwich Village, NYC. He was estranged from the family and has remained completely unknown by Julian. He is mentioned only.

Alex Trent: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Star scout, member of the Lynx patrol. Son of a Major in the Marine Corps, highly principled and ambitious. On the first day of camp, shows Julian how to use the camp wash station. Estranged from his father for reasons he doesn't understand. Unschooled about sexual matters, masturbates in the latrine when he gets too horny. Helps Tenderfoot Sandy write his first letter home. Assigned to mentor Clint, caught in the thunderstorm during an overnight hike. Afterward he has to share his sleeping bag with Clint. He demonstrates skill, courage and dedication. He remains confused about his sexual needs.

Andy Ashbaugh: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Life scout in the Tiger patrol. Close friend of Tony, and an assistant in Freddy's Shooting Gallery. Skilled accomplice in Brad's favorite pastime of torching farts. He

- and Tony are close friends. Would like to have more fun with Tom. He and Tony ambush Tom on Friday and learn how to do a three-way. After the first Gallery contest, joins with Tony and contestant 12 in a 3-way.
- Arnie Shaw:** {1, 2 || 1, 2} Patrol Leader of the Badgers, Life scout. He plays the role of Kitty Katt in the patrol skit.
- Barney:** {3 || 3} Selected to replace Julian in the Wolf patrol; mentioned only.
- Ben Bradley:** {2, 3, 4, 5 || 2, 3, 4, 5} Recreational Director, Camp Walker. Assigned to manage and direct the closing assembly.
- Ben Jasper:** {1, 4 || 1, 2, 4} Second Class scout in the Panther patrol. He has a Brownie camera. Mentioned only.
- Bill:** {4 || 4} Scout from Troop 76. Camper whose sleeping bag got saturated in the thunderstorm; mentioned only.
- Billy:** {4 || 4} Senior Counselor, Lifeguard. Escorts Lou to First Aid after his water polo accident.
- **Billy Bradford:** {2} Tenderfoot scout in the Wolf Patrol; mentioned only.
- Bob:** {4 || 4} Star scout in Troop 44, plays on Mark's water polo team. Mentioned only.
- Bobby Drake:** {4 || 4} Scout from Troop 6. Leonard helps him find a swim buddy; mentioned only.
- Brad Fisher:** {1, 2, 3, 5 || 1, 2, 3, 5} Star scout in the Tiger patrol. Afterburner specialist, his favorite pastime is torching farts. After the troop barbecue he saved a supply of sweet onions in the camp cooler for his personal use.
- Brady, Sam:** {1, 3 || 1, 3} Camp Walker Staff, Canoe instructor. Gives Julian his swimming qualifying test the first day.
- Brandon:** {4 || 4} First Class scout in Troop 419; billeted in the scoutmaster's Adirondack.
- Brian Rogers:** {2, 3, 4, 5 || 2, 3, 4, 5} Junior Assistant Scoutmaster of Troop 127, Atlanta. Eagle scout, All-State wrestling team member for two years. Head of the strip poker club he and the other Atlanta JA's have brought to camp. Repeatedly tries to engage Tom in another game. (labeled a Beefcake by Nick).
- Bruce Ruggles:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Second Class scout in the Badger patrol. Seriously overweight. (Sheriff Dilly in the Badger

- skit) Befriended by Julian after their Lifesaving volunteer experience; worked hard and earned his First Class swim rating at last.
- Buz:** {3 || 3} College friend and later life partner of Charlie, Tom's oldest brother. Mentioned only.
- Calvin Radcliffe:** {2, 4, 5 || 2, 4, 5} First Class scout in the Panther patrol. Robin's Rowing merit badge buddy. He is lean and gangly, suffers from acne. He is a sharpshooter and very conscientious.
- Casey Snyder:** {1, 2, 4, 5 || 1, 2, 3, 4, 5} Star scout in the Wolf patrol. Recruited by Tom to play in the second poker game with his close friend, Robin. They play blackjack on the trip to camp. Selected to play water polo on the Dolphin team.
- Charlie Dawson:** {1, 3 || 1, 3} Tom's oldest brother, by nearly six years. He was Tom's hero and role model. He was Troop Nine's Junior Assistant Scoutmaster when Tom was in Cub Scouts. Charlie is gay, an MBA, and lives in Boston with his lover, who Tom met once. That relationship is a major influence on Tom's thinking.
- Charlie Larson:** {1, 5 || 1, 5} Life scout in the Panther patrol.
- Chef Pierre:** {2, 3, 4, 5 || 1, 2, 3, 4, 5} Full time chef at Camp Walker.
- Chris Smith:** {2, 5 || 2, 5} Second Class scout in the Tiger patrol.
- Chris & Ted:** {2 || 2} A duo from another troop that Julian and Justin see in the forest.
- Chuck Nelson:** {2 || 2} Life scout in the Badger patrol. Doc Apple in the Badger skit.
- Chuck Thompson:** {2 || 2} Junior Assistant Scoutmaster of Troop 118.
- Clint Walker:** {1, 3, 4, 5 || 1, 3, 4, 5} Second Class scout in the Zebra patrol. Caught in an overnight thunderstorm and forced to share Alex's sleeping bag after his is drenched. Alex is his hero figure; he has a growing sexual attraction for Alex.
- Conrad:** {3, 4 || 3, 4} Star scout in Troop 152; shares Jack's tent; substitutes for Jack at the third poker game.
- Cory Summers:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Second Class scout in the Zebra patrol. Julian's Archery partner. He was frozen at Second Class because he has failed his swimming requirements. Overcomes his fear of water finally and earns his First Class swimming endorsement. Talented with ropes and lashing projects.

Counselor Mason: {1, 2, 4 || 1, 2, 4} Program Junior Counselor assigned to assist in the program areas of Sharp Shooting and Archery. His attitude needs improving.

Craig: {3, 5 || 3, 5} Freddy's assistant in the Shooting Gallery.

Dale Baker: {1, 2, 3, 5 || 1, 2, 3, 5} Tiger Patrol Leader, Life scout. A stickler for detail and following the rules, he is Tony's nemesis.

Danny Laskey: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Star scout, newly appointed Senior Patrol Leader of Troop Nine. Scoutmaster Mark sees him as the best potential become Junior Assistant Scoutmaster. He has had a crush on Julian for a little more than a year. Though he lives across the fence, he and Julian have only had a nodding acquaintance prior to this camp. He is assigned to supervise Julian in the daily breakfast and camp inspections, and makes his first attempt to seduce Julian. Afterwards, he gets sunburned at the lake. Drops Backpacking and is assigned with Geoff to help the Quartermaster supply perishables to the camps. Learns some advanced lovemaking techniques from Geoff. In Part 3 promoted to lead the Troop to the Sunday service, and in Part 4 appointed to replace an injured water polo player. He is successful; entertains the idea of having a crush on Mark, but decides against it.

Darrell: {3, 4, 5 || 3, 4, 5} Member of Troop 12; Shooting Gallery contestant # 2. Tony gives him the title Mister Curvy because he is uniquely misshapen below; recruited to play in the third poker game.

Darren Dow: {3 || 3} Guest piano accompanist and music director.

Don: {4 || 4} Star scout, camper from Troop 29.

****Don Bennett:** {2} Tenderfoot scout in the Panther patrol. Mentioned only.

Don Felton: {2, 3, 4 || 2, 3} First Class scout in the Badger patrol; Fester in the Badger skit.

Doug Tucker: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} First Class scout in the Panther patrol; one of the stopwatch Duo. He was introduced to sexual activity a year ago one day after school by Tom. He is self-indulgent and not interested in serving anyone else's needs. His member is large and bends downward. On Wednesday Julian sees him and Paul through Sid's snorkel. His trick to embarrass Julian turns into a surprise opportunity for Julian to explore and practice his oral skill.

Dr. Frank Martens: {3 || 3} Guest speaker for Sunday service.

- Edwin:** {5 || 5} Francine's new romantic interest. He lives in another town.
- Erik:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Mark's first love, killed in an airplane crash when Mark was a college Junior. He has been Mark's only romantic partner.
- Florence Connor:** {1 || 1} Fifth Grade teacher. Significant influence in Julian's artistic development.
- Francine Forrest:** {1, 3, 5 || 1, 3, 5} Mother of Julian, daughter of Oscar and Elizabeth Mattson, deceased, of Joliet Illinois. Estranged and divorced from her husband while Julian was an infant, she is making a new life in a new state.
- Frank Ferris:** {1, 2, 4 || 1, 2, 4} (Frankie) Troop Nine Bugler. Not at camp this year; family finances have required him to work full time during the summer. He has been a sexual playmate of Danny's for fun, not romance.
- Franklin, Roy:** {1, 4, 5 || 1, 4, 5} Swimming Instructor and water polo coach.
- Fred Russell:** {1, 4 || 1, 4} Camp Walker Program Director.
- Freddy:** {3, 4, 5 || 3, 4, 5} Star scout from Troop 8; devised the Shooting Gallery. Witnesses Andy, Tony, and Mike perform a three way after his Gallery opening.
- Freddy Scott:** {2 || 2} Tenderfoot scout in the Badger patrol (Billy the Kid Jones in the skit).
- Gary West:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Life scout, Patrol Leader of the Lynx. Twin of Jim.
- Geoff Staples:** {2, 3, 4, 5 || 2, 3, 4, 5} Junior Assistant Scoutmaster of Troop 419, Atlanta. Life scout, Recently from Burbank California. English/Cambodian descent, Poker Club member, sophisticated and experienced sexually. He tutored both Danny and Nick in sexual techniques. He dropped out of Backpacking with Danny and was assigned to help supply camps with perishables. Tells Nick about his first love, a wealthy surfer in California. On Saturday flirts with Leonard at the waterfront. On Sunday sees Mark, who resembles his first love, and determines to waylay and seduce him. He gets Mark to give him a one to one lesson in close order drill in the assembly hall that nearly ruins his plan by alerting Mark to his sexual interest. Demonstrates his leadership skill during the thunderstorm. He refurbishes an old trail to use in his late night visit to the cabin. Injures himself with a machete in the process.

- George:** Bus driver hired to take Troop Nine to and from camp. This is his first trip. {1, 5 || 1, 5}
- Geraldine Smathers:** {1, 3, 5 || 1, 3, 5} Real estate agent, friend and employer of Francine Forrest.
- **Greg:** {2, 5} Junior Counselor. Kitchen crew member noted for his clumsiness.
- Hank Sours:** {3 || 3} Shooting Gallery contestant #6. Makes first bull's eye.
- Harold Carter:** {1 || 1} Scoutmaster of Troop 2.
- Harold Symonds:** {4, 5 || 4, 5} Camp Walker Medical Officer. Extremely rotund.
- Hazel:** {1, 3 || 1, 3} Neighborhood friend of Julian's mother. Julian is especially fond of her cookies.
- Jack Haley:** {2, 3, 4, 5 || 2, 3, 4, 5} Junior Assistant Scoutmaster of Troop 152, Atlanta. Eagle scout, recruited by Geoff to join Brian's private poker game. At the second game he was matched with Robin and they have been nearly inseparable since. They met the next day and found a private place to meet along the east lakeshore. Jack names it Whispering Oaks. It becomes their regular destination during the free periods. On Sunday night he meets Robin at the lake for a sunrise vigil. They make it back to their camps undetected.
- James:** {3, 4 || 3, 4} Contestant #14 in the Shooting Gallery. Freddy worries that he may drop out.
- Jason Jones:** {1, 3, 4, 5 || 1, 3, 4, 5} Second Class scout in the Lynx patrol; Robin's tent mate.
- Jay Porter:** {1, 2, 4, 5 || 1, 2, 4, 5} Life scout, Assistant Patrol Leader of the Tigers. An excellent swimmer; earned his Lifesaving merit badge on the first day of camp.
- Jer:** {1, 5 || 1, 5} Truck driver who transports the scout gear.
- Jeremy Baker:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Julian's friend, First Class scout in the Wolf patrol; was a Cub Scout with Julian. Is educated unexpectedly in the facts of life by hearing about the snorkel episode. He is new to sex and not quite ready. He is aware of Sid's relationship with Kurt, but wants to keep his distance.
- Jim Skuggins:** {4 || 4} Camper whose sleeping bag got saturated.
- Jim West:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Zebra Patrol leader, Life scout; twin of Gary.

Joey: {1 || 1} Senior Counselor and Lifeguard. Failed to relieve Tom at the tower after the Lifesaving test. Mentioned only.

John Jorgensen: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Serving his fifteenth year as Director of Camp Walker.

Johnny: {1, 3, 4, 5 || 1, 3, 4, 5} Fictional character in Max Webster's skit.

Josh Green: {3 || 3} Tenderfoot scout in the Badger patrol. Asks to be excused from attending the Sunday service because he is Jewish.

Joyce Benson: {1 || 1} Julian's first Den Mother (his Bobcat/Wolf year).

***Julian Forrest:** {1, 2, 3, 4, 5} First Class scout, main protagonist. An only child, unaware that he has inherited extraordinary artistic talent from his father, a Greenwich Village sculptor whom he has never known. His five year crush on Mark has blossomed into a full active—though secret—romance. He has been staying in the scoutmaster's cabin since the first day of camp. He learns to experiment in sexplay with other scouts; his goal is to serve Mark better; he works hard to improve his swimming ability. Discovers the Tom and Nick relationship and is determined to aid and support it. Conceives the plan to secure mattresses and a private entrance to their tent. Geoff and Danny assist. Helps Geoff to the First Aid Station, where he sees Sarge, the Camp Quartermaster. He gives Julian a drawing board and large sheets of drawing paper. These transform Julian's artistic opportunity and he begins a series of large portraits. He counsels Sid, who is confused by Kurt's sudden change in behavior. He foils an attempt by Paul to trick him into a sexual episode by diverting him to Alex. His lovemaking with Mark becomes more sophisticated.

****Julian Forrest:** {1, 2, 3, 4, 5} First Class scout, main protagonist. An only child, unaware that he has inherited extraordinary artistic talent from his father, a Greenwich Village sculptor whom he has never known. His goal is to turn his five year crush on Mark into a full romance. He has been staying in the scoutmaster's cabin since the first day of camp. He learns to experiment in sexplay with other scouts; his goal is to train himself for serving Mark; he works hard to improve his swimming ability. His evening counseling sessions with Mark substantially assist his understanding and maturation, and they provide him with considerable entertainment. Mark teaches him about roommate etiquette, including how to deal with the aftermath of the beans and onion supper. Discovers the Tom and Nick relationship and is determined to aid and support it. Conceives the plan to secure mattresses and a private entrance to their tent. Geoff and Danny

- assist. Helps Geoff to the first aid station, where he sees Sarge, the Camp Quartermaster. He gives Julian a drawing board and large sheets of drawing paper. These transform Julian's artistic opportunity and he begins a series of large portraits. He counsels Sid, who is confused by Kurt's sudden change in behavior. He foils an attempt by Paul to trick him into a sexual episode by diverting him to Alex.
- Justin Blake:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} First Class scout in the Zebra patrol. Julian's protégé and Forestry Buddy. He is extremely shy and avoids crowded situations; he is intimidated by his younger sister. In Part 2 he and Julian witness an advanced sexual activity in the forest. He is present when Julian tells about the snorkel. He joins in the group activity, though he isn't sure about it. On Sunday Mark discovers he is lonely and homesick; Mark makes arrangements with Leonard to watch for ways to deal with Justin's loneliness. His swimming skills come to the fore when Tom sees him do some speed laps out to the platform.
- Keith:** {3, 4 || 3, 4} Star scout, member of Troop 6; Shooting Gallery contestant #8. Recruited to play in the third poker game.
- Ken:** {4 || 4} Overnight hiker from Troop 76.
- Kurt Davis:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Star scout in the Zebra patrol. Enrolled in a private gym program to develop defensive capability. He was forced to have sex by Tom one day after school when he was an 8th grader. On Friday he hears Julian and Sid describe what they saw through the snorkel between Doug and Paul. He is the oldest in the group and teaches them how a circle jerk works. Later that day he corners Sid and takes him for a canoe ride so that Sid can demonstrate in person. The encounter is the beginning of a personal relationship. On Sunday, he is surprised by Tom's offer to make amends for what he did in the woods over a year ago.
- Lance:** {3, 4, 5 || 3, 4, 5} Senior Patrol Leader, Troop 419, Geoff's tent mate.
- Larry:** {4 || 4} Water polo player, mentioned only.
- Larry Smith:** {1 || 1, 2} Julian's pal who moved away a year before Julian became a scout.
- Leonard Stafford:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Waterfront Director at Camp Walker. Has an uncanny ability to remember names and faces. Develops a Platonic fondness for Julian. Enjoys keeping track of camp romances. Leonard proves to be completely vulnerable to

Geoff's flirtation. He is inexperienced and unpracticed in the amorous arts, and Geoff has a field day. Geoff successfully invaded Leonard's personal defenses, intending an eventual seduction. Luckily it was only verbal, behind his table at the lake on Saturday. That scheme was put on hold by the Mark project. Mark and Leonard are the same age. He sits for a portrait by Julian.

Lou Eriksen: {4, 5 || 4, 5} Water polo player who sustains an eye injury.

Louise West: {1, 5 || 1, 5} Mother of the West twins, Gary and Jim.

LuAnne Trent: {3 || 3} Alex Trent's sister.

Lucy Graham: {1 || 1, 2} Neighborhood acquaintance; Julian likes her cat.

Mack: {4 || 4} Water polo player. Mentioned only.

Madsen, Gerald (Jerry): {3, 4 || 3, 4} Camp Walker Staff, Purchasing Agent. Manages the Trading Post and laundry.

Major, the: {1, 3, 4, 5 || 1, 3, 4, 5} Major Phillip Trent, USMC, Alex Trent's father.

Marilyn Carter, Miss: {1 || 1} Elderly neighbor of Julian and Mark.

***Mark Schaefer:** {1, 2, 3, 4, 5} Scoutmaster of Troop Nine. Major protagonist. He is a retail purchasing agent and manager. When he was a senior in college, he was asked to replace his former scoutmaster who died suddenly from a heart attack. This and his marriage of convenience have helped him to cope with a devastating personal loss [see Erik, above]. He devotes all his personal time to scouting. After a year of denial, he succumbs to Julian's relentless amorous pursuit on the first night at Camp Walker. He decides to permit Julian's advances by inviting him to stay in the cabin. He has never taken such a risk before. In Part 2 he was appointed to coach a water polo team. His skill as a leader is apparent and the cause of envy by other scoutmasters. In order to help his Junior Assistant Scoutmaster save face, he installed an official farting post. On Friday he tells Julian about his only previous love partner, Erik. On Saturday he does his first formal pose for Julian. He is unaware that his personal demeanor is changed because of the romance, making him attractive to several of the older boys. On Monday is surprised by Geoff who is looking for a way to seduce him. Geoff gets a lesson in close order drill, during which he succeeds in giving Mark an erection. Mark is stunned and seeks ways to avoid another encounter. He focuses on water polo and leadership duties. Not seeing any sign of Geoff for the next couple of days, he puts it out of mind.

****Mark Schaefer:** {1, 2, 3, 4, 5} Scoutmaster of Troop Nine. Major protagonist. He is a retail purchasing agent and manager. When he was a senior in college, he was asked to replace his former scoutmaster who died suddenly from a heart attack. This and his marriage of convenience have helped him to cope with a devastating personal loss [see Erik, above]. He devotes all his personal time to scouting. On the first night at Camp Walker he decides to deal with Julian's crush head on. He invites him to stay in the cabin and sets ground rules that force Julian to be cautious. His evening counseling sessions demonstrate wisdom; he is amazed by Julian's naiveté and talent. He enlists the Flaming Arrow members to assist Julian in dealing with personal growing up questions. In Part 2 he was appointed to coach a water polo team. His skill as a leader is apparent and the cause of envy by other scoutmasters. In order to help his Junior Assistant Scoutmaster save face, he installed an official farting post. On Saturday he does his first formal pose for Julian. He is unaware that his personal demeanor is changing, making him attractive to several of the older boys. On Monday is surprised by Geoff who is looking for a way to seduce him. Geoff gets a lesson in close order drill, during which he succeeds in giving Mark an erection. Mark is stunned and seeks ways to avoid another encounter. He focuses on water polo and leadership duties. Not seeing any sign of Geoff for the next couple of days, he puts it out of mind.

Marty Hoffman: {1 || 1} Life scout in Troop Nine when Tom was a Tenderfoot. He and his buddy Rick Russell befriended Tom, mostly because of Tom's large penis. Marty had discovered a special hideaway two years earlier, and it became a daily stopping place for the threesome.

Marv: {4 || 4} Overnight hiker from Troop 76.

Matt: {4 || 4} Water polo spotter, mentioned only.

Matt Smith: {1, 2, 5 || 1, 2, 5} Swimming instructor, Camp Walker.

Max Webster: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Life scout, Assistant Patrol Leader of the Lynx. Talented musician. Author of the *Johnny* fable, proposed as the Troop Nine skit to be performed at the end of camp. Prepared the beans for the troop barbecue.

Meg Blake: {3, 4, 5 || 3, 4, 5} Justin's younger sister, his nemesis.

Mike: {3, 5 || 3, 5} Contestant number 12 in the Shooting Gallery, Part 3. He was the first to wash out. Tony dubbed him Mister Early Bird.

Afterwards he was invited by Tony to share intimacies with himself and Andy.

- Mike:** {4 || 4} Member of the Crow patrol, Troop 419. Tent peeled back during thunderstorm.
- Nate:** {3 || 3} Star scout, member of Troop 419, Atlanta. Assists Geoff in seating attendees at the Sunday service. Mentioned only
- Nathan Jensen:** {1, 2, 3, 5 || 1, 2, 3, 5} Life scout, Panther Patrol Leader.
- Ned:** {4 || 4} Star scout from Troop 29, overnight camper.
- Nick Harrison:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Secondary protagonist, a Life scout. Troop Scribe, member of the Flaming Arrow patrol. Appointed to mentor Julian as a troop journalist. His three year crush on Tom flowered unexpectedly at the beginning of camp; he and Tom have arranged to sleep together in the troop supply tent. Earns his Lifesaving rating and coaches Julian in swimming. Is befriended by Geoff. Confides in Julian about his romance and is surprised by how knowing and sympathetic Julian is. After Julian secures the pillows, Tom's lovemaking takes on a new dimension. He and Tom throw a special party for Julian on Sunday morning. Nick's skill as a counselor and impresario make him useful to Kurt, who is trying to adjust to what he learned from Tom and keep his relationship with Sid honorable. Nick arranges for subs to replace Tom at another poker game. He is a tower lifeguard on Wednesday when the water polo accident takes place.
- Norman Miller:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Star scout, Assistant Patrol Leader, Wolf patrol. Buddies with Julian during registration.
- Oscar Mattson:** {1, 3, 4, 5 || 1, 3, 4, 5} Julian's maternal grandfather. When he died, Julian was five years old.
- Oscar:** {5 || 5} Captain of the Pelican water polo team.
- Pat Schaefer:** {1, 3, 5 || 1, 3, 5} Wife of Mark; a Registered Nurse, studying to become an M.D. Their marriage is one of mutual convenience, not romance.
- Paul Harris:** {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} First Class scout, member of the Lynx patrol. One of the stopwatch duo. He and Doug have a hobby of doing timed oral sex in places that are dangerous or risky, and they use a stopwatch to time their ministrations. They are seen in the lake by Julian and Sid, and their pastime inspires imitation. Paul is always horny and in search of a playmate. He is told about Julian's skills by

Doug, and is waiting the next day to spring a trap. Julian catches on and turns the tables on him.

Phil Jensen: {2, 5 || 2, 5} Camp Walker rowing instructor.

Quentin: {4 || 4} Star scout from Troop 17; overnight camper

Rachel Johnson: {5 || 5} Mother of Tony Johnson.

Randy: {4 || 4} First Class scout in Troop 17; overnight camper.

Randy Dawson: {1 || 1} Tom's brother, a year and a half older. Randy is bisexual. He and Tom played sex games frequently. Tom was caught spying on Randy and a pal fucking one day after school. They allowed Tom to join in occasionally.

Rick: {4 || 4} First Class scout from Troop 152. Ahead of Alex on the trail; on the overnight hike, alerts Alex about the road apples.

Rick Russell: {1, 4 || 1, 4} Star scout in Troop Nine when Tom was a Tenderfoot. Tom had a brief crush on Rick, but it was not reciprocated. Tom was disillusioned and avoided any further emotional attachments. His relationship with Nick eventually overcomes that problem.

Robin Simmons: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Life scout in the Lynx patrol. Close friend of Casey. Met Jack at the Poker game on Wednesday, and they have become intense lovers. He is a skilled boatman, and takes Jack on a magical ride along the east shore where they finish what they had started after the poker game. On Sunday night sneaks out of camp to spend the night with Jack at their private space called Whispering Oaks. They see the sunrise from the boat on the lake and get back to camp undetected.

Rodney: {4 || 4} Life scout in Troop 419, fast swimmer. Mentioned only.

Ron: {4 || 4} First Class scout from Troop 17; overnight camper.

****Ron Carville:** {2} Senior Counselor assigned to Rifle Range.

Ronnie: {3, 4, 5 || 3, 4, 5} Geoff's first love in California, a wealthy surfer. Ronnie is twelve years older than Geoff.

Ryan Kruger: {2, 5 || 2, 5} Star scout, member of Panther patrol; assigned to be Jack's Basketry Buddy.

Sam Brady: {1, 5 || 1, 5} Waterfront staff; provides canoe instruction.

Sandy Smith: {1, 3, 4, 5 || 1, 3, 4, 5} Tenderfoot, member of the Lynx patrol. Alex helps him write a letter home.

Sarge Oliver: {2, 3, 4, 5 || 2, 3, 4, 5} Camp Ranger/Quartermaster, retired Army. Oversees all maintenance at the camp, and the distribution of perishables to the widely scattered camps. Takes on Danny and Geoff as assistants when they drop the Backpacking merit badge. When he rushes to the first aid room to see about Geoff's injury, sees Julian for the first time. Later gives Julian art supplies and a tour of the warehouse and a brief history of the camp. Julian brings out the generous heart of the inner man and transforms Sarge's outlook on life.

Scott Henderson: {1, 3, 4, 5 || 1, 3, 4, 5} Scoutmaster of Troop 7; teaches Forestry merit badge. Julian is fascinated by his sash; it exhibits an impressive array of 37 badges.

Scott Olson: {2, 3, 4, 5 || 2, 3, 4, 5} Portly Scoutmaster of Troop 419, Atlanta. Teaches Second Class rank to Tenderfoot scouts. Called Friar Tuck by Mark because of his pot belly and tonsure like bald area.

Scoutmaster Benson: {3, 4 || 3, 4} Troop 14; Teaches Reptile merit badge. Not related to Tad, a member of the Zebra patrol.

Scoutmaster Carter: {5 || 5} Troop 2: teaches class that leads to First Class rank.

Scoutmaster Fuller: {2 || 2} Troop 8, teaches Basketry.

Scoutmaster Samuels: {3, 5 || 3, 5} Troop 12; teaches Archery.

Scoutmaster Simmons: {2, 3, 5 || 2, 3, 5} Troop 152; teaches Indian Legends. No relation to Robin Simmons in Troop Nine.

Scoutmaster Soames: {1, 2, 3, 5 || 1, 2, 3, 5} Troop 6; teaches First Aid merit badge. Annoyed by Mark's continued success.

****Scoutmaster Strauss:** {5 || 2, 4, 5} Scoutmaster troop 13, teaches Marksmanship.

Scoutmaster Taylor: {2, 3, 4, 5 || 2, 3, 4, 5} Troop 29; teaches Backpacking and Climbing merit badges. With camp Program Director, takes over 30 scouts on an overnight hike that is interrupted by a lightning storm. His skill and knowhow enable them to get through the experience without any harm.

Scoutmaster Unger: {3, 4 || 3, 4} Troop 4; Teaches Woodcarving and Woodworking merit badges.

Shawn McGee: {2, 5 || 2, 5} Tenderfoot scout in the Tiger patrol. Admires Brad's post digestive sport.

Sherri Harris: {1 || 1} Den mother of Julian's Lion/Webelos Den.

Sid Thomas: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} First Class scout in the Wolf patrol. Julian's friend from school and Cub Scouts. He is known for his prankster sense of humor and his extremely skinny physique. His mother bought him a new turquoise air mattress for camp. In Part 2 his snorkel became an unexpected enabler when Julian borrowed it to investigate Doug and Paul's under water activity. Their friendship becomes more personal as a result. He and Kurt became involved in a relationship on Friday, thanks to the snorkel. He is counseled and consoled by Julian when Kurt gets confused by Tom's private lesson. Kurt and he are reconciled thanks to the advice Kurt gets from Nick.

Stan: {3, 5 || 3, 5} Scout from Troop 152; contestant #7 in the Shooting Gallery. Tom's inspiration figure at the Challenge, in Jack's troop.

Stuart Walker: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Wolf Patrol Leader, Life scout.

Tad Benson: {1, 2, 3, 4 || 1, 2, 3, 4} Second Class scout in the Zebra patrol. Very fast runner.

Terry: {4 || 4} From Troop 2, a member of the Pelicans water polo team, which plays opposite the Gulls. Adam's steady.

Thad: {4 || 4} Member of the Crow patrol, Troop 419.

Tom Dawson: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} Junior Assistant Scoutmaster of Troop 9 and Eagle scout. A star swimmer and football player; the secondary protagonist, he relies heavily on the analytic ability of Nick Harrison, his protégé and lover. He helps Julian at the first free swim at the lake as a ploy. But his plan to seduce Julian gets derailed by Nick. His whole sexual world gets turned upside down when he allows Nick to show him a new way to make love. Recruited into the Poker Club the next day. Outstanding leadership ability, his fetish for fresh adolescent backsides has been quenched by the discovery that he is in love with Nick. He makes the decision to commandeer the troop supply tent to serve as a bedroom for himself and Nick for the remaining days at camp. Chosen to captain Mark's water polo team. Vows to make amends for his previous sexual exploits, and offers Kurt a chance to get even. He loses interest in playing poker because increasingly he wants to restrict himself to Nick. Feels inadequate because he has to rely on Nick to do the thinking. His water polo and troop leadership skills are a foundation that he is able to build on.

Tommy Carlyle: {1, 2, 4, 5 || 1, 2, 4, 5} Star scout in the Badger patrol. Played One Eyed Joe in the Badger skit.

Tony Johnson: {1, 2, 3, 4, 5 || 1, 2, 3, 4, 5} First Class scout in the Tiger patrol. Talented, comical, and usually in need of points; he tends to annoy his patrol leader, and is frequently penalized for simple infractions and oversights. He is the troop's most talented actor and clown. Substituted for Tom at the third poker game, where he meets Geoff; delights the contestants in Freddy's Shooting Gallery by lampooning Howard Cosell covering the event for TV. Nearly gets caught distracting the lifeguard [Nick] while telling Nick about the poker game.

Uncle Max: {5 || 5} Julian's name for Sarge Oliver.

Vic: {5 || 5} Scout from Troop 12. His tower project in the ropeyard runs into problems.

Willy: {3 || 3} First Class scout, member of Troop 419, Atlanta.

Wilson Dawson: {1 || 1} Tom's other brother, a year younger than Charlie. He is straight and strives to be different from his older brother in every respect. He and Randy shared a bedroom while growing up.



VI: Graphics

As the first volume was approaching completion, the idea of inserting line drawings was explored. Beginning each chapter with a drawing from Julian's tablet was the first idea. Queries were made about pencil artists and a request for submissions was added to the website. No responses were forthcoming, and the time required to search actively did not exist—there was writing that had to be done. Besides, there wasn't money to do much.

Another possibility was clip art. The problem with that was soon clear: continuity and style were impossible to manage, and the range of drawings was either uninteresting or blatantly commercial. Eventually, the idea was tabled and the visual aspect of the books came to depend entirely on maps and floorplans. These had been prepared to assist readers in visualizing some of the scenes; they allowed the text of the story to be free of excess expository passages.

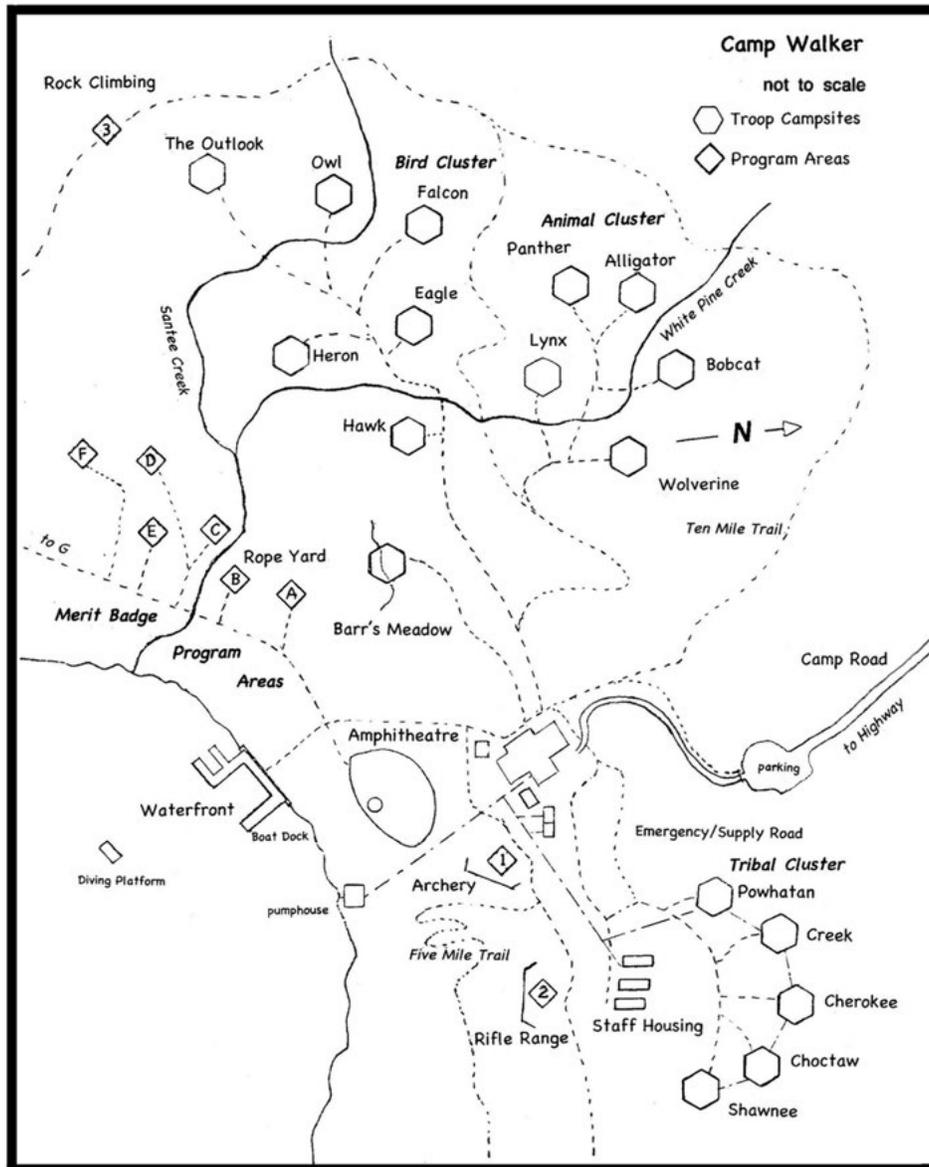
One day perhaps an artist will be found to furnish a new edition.

1: Line Drawings

Since there are so many characters and mini stories to keep track of, a number of maps and floorplans were created to assist the reader to enter the story and follow the diverse activity. They serve a second purpose as well, of course—to help balance the narrative somewhat; it would be unfortunate for the intimate scenes to seem overly important; they are only a part of what the story tells.

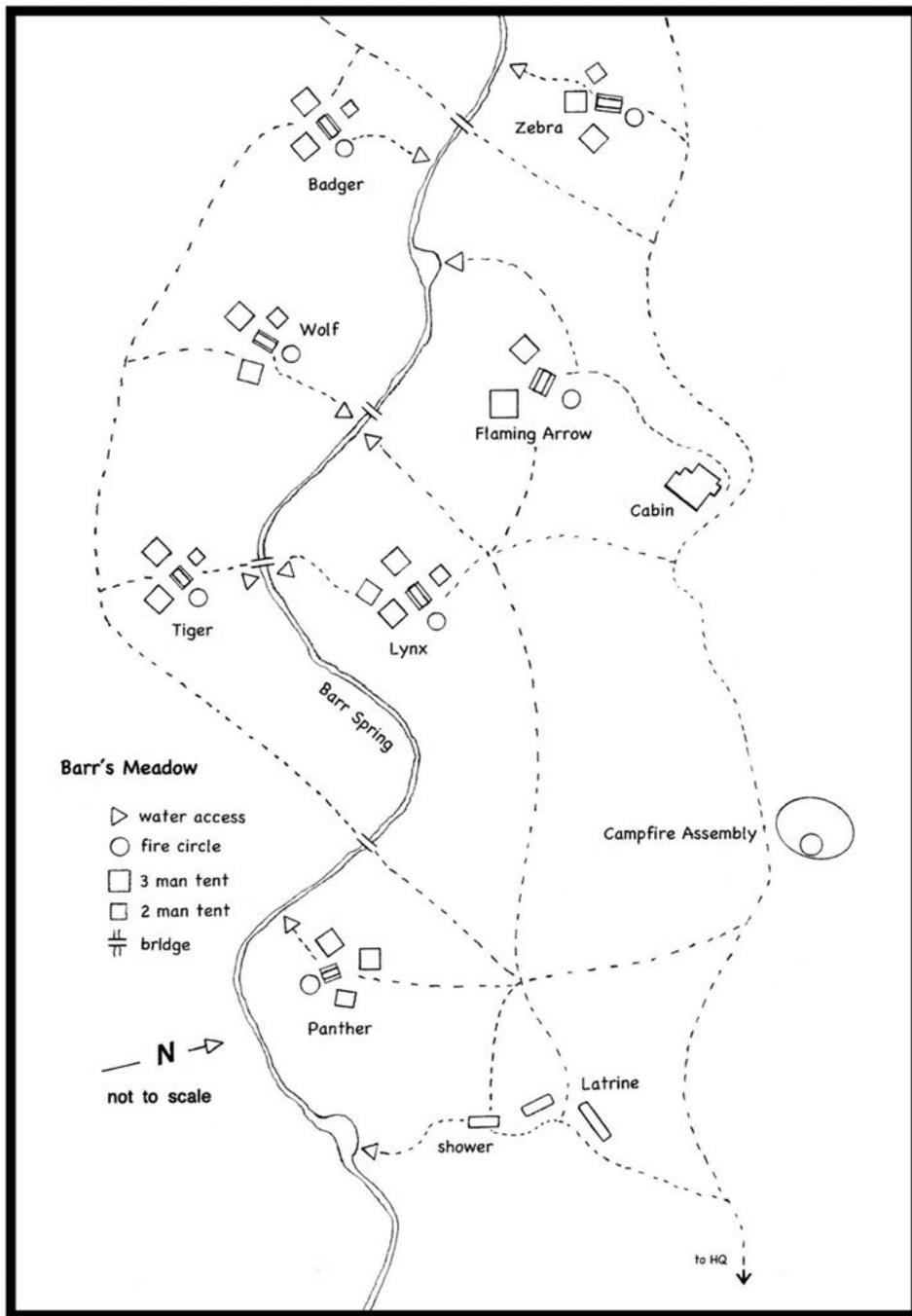
These locations are all fictional. They were created as needed as the books were written. Often a map or floorplan was drawn so that various scenic elements could be written to fit a place. It helped to have them specific. Sometimes a map was redesigned to accommodate changes or additions to the text.

They are presented here in the order of appearance in the series.



Camp Walker: The name was selected after researching officer names from the Civil War and selecting a plausible candidate. Presumably a man by that name could have owned land in the area, and it could have been donated by his estate to an organization for the purpose of providing a summer campsite. No attempt to place it was made other than a general area. Plausibility was the only requirement. Summer camps of all types were researched, and elements from those went into the design. The story requirements helped draw the map, essentially. The creek names are invented as well; the lake is non-existent. The only real place by that name that either Google or I know of is in South Korea. The map is used in all the books.

Barr's Meadow: Special care was given to this map; it had to be believable as well as ideal. Research combined with personal experience provided the specific details and features. It would be nice to think that a place like this actually exists. I don't recall how the name Barr was selected. The map is used in all the books.

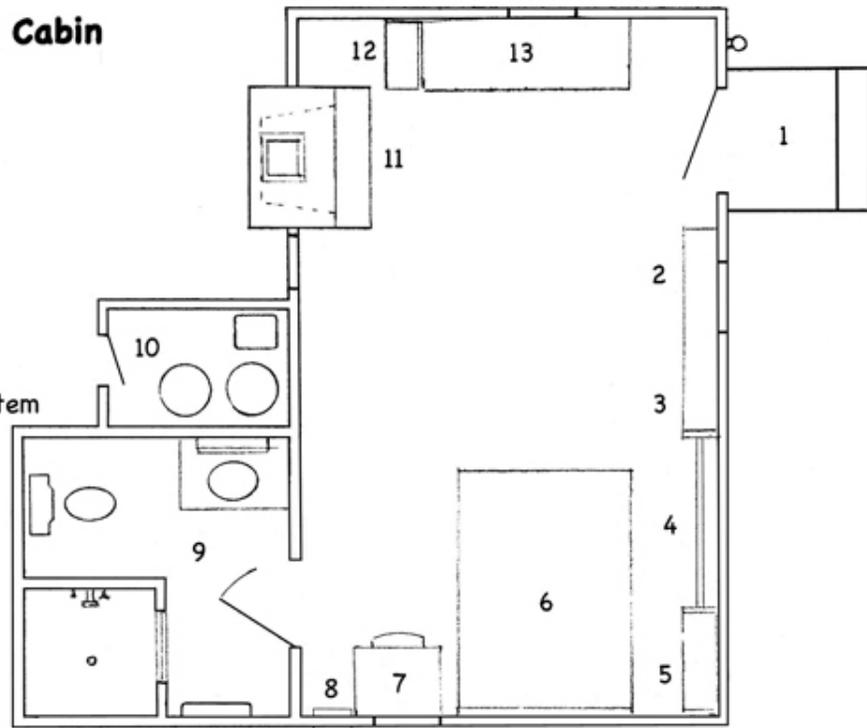


Cabin Floorplan: Fortunately, the specifics of this fit the needs of both series. The functionality needed in *Julian's Private Scrapbook* was set up in *Little J and Roger*. In the first series, it had to have all the requirements Julian would need if he had and actually used his own space. In other words, it was designed as a cover to satisfy anyone who happened to look in.

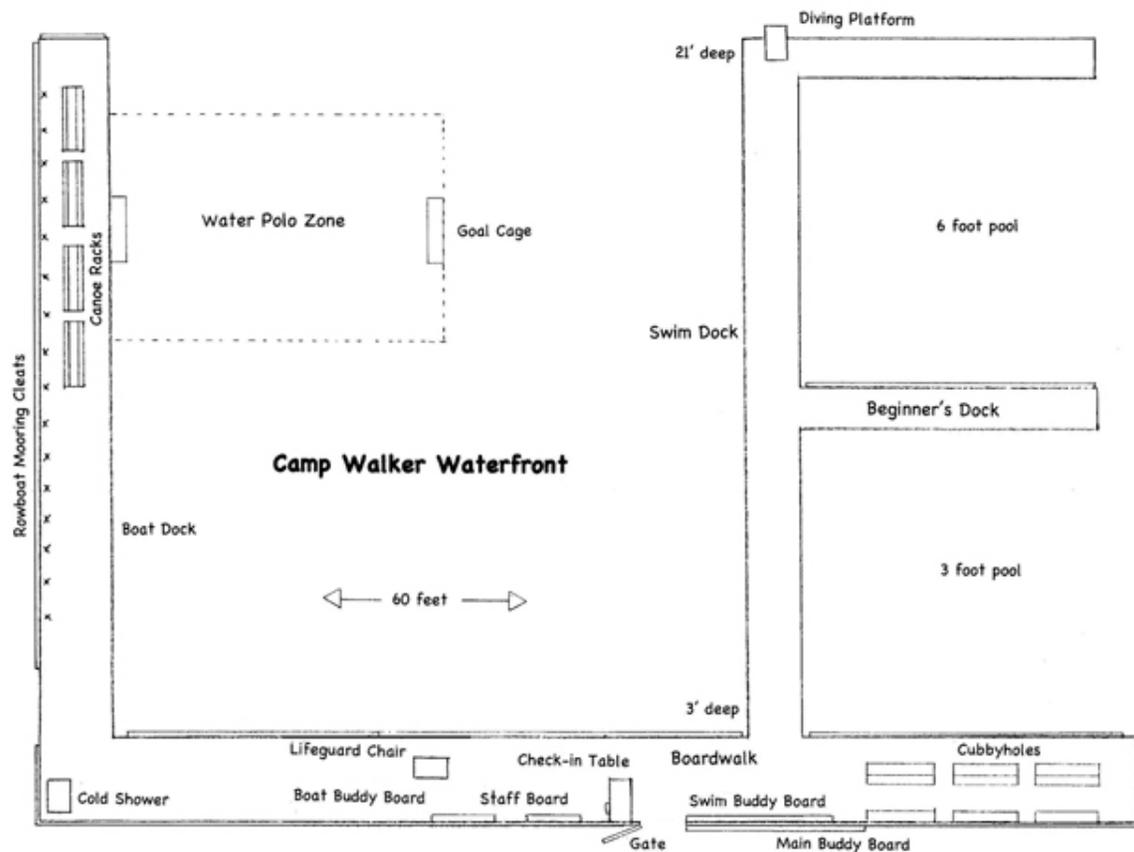
This drawing was used in all the books. More than the others, it included and identified features that were referred to in the text. Much of it defined what could and could not be done by a character; it enabled the reader to literally picture the scene and it allowed the narration to focus on what the character's mind was doing as opposed to reading details about where the furniture is.

Barr's Meadow Cabin

- 1 Entrance Landing
- 2 Counter
- 3 Storage Drawers
- 4 Clothes Rack
- 5 Dresser
- 6 Double Bed
- 7 Table
- 8 Electric Panel
- 9 Bathroom
- 10 Well/Water System
- 11 Fireplace
- 12 Footlocker
- 13 Cot



Waterfront Facilities: The features of this facility are not based on any particular camp that came up in research. Rather, it was drawn as if taken from a waterfront director's ideal facility wish book. It sought to accommodate all the needs and particulars of a summer camp that teaches safety as well as provide for recreational activity. Characters needed a place to act out and participate in typical camp activities; this plan evolved to incorporate what was needed. It's probably more deluxe than one would expect in real life. This was used in all the books.



The floating platform seventy five feet out in the lake was depicted only on the Camp Walker large map.

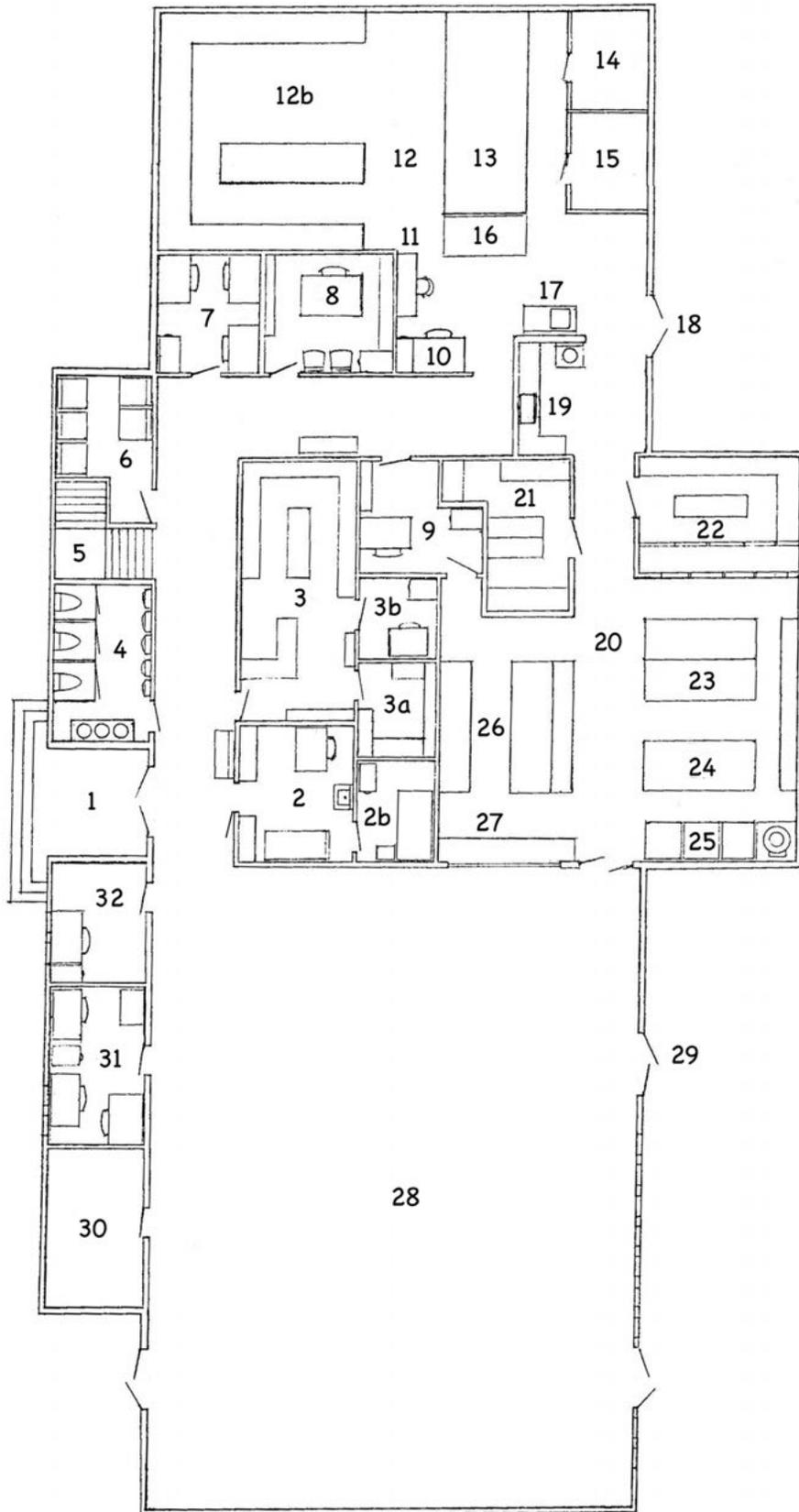
Headquarters Building: Like the waterfront plan, a wish book approach was taken in drafting this. Most camps have a variety of small buildings instead of a grand conference facility. However, all the story required was a plausible location for a variety of scenes; it was more efficient to centralize all those into a central building. Presumably it was the gift of a wealthy benefactor; few organizations would have the resources to develop a center of this size and sophistication.

The underlying assumption was that the Walker Center operated year around as a self supporting enterprise; it was open to rental use in the off season as a means of generating maintenance and operating expenses. Only the camp session staff expenses were funded by the registration fees.

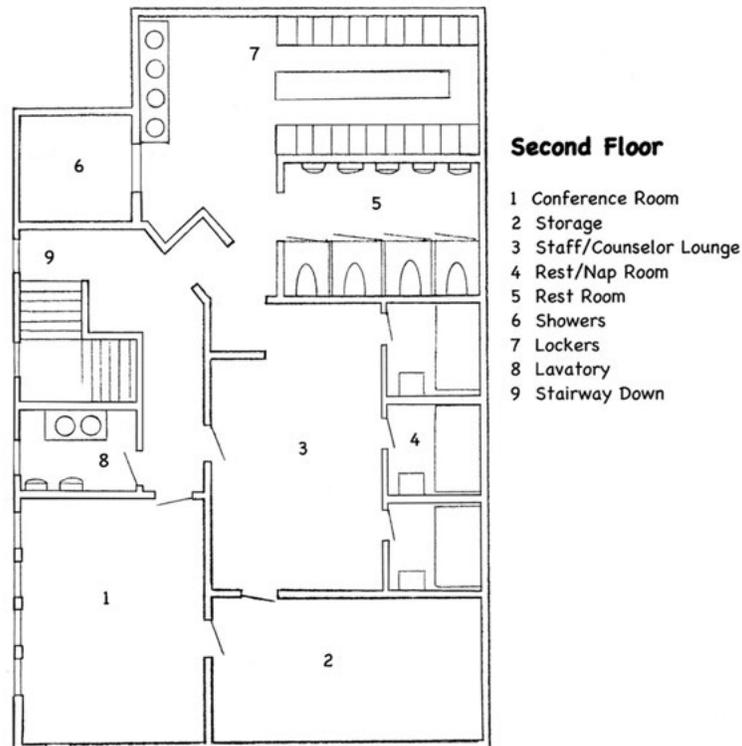
In the eBook editions, the key chart was reduced to fit inside the large empty room that served as cafeteria, meeting hall, and activity center. There was little point in filling it with tables and chairs, and putting it all on a single page had obvious advantages. For the printed version, however, a separate key was made. The size of the single page image made the letters and numbers too small for easy reference. The HQ building is included in all the books. Note the Chalkboard font. That was used for non story elements.

Camp Walker Headquarters

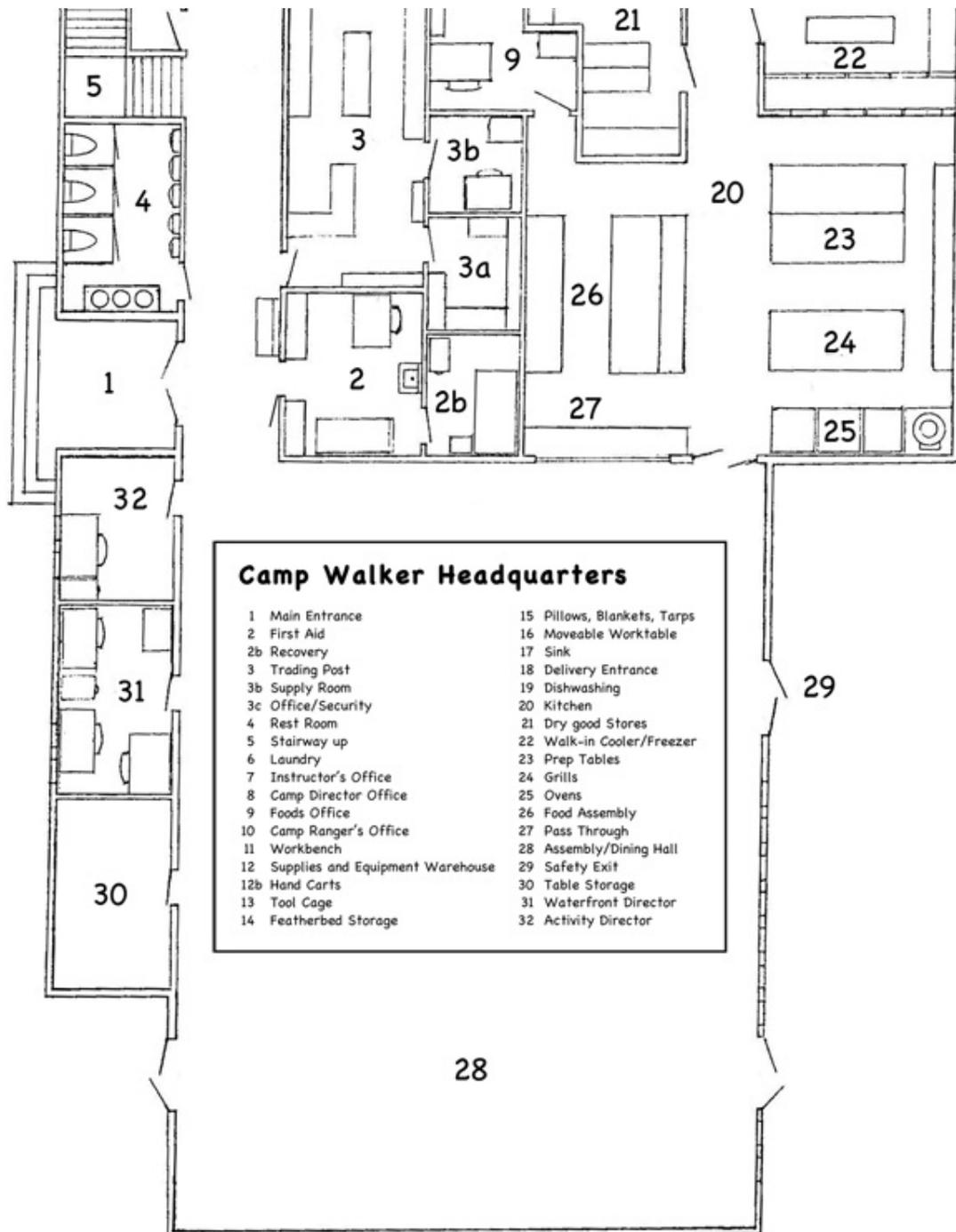
- | | |
|-------------------------------------|-----------------------------|
| 1 Main Entrance | 15 Pillows, Blankets, Tarps |
| 2 First Aid | 16 Moveable Worktable |
| 2b Recovery | 17 Sink |
| 3 Trading Post | 18 Delivery Entrance |
| 3b Supply Room | 19 Dishwashing |
| 3c Office/Security | 20 Kitchen |
| 4 Rest Room | 21 Dry good Stores |
| 5 Stairway up | 22 Walk-in Cooler/Freezer |
| 6 Laundry | 23 Prep Tables |
| 7 Instructor's Office | 24 Grills |
| 8 Camp Director Office | 25 Ovens |
| 9 Foods Office | 26 Food Assembly |
| 10 Camp Ranger's Office | 27 Pass Through |
| 11 Workbench | 28 Assembly/Dining Hall |
| 12 Supplies and Equipment Warehouse | 29 Safety Exit |
| 12b Hand Carts | 30 Table Storage |
| 13 Tool Cage | 31 Waterfront Director |
| 14 Featherbed Storage | 32 Activity Director |



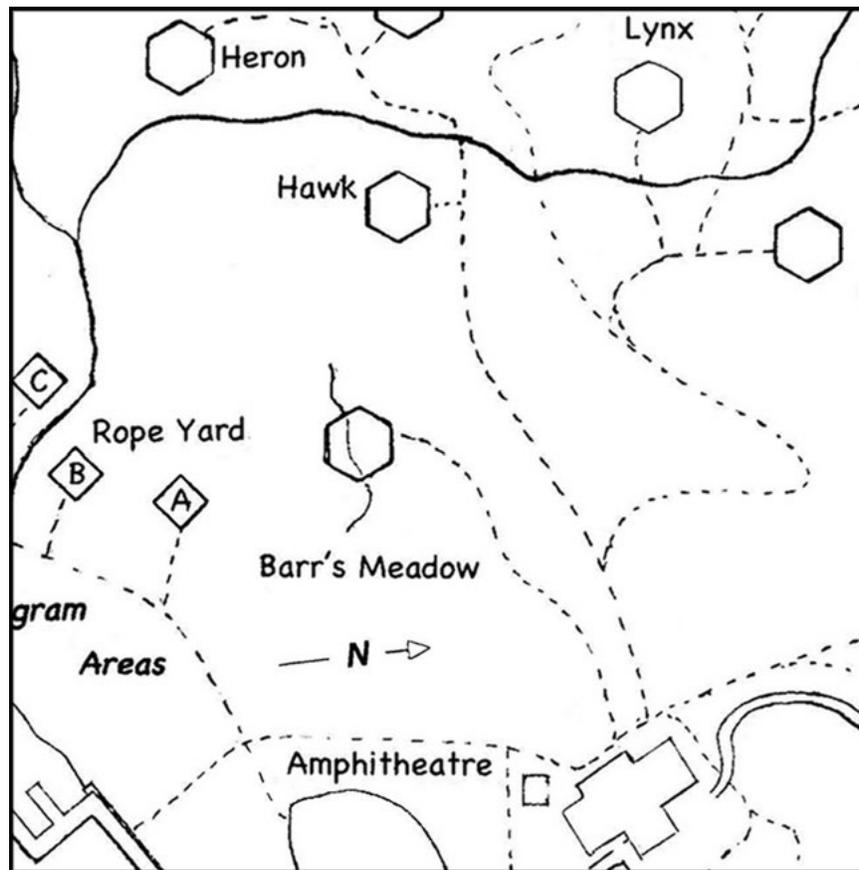
Headquarters second floor: This floorplan appeared for the first time in the second book. It is mentioned once, incidentally, in the first book. It seemed unnecessary to include it there; doing so might have given it undue importance. It is used as a location for important scenes in books 2, 3, and 5.



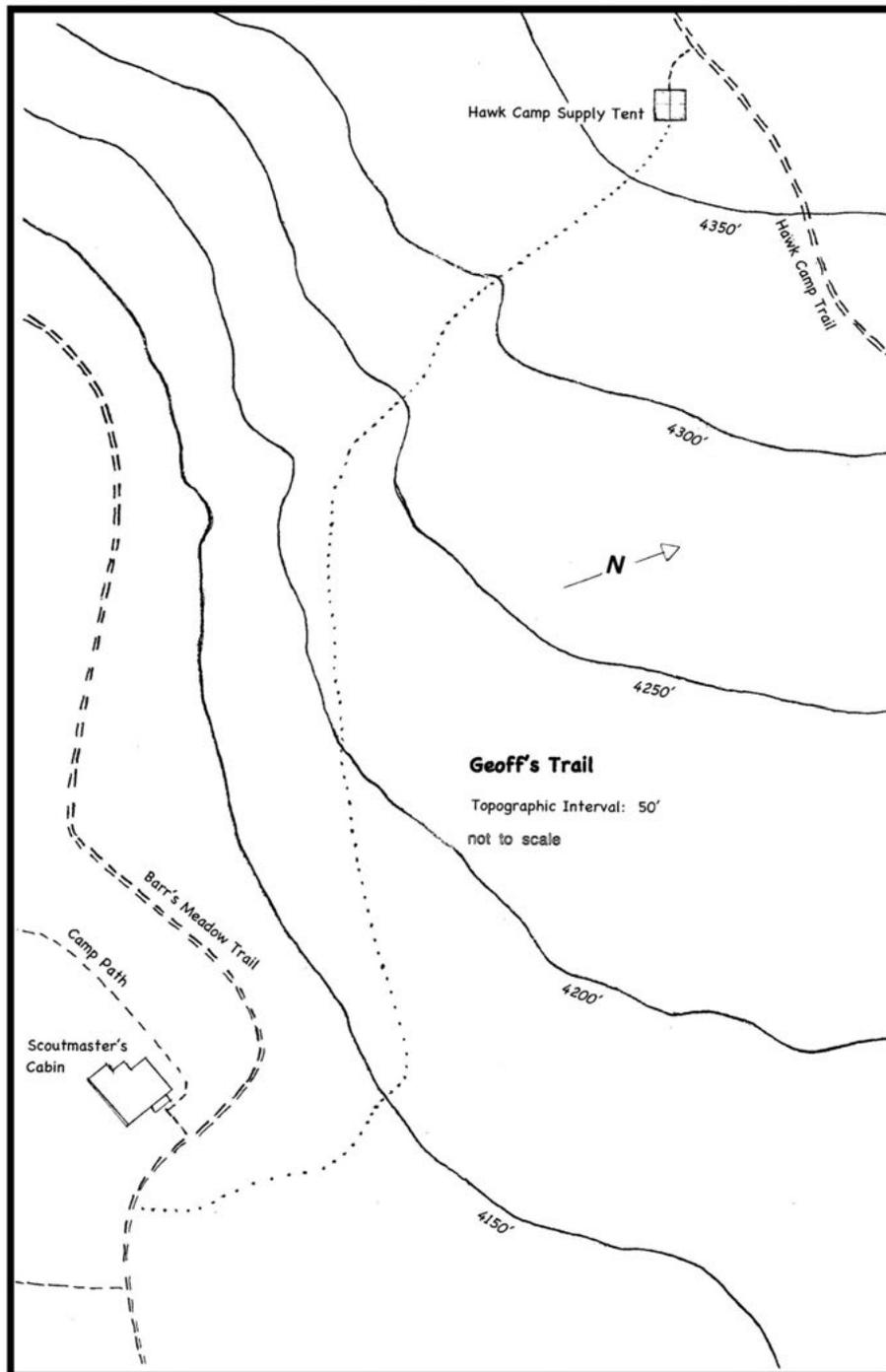
Headquarters closeup: This is a cropped version of the full HQ plan, used in the fourth book as a way of focusing on the location of the close order drill lesson that Mark gives Geoff. In the Scrapbook revision, the key was moved outside the floorplan. The size of the words needed to be enlarged.



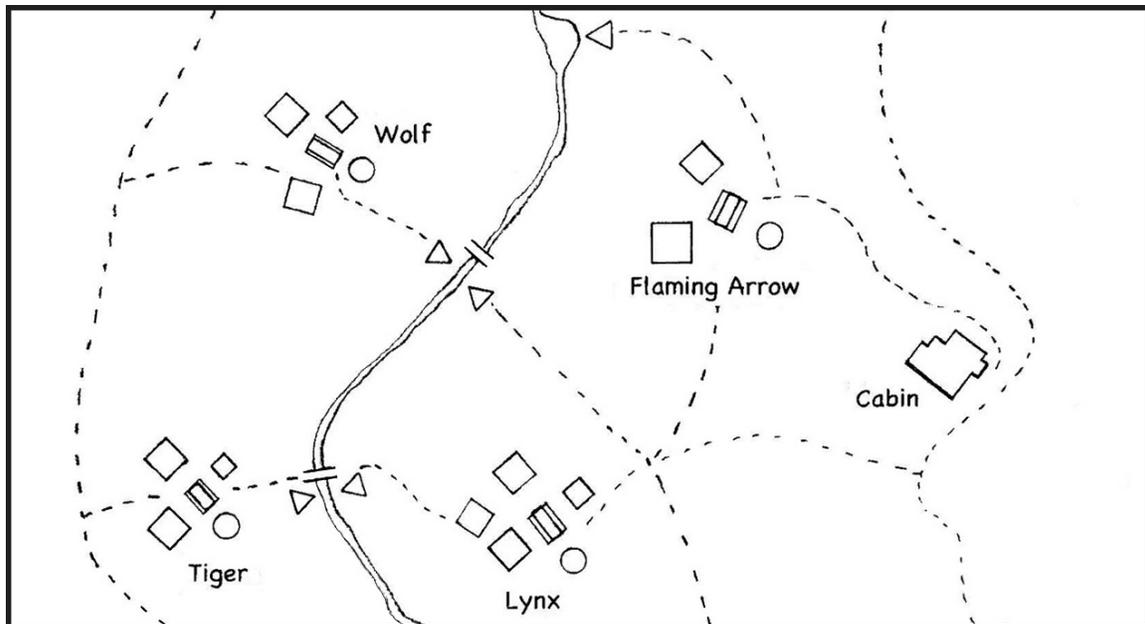
Hawk Camp to Barr's Meadow: This is cropped and enlarged from the full size Camp Walker map. Its purpose was to provide the reader with an instant view of where the upcoming action was centered without needing to flip pages to look at the entire map. This appears only in Book 4 of Little J and Roger and Part 4 of Julian's Private Scrapbook. It served to introduce the trail map several pages later in the book.



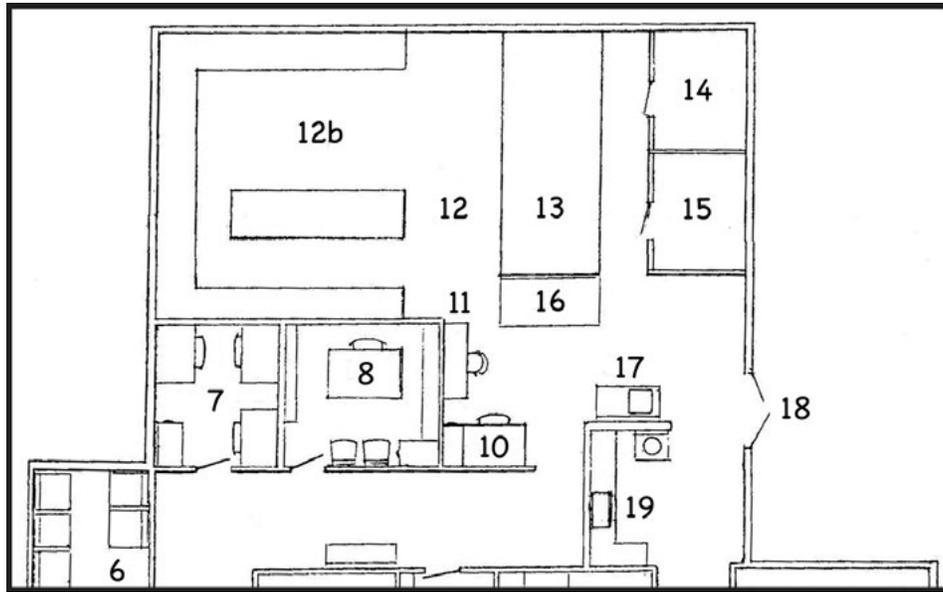
Geoff's Trail: This map appeared first in Book 4. It is used in Book 5 and again in JPS Parts 4 and 5. In Four it is used to show Geoff's great determination to pursue his objective. In Five it is used to help the reader follow the grueling task Mark faces carrying Geoff back to his camp.



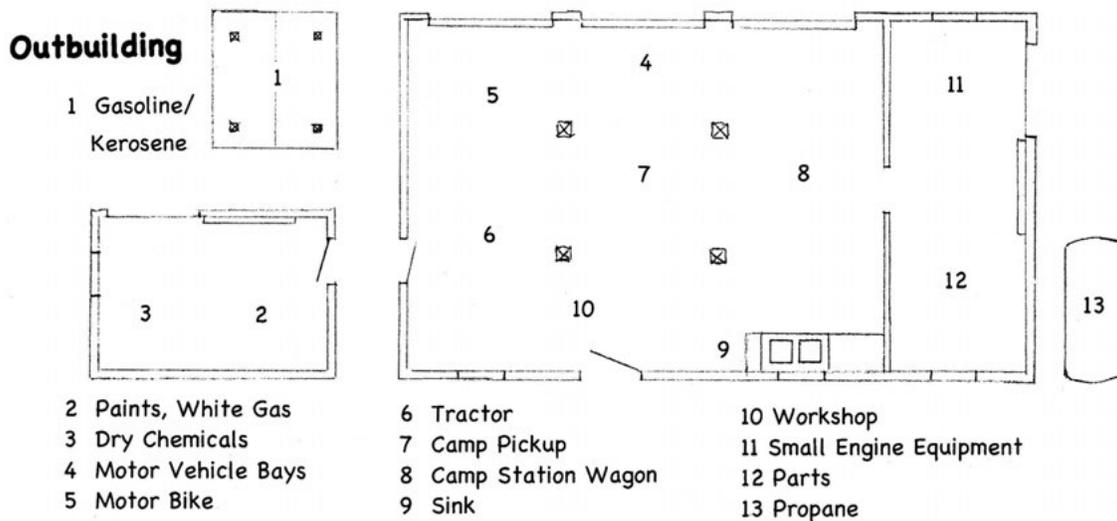
Barr's Meadow Detail: This is a cropped and enlarged section of The Barr's Meadow Map. It appears in the final book of both series. Tony, a Tiger, sneaks out of bed after hours to visit Danny at the Flaming Arrow camp; this takes the reader to the scene immediately without having to search for the full map.



Warehouse detail: During the final assembly, Geoff meets Leonard in the warehouse, ostensibly to enjoy a private viewing of Julian's remarkable portrait. No key was included with this, since the description in the narrative provides all that the reader needs to follow what takes place. This is the last image in the last book in both series. The complete HQ floorplan and key are provided in the supplementary material at the back of the book.



HQ Outbuildings: This was prepared for the last book; the scene was too brief to justify its use. Other scenes planned for the area were not written.

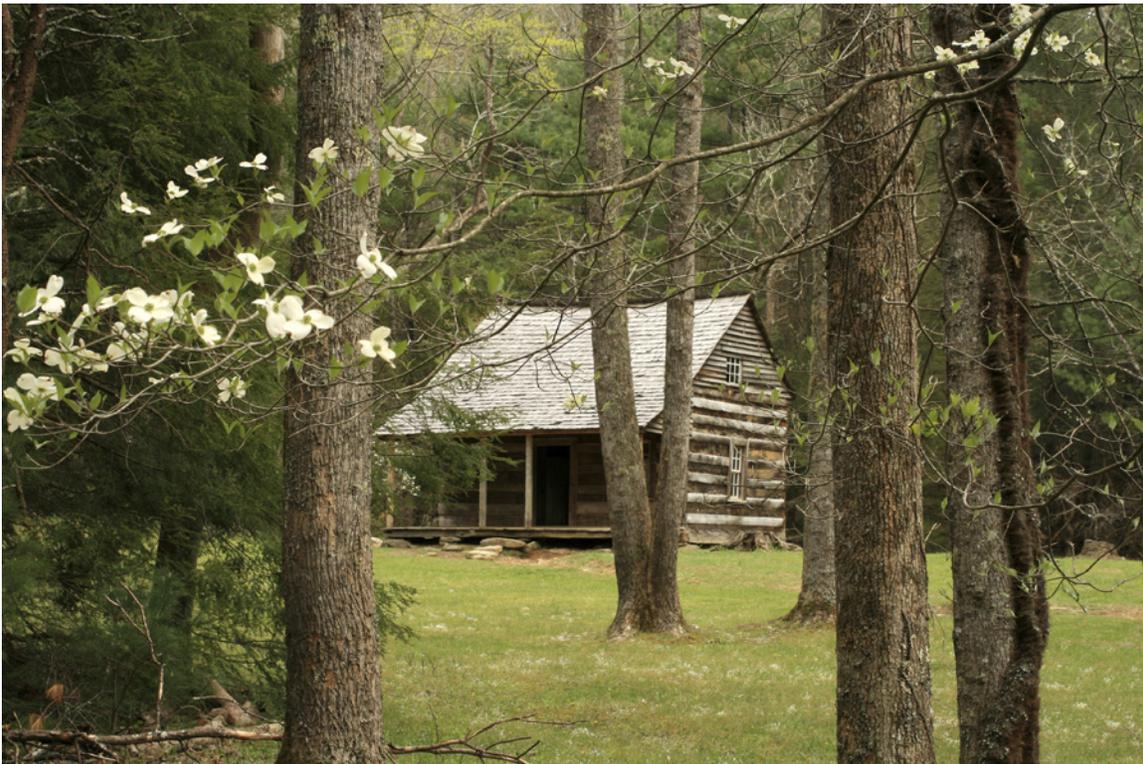


2: Front covers

When the first book was nearing completion, the matter of finding a front cover had to be addressed. The first idea was a hand drawn image—a rustic outdoor look with a character or two positioned in an intriguing question inviting way. I had seen a few covers in that style that were quite striking and interesting—they made one want to open the book and start reading. Attempts to contact the artist of one book got no response.

Hiring a professional artist was not in the budget anyway, so that idea was dropped. Advice often encountered on websites and blogs was to rely on public domain photography. There are several agencies that sell the rights to use photos secured from a variety of sources. I explored a few and found one that was quite satisfactory: iStockphoto. A Canadian company, it has a comprehensive library; it is easy to search their catalogue by subject.

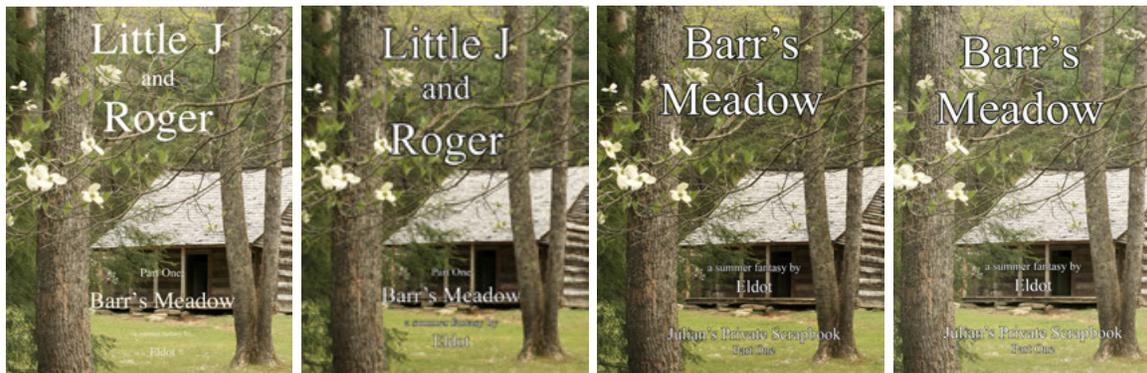
All the photographs for front and back covers were purchased from that site. The cabin photograph used for Barr's Meadow is from a park in the Appalachian Mountains. It is a pioneer cabin, not from a scout camp. That was ideal, in two ways. It captures the idyllic quality of the book perfectly; it seems almost generic—and it didn't need to be from a real scout camp.



Regrettably, It doesn't suggest any of the comedy or activity prevalent in the novel. On the other hand, it wouldn't have been wise to do what a lot of covers do—emphasize the controversial aspects. That may be a good sales strategy for a detective novel, but given the risk of rousing the militant prudery element, a quiet cover seemed a better idea.

Photoshop Elements manipulations made the cover art possible. The title and other graphic information is superimposed over the cropped iStock photograph.

Two fonts were selected to serve all the graphic needs of the LJR books: Chalkboard for special sections within the book [divider pages and maps], and Times New Roman for everything else. Italic and boldface variables of those fonts are employed as needed. (The Smashwords editions are unable to use Chalkboard unless it is inside an image; it is seen only in the maps and floorplans.)



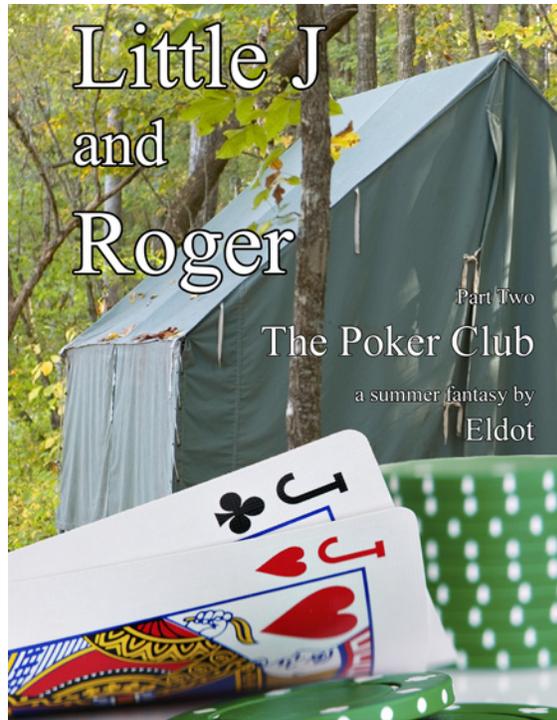
The first published version is at the left. It was revised later to include the black outline around the white lettering. The Second series (right) uses the same background photograph. The print book cover has a slightly different proportion. The standard 6x9 book is narrower. The PDF is based on an 8½ x 11 page. Other eBook programs begin from an 8½ x 11 document and retain that proportion.

All book covers in the LJR and JPS series were prepared in this way.

The second book cover was more sophisticated. It needed two photographs:



Through the magic of Photoshop, these were combined:



The third book cover was more challenging. The shooting gallery in the book is a metaphor. Depicting an actual shooting gallery or firing range would have been misleading if not dishonest.

The first attempt tried to approximate the scene in the book. The Photoshop program was used to combine two images:

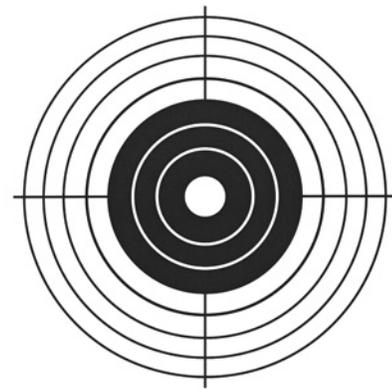
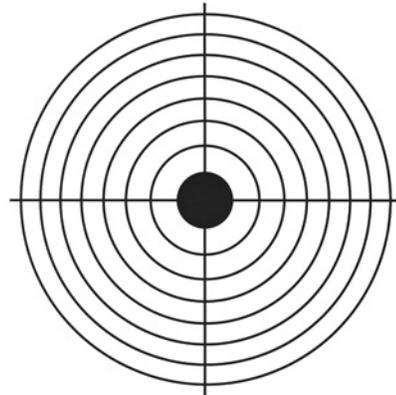


The target image was manipulated and repeated. Two attempts were made:

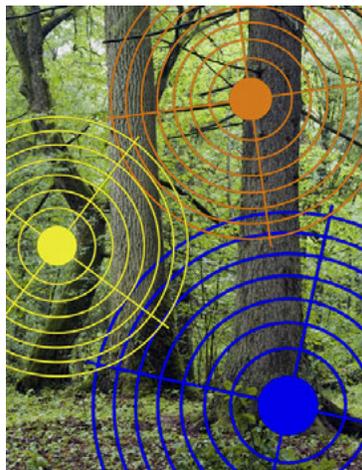
This approach was abandoned.



A symbolic concept was tried next. The two photos selected were:

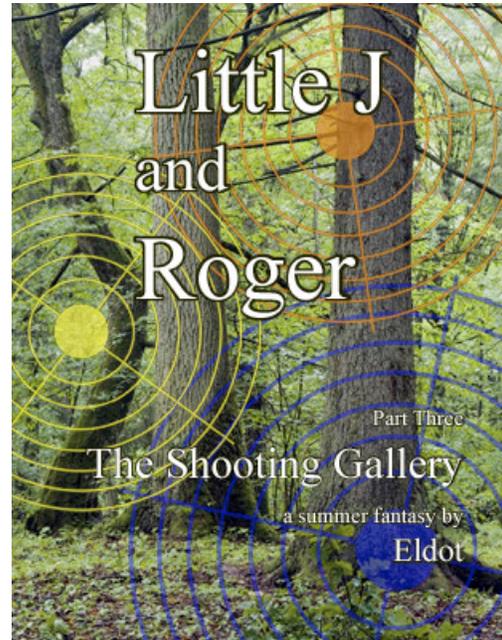


The upper target was chosen. It was manipulated and overlaid:



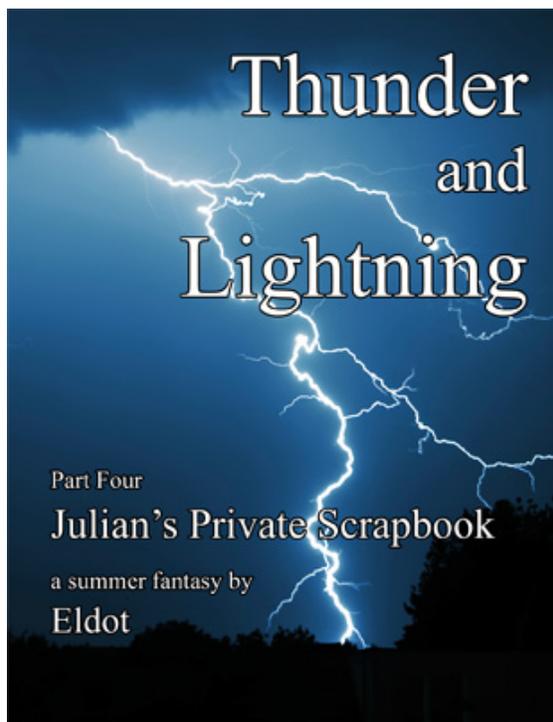
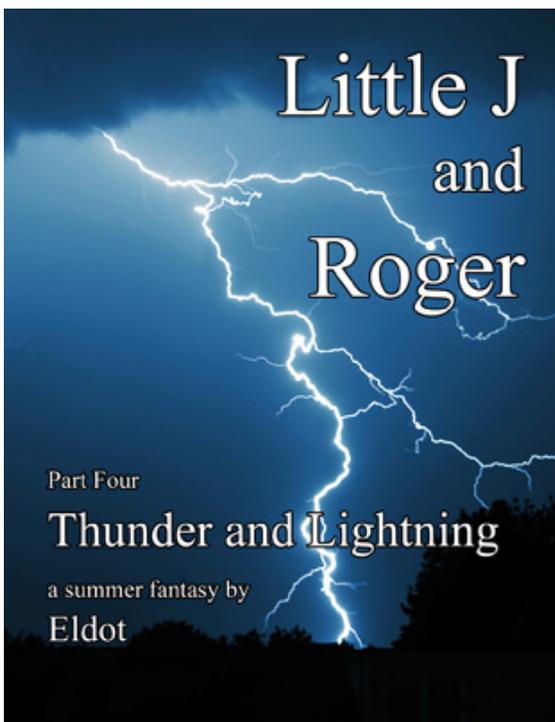
To suggest the metaphor, the targets were assigned colors. The first was too bold, so the colors were made more transparent. The title is the fourth overlay.

Graphically it is interesting enough. But in terms of the book content and tone, it was not entirely successful. The comic element isn't suggested. The different crosshair colors were a valiant try, but one still suspects there's a sniper somewhere in the story. It might be an impossible assignment.



The fourth book, *Thunder and Lightning*, was the easiest yet. iStockphoto had the perfect photograph. The photograph depicted the storm in the book perfectly. And it provided an ideal background for the textual graphics.

Once it was cropped to the needed dimension, the only task was to overlay the title. As in the previous books, the same photography was used in both versions.

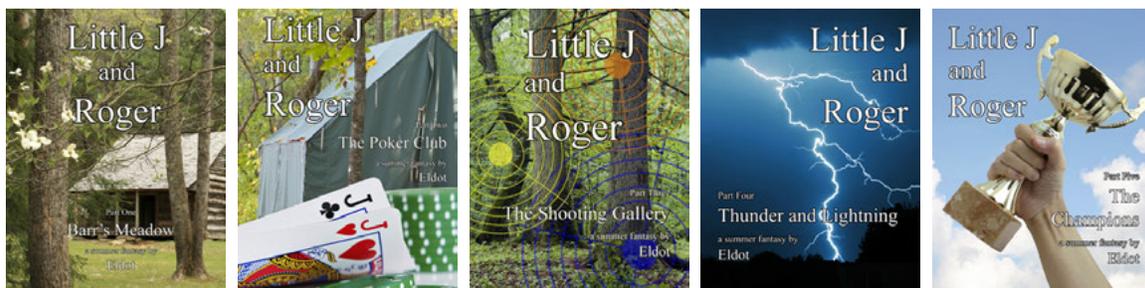


For Book Five, the cover photo was another happy discovery. One of the last events in the story is the troop competitions. iStockphoto had the perfect generic picture:



Reversing the photo allowed a better layout; the trophy image stands out best without lettering superimposed.

Consistency of style. Though the photographs are all very different, the layout of all five is very similar. The goal was to make them easy to recognize as being a part of a series. They had begun as one novel, and this style allowed the sense of being a part of the whole to remain clear.



3: Back covers

The back cover has a different function. Whereas the front cover is supposed to attract your attention, the back cover has the job of capturing your interest.

Some books have a blank back, others have quotations from critics. These can be purchased from review services such as Kirkus. Established authors have more options; publisher's marketing departments take that on. First timer "indies" get to do it on their own.

Research and advice was sought, and a cover was generated according to the recommended formula: short sentences, easy to read layout, teaser content, basic information (length, price, genre). A customer browsing in a bookstore should be able to get a fair idea about the book by reading the back cover. It should not be complex or detailed.

Barr's Meadow was in need of some zest, since the front cover is so pastoral. The press release and flyer were developed at the same time, and the same elements were used. Quite by chance, a perfect image of the main character of the story appeared one day on an internet information page, and a screen shot was captured. An extensive search to find its source and origin was made without success. It was not in the iStockphoto gallery. The same photo has appeared from time to time for years, so presumably it is in the public domain. The *Barr's Meadow* back cover was its first use. It has become almost a series icon because of its uncanny likeness to Julian, the main character; Diphra has used it in several places.



Excepting the ISBN number, the back cover of both Little J and the Scrapbook versions are identical.

Adult Fiction/Gay

An adventure about boys...

Eldot presents a fresh new novel for adults. The story is embedded in an episodic two week summer camp full of variety and fun. Profundities are implied, not paraded; many readers will supply their own as they go along.

The series is meant to enhance the urge and call for nostalgia. The happy days of youth are special, perhaps to relive some memories, or to supply ones that were missed. This is a peek at the world before the Internet and cell phones—when things were done *manually*.



- Did you miss the chance to go to summer camp? This story will fill the gap.
- Did you go to camp but it was boring, or too short? This will make up for that.
- Did you go to camp, but were too inhibited to try all those things? Here is a memory for you to cherish.
- Did you go to camp but it was too straight or puritanical? Here is your substitute.
- Or was your camp experience fabulous and terrific? See how this one compares!

This story about love and discovery is not the usual coming of age drama—this one is a comedy. A lot of boys frolic, experiment, and discover wonderful things. There are surprises and lots of *fulfilled* expectations. Very fulfilled. Naturally, most of these are not “approved” activities.

Barr’s Meadow is the first novel in a five novel series.

The series is meant for mature readers—to assist in recalling the happy days of their youth, perhaps to relive some, or to supply ones that they didn’t have.

Not for sale to persons under 18 years old.

ISBN: 978-0-9848488-1-2

\$6.99

The Xlibris printed book version is modified. Since the portrait's source is unknown, it was used as the basis for an original hand drawn version:



The second book, *The Poker Club*, was very similar in execution. As was the case for Barr's Meadow, the covers are identical; Julian's head was reversed and placed on the left side.



Adult Fiction/Gay

The adventures and discoveries continue...

Eldot expands his story about Julian and the happenings at Camp Walker. It's full speed ahead! Tuesday morning's big event is an "impromptu" Poker Game. Just when Tom thinks he has his personal life squared away, he is ensnared by a savvy threesome from Atlanta. He proves himself equal to their scheme, and becomes an enthusiastic initiate.

Geoff is the most colorful of the three; he soon rises to major importance in the story. He provides a peek at the exotic and sophisticated world of the big city and the sun and surf out west—and he just loves to share his knowledge and experience!

- ▲ Robin and Casey, Doug and Paul enter the story. They bring new aspects to the themes of love and friendship.
- ▲ Bruce and Sid and Nick and Julian spend a lot of time at the lake. Some of it is spent swimming...
- ▲ Mark is assigned to coach a water polo team. He organizes a troop barbecue and social event.

The three day segment ends with a mixture of comedy and intimacy. Optimism and good feelings are pervasive and portend even better days ahead.

The *Poker Club* is the second novel in a five novel series. Extensive information about the series as well as bonus material is available at the <http://www.diphra.com> and <http://www.littlejandroger.com> sites.

The Little J and Roger series is meant for mature readers. The activities and thoughts of the characters are viewed from an adult perspective. This book should be stored in a place not accessible by persons under 18.

ISBN: 978-0-9832410-2-7

\$6.99



Adult Fiction/Gay

The adventures and discoveries continue...

Eldot expands his story about Julian and the happenings at Camp Walker. It's full speed ahead! Tuesday morning's big event is an "impromptu" Poker Game. Just when Tom thinks he has his personal life squared away, he is ensnared by a savvy threesome from Atlanta. He proves himself equal to their scheme, and becomes an enthusiastic initiate.

Geoff is the most colorful of the three; he soon rises to major importance in the story. He provides a peek at the exotic and sophisticated world of the big city and the sun and surf out west—and he just loves to share his knowledge and experience!

- ▲ Robin and Casey, Doug and Paul enter the story. They bring new aspects to the themes of love and friendship.
- ▲ Bruce and Sid and Nick and Julian spend a lot of time at the lake. Some of it is spent swimming...
- ▲ Mark is assigned to coach a water polo team. He organizes a troop barbecue and social event.

The three day segment ends with a mixture of comedy and intimacy. Optimism and good feelings are pervasive and portend even better days ahead.

The *Poker Club* is the second novel in a five novel series. Extensive information about the series as well as bonus material is available at the <http://www.diphra.com> and <http://www.littlejandroger.com> sites.

Julian's Private Scrapbook is meant for mature readers; the purpose is to look at underlying present day social issues from a new perspective: the past, and the positive. Not for sale to persons under 18.



Xlibris

Book three's back cover moved into new territory. It was more visual. The moon over the lake photo would have made a great front cover, but it isn't what the book is about. It is perfect for depicting how it ends, so using it on the back was ideal. The banner at the top used the Bookman font, a first time in the series. The Julian head shot was not used; instead, cameo sized images of the first two books were used to frame the vital statistics. A descriptive narration was inserted in the center.

What's wrong with this picture?



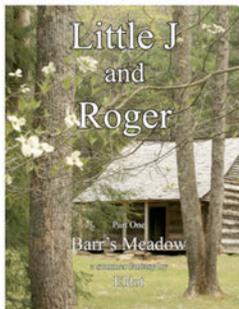
June 17, 1962

It's after hours. All the boys are *supposed* to be asleep in their camps. The truth is, some are not. There is never a dull moment in this segment of Eldot's coming of age novel. Comedy, adventure, and surprise developments abound, right up to midnight on Sunday at the Camp Walker waterfront.

Mark's story begins to unfold, and Julian learns about Erik. Julian and Mark's relationship develops an aesthetic dimension. Julian feels empowered and undertakes a unique challenge: outfitting Nick and Tom's clandestine bedroom. He becomes their self-appointed secret guardian.

The exotic Geoff branches out in his quest for personal satisfaction; no one is safe.

A new enterprise called the Shooting Gallery gets underway as the second week begins. Danny's surprise promotion and Geoff's daring new quest signal that major events are already developing. Robin and Jack's intense romance leads them to risk everything. Other conflicting interests develop—will they grow to threaten anyone's security? Little J and Roger Part 3 is filled with action, fun, and suspense.



The Poker Club is the third novel in a five novel series. Extensive information about the series as well as bonus material is available at the <http://www.diphra.com> and <http://www.littlejandroger.com> sites.

The Little J and Roger series is meant for mature readers. The activities and thoughts of the characters are viewed from an adult perspective. This book should be stored in a place not accessible by persons under 18.



ISBN 978-0-9832410-2-7

\$6.99

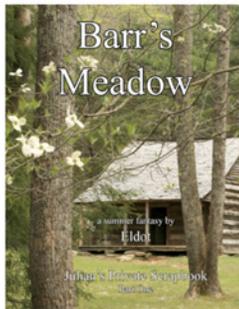
For this book, the copy was not identical. The paragraph about Julian and Mark reflects the difference between the two versions of the book. It is subtle, but necessary. The technical information also specified which series the book was a part of.

It's after hours. All the boys are *supposed* to be asleep in their camps. The truth is, some are not. There is never a dull moment in this segment of Eldot's coming of age novel. Comedy, adventure, and surprise developments abound, right up to midnight on Sunday at the Camp Walker waterfront.

Julian and Mark's relationship develops an aesthetic dimension. Julian feels empowered and undertakes a unique challenge: outfitting Nick and Tom's clandestine bedroom. He becomes their self-appointed secret guardian.

The exotic Geoff branches out in his quest for personal satisfaction; no one is safe.

A new enterprise called the Shooting Gallery gets underway as the second week begins. Danny's surprise promotion and Geoff's daring new quest signal that major events are already developing. Robin and Jack's intense romance leads them to risk everything. Other conflicting interests develop—will they grow to threaten anyone's security? Julian's Private Scrapbook Part 3 is filled with action, fun, and suspense.



The Shooting Gallery is the third novel in a five novel series. Extensive information about the series as well as bonus material is available at the <http://www.diphra.com> and <http://www.littlejandroger.com> sites.

Julian's Private Scrapbook series is meant for mature readers. This book should be stored in a place not accessible by persons under 18.

ISBN: 978-0-9848488-5-0

\$6.99



Book 4: The two back covers were again identical except for the ISBN number. The style followed from the previous book. Thumbnails of the previous book were at the bottom, and the Bookman font was used at the very top above the photo. It achieved an unusual linking coincidence: dawn opens the fourth book after the full moon over the lake closed the third book.

Sunrise on the lake

Adult Fiction/Gay



Robin and **Jack** plan to greet the sunrise and slip back into their tents before anyone else is awake. Sunday night they snuck out of their respective camps to meet for an overnight tryst. The Part 4 story begins on Monday morning, just after midnight on the dock at Camp Walker.

It's the second week at scout camp; everyone will be working on merit badges and advancing to the next rank. Morning's include intramural water polo, where **Mark** Schaeffer is one of the coaches.

Mark has been targeted by **Geoff** Staples, the sophisticated scout from California. Geoff was on duty at the special service yesterday. He was totally entranced by Mark when he led Troop Nine up to the building. On the spot he decided to add Mark to his considerable list of conquests.

Camp Walker is shaken by a thunderstorm shortly after midnight Wednesday. Some are better prepared to meet the challenge than others. The overnight hikers are caught out in the open. **Alex** and **Clint** are forced into an unexpected survival compromise.

Part 4 of Little J and Roger is full speed ahead: action, fun, and more surprises.



The Little J and Roger series is meant for mature readers. The activities and thoughts of the characters are viewed from an adult perspective. This book should be stored in a place not accessible by persons under 18.

Thunder and Lightning is the fourth novel in a five novel series. Extensive information about the series as well as bonus material is available at the <http://www.diphra.com> and <http://www.littlejandroger.com> sites.

978-0-9832410-6-5
\$6.99

The back cover of the last book in a five book series has a big job to do. It is the longest book in the series by over 10,000 words. A lot of story threads had to be resolved. Appeal to the eye was given priority. An exhibit like display that reflected a complex yet unified inside was devised. The copy was reduced to bullet newsflash sub headlines designed to tease and create interest.

Adult Fiction/Gay

Troop Nine Victorious

Six first places and the relay!

Ten Honor Ribbons

Best troop for the fourth year.



- Julian makes a new lifelong friend.
- Danny's short water polo career ends well; on Friday he is discovered by Tony— instant electricity.
- Tom and Nick help Freddy's Shooting Gallery end with a special treat.
- Friday is graduation. Tom organizes the last day competitions. Julian presents his oversize portraits to Leonard and Sarge.
- Saturday: morning is the relay races, afternoon the awards, packing up to leave. During the last camp assembly, Leonard gets a special lesson in art appreciation from Geoff. The long ride home is busy... especially the hour after dark.
- Julian and Mark: has their relationship run its course, or is there a future? What has happened at home?

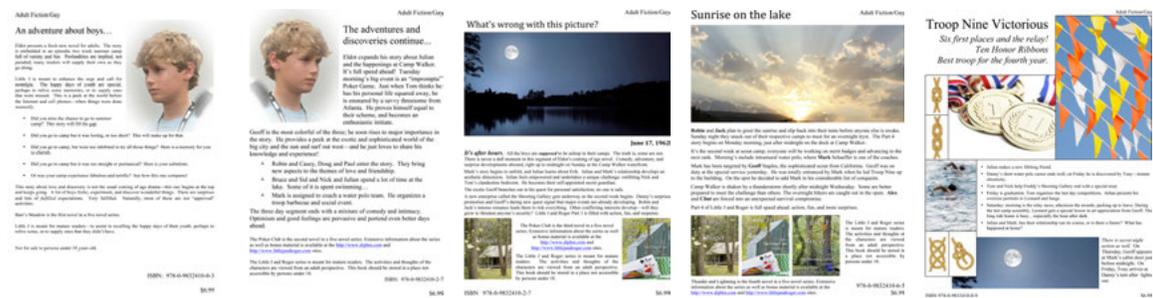


There is secret night action as well. On Thursday, Geoff appears at Mark's cabin door just before midnight. On Friday, Tony arrives at Danny's tent after lights out.

The two covers are identical except for the last text bullet: it again reveals that the story about Julian and Mark is different in the two books.

- Julian’s goal for camp remains unachieved—or does it? What are the prospects for the future? What has happened at home?

A set of thumbnails of the five books shows some similarity of style, but a series look was secondary. Progression of the story content is a more useful approach to unifying the set. The style is consistent.



4: Marketing

Smashwords.com

After an extensive search, it was clear that the books would have a tough if not impossible task finding either an agent or a publisher. The whys of that are complex and would require pages of explanation. “Maybe later” was the decision, finally. If a publisher or agent should call, they will be welcomed.

Essentially, the problem was that the book or the author needed to have some kind of notice or recommendation to get in the door. There is no certain way to get that first notice; unless you have someone known in the industry opening the door and pushing for you, your chances are virtually nil.

The emergence of the eBook and the independent presses happened along at just the right time. Authors can now self publish.

A local writer of some renown suggested that I visit the Smashwords site on the Internet. It was perfect. My first book was finished, and the next four were in development. I signed on and learned their formatting system.

Little J and Roger; Book 1: Barr's Meadow was published at Smashwords on February 4, 2011. It has been updated and corrected twelve times. The current version was put in place on July 7, 2011. It was approved for Premium Distribution to other stores [Apple, Barnes and Noble, Sony, Kobo and Diesel] on December 5.

All the books have been published at Smashwords. Two have yet to be approved for Premium status. The screening process for that is time consuming and still evolving. The Smashwords enterprise is growing extremely fast and has occasional growing pains. But it is a superb service. New writers in particular are the beneficiaries; they are enabled overnight if not sooner.

Each book published at Smashwords has its own web page; the author has one as well; it lists all the books and shows their covers. Everything at Smashwords is linked; navigating through the website is easy. It is a great place for an author of any description to publish, and it is an excellent place for readers to search for almost any type of book. The author page:

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Location: United States
Member Since: Jan. 12, 2011

1 user has added this author as a favorite.



Eldot

Biography

Eldot, a simple cipher, is a nom de plume. Eldot is retired, and has lived in the Pacific Northwest for most of his life. Mother Nature has been kind to him in most respects, but he has lots of grey hair and a modest pot belly. The illusion in his mind that he is still in his thirties persists—if only his carcass would cooperate. But his physician happily reports that physically he is fifteen years younger than the calendar reports, so there's still time for play.

In order to dodge the draft and avoid the Viet Nam war, he took an occupational deferment to teach Drama and English in a public high school. The interminable nature of the war and the draft lottery kept him in that occupation so long that he stayed there afterward, having been quite successful. Why change a good thing? The refuge had morphed into a career.

Additional information is available at <http://www.diphra.com> or <http://www.littlejandroger.com>

Where to find Eldot online

Website: <http://www.diphra.com>

Books



The Champions: Julian's Private Scrapbook Part 5 by Eldot

Price: \$5.99 USD. 127340 words. Published on May 5, 2012. Fiction.

Eldot's final novel in the five part Scrapbook series about Julian's coming of age at summer camp. The last three days: class activities are finished, competitions held, awards presented, goodbyes said. Unfinished personal business is completed; a few new developments pop up, making this the longest book in the series. This character study is rich with comedy, suspense and sentimental elements.



Thunder and Lightning: Julian's Private Scrapbook Part 4 by Eldot

Price: \$5.99 USD. 112420 words. Published on March 5, 2012. Fiction.

It's the second week at scout camp; many stories are in play, making this the most action packed book in the series; it continues where Shooting Gallery left off in time, action, and character growth. The theme of love remains dominant. Geoff continues his quest to seduce scoutmaster Mark. One new story: Alex mentors Clint during an overnight hike. Julian's skill as an artist continues to develop.



The Shooting Gallery: Julian's Private Scrapbook, Part 3 by Eldot

Price: \$5.99 USD. 104620 words. Published on February 15, 2012. Fiction.

Days six, seven and eight at Camp Walker. The comical side of camp life is featured, along with some new story developments. Julian Draws two portraits: Leonard, and then Mark. Julian and Mark's conferences continue. Julian feels empowered and undertakes a unique challenge: outfitting Nick and Tom's clandestine bedroom. He becomes their self-appointed secret guardian.



The Poker Club: Julian's Private Scrapbook Part 2 by Eldot

Price: \$5.99 USD. 105020 words. Published on December 16, 2011. Fiction.
Tom has to come to grips with the discovery that he has fallen in love. He is used to being free of commitments. Others seek his favor and make his task difficult. Other romances are underway that he doesn't know about; still others are about to begin. The camp is a beehive of activity as the third day begins. Unknown to Tom and Nick, Julian and Mark are silent supporters.



Barr's Meadow: Julian's Private Scrapbook Part 1 by Eldot

Price: \$5.99 USD. 104020 words. Published on November 21, 2011. Fiction.
Julian has had this crush for four years; it's time to make his move. He's been a scout for a year now; he just knows the perfect situation is at hand: summer camp. The distractions of the working world will be removed. Mark will be his before the bus trip home. He's been in love with his scoutmaster forever - since he was nine, at least. Mark proves to be more of a challenge than he expected.



The Champions: Little J and Roger Part 5 by Eldot

Price: \$5.99 USD. 117880 words. Published on September 1, 2011. Fiction.
Eldot's final novel in the five part Little J and Roger series. The last three days of camp: class activities have to be finished, competitions held, awards presented, and goodbyes said. There is much unfinished personal business to complete; a few new developments pop up along the way, making this the longest book in the five part series.



Thunder and Lightning: Little J and Roger Part 4 by Eldot

Price: \$5.99 USD. 105370 words. Published on August 1, 2011. Fiction.
Eldot continues his coming of age novel with more fast paced activity. The second fun filled week at camp continues with surprises, challenges, successes and a few disappointments. There are romances, and there are lots of extra-curricular activities. Tony in particular has a good time. Thunder and Lightning employs 87 characters, the highest number yet in the Little J and Roger series.



The Shooting Gallery: Little J and Roger Part 3 by Eldot

Price: \$5.99 USD. 103880 words. Published on July 1, 2011. Fiction.
Days six, seven and eight at Camp Walker. The comical side of camp life is featured, along with some new story developments. Julian learns about Erik, and Mark's story unfolds. Julian and Mark's relationship develops an aesthetic dimension. Julian feels empowered and undertakes a unique challenge: outfitting Nick and Tom's clandestine bedroom. He becomes their self-appointed secret guardian.



The Poker Club: Little J and Roger Part 2 by Eldot

Price: \$5.99 USD. 97570 words. Published on May 1, 2011. Fiction.
Tom has to come to grips with the discovery that he has fallen in love. He is used to being free of commitments. Others seek his favor and make his task difficult. Other romances are underway that he doesn't know about; still others are about to begin. The camp is a beehive of activity as the third day begins. Unknown to Tom and Nick, Julian and Mark are silent supporters.



Barr's Meadow: Little J and Roger Part 1 by Eldot

Price: \$5.99 USD. 99360 words. Published on February 4, 2011. Fiction.
★★★★★ (5.00 from 1 review)

Julian has had this crush for four years; it's time to make his move. He's been a scout for a year now; he just knows the perfect situation is at hand: summer camp. All the distractions of the working world will be removed. Mark will be his before the trip home. He's been in love with his scoutmaster forever-since he was nine, at least. He doesn't know how well he has chosen the place and time.

Below is an example of a Smashwords book page; clicking on any cover on the author page takes the visitor to the page for that book.

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Also by Eldot:

- Barr's Meadow: Little J and Roger Part 1
- The Poker Club: Little J and Roger Part 2
- The Shooting Gallery: Little J and Roger Part 3
- The Champions: Little J and Roger Part 5
- Barr's Meadow: Julian's Private Scrapbook Part 1
- The Poker Club: Julian's Private Scrapbook Part 2
- The Shooting Gallery: Julian's Private Scrapbook, Part 3
- Thunder and Lightning: Julian's Private Scrapbook Part 4
- The Champions: Julian's Private Scrapbook Part 5

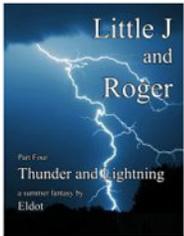
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- Rainbows All Around Us by Nathan J Morissey

Thunder and Lightning: Little J and Roger Part 4

Fiction » Literature » Coming of age
Fiction » Gay & lesbian fiction » General



By **Eldot**
 Rating: Not yet rated.
 Published: Aug. 01, 2011
 Words: 105371 (approximate)
 Language: English
 ISBN: 9780983241072

Short description

Eldot continues his coming of age novel with more fast paced activity. The second fun filled week at camp continues with surprises, challenges, successes and a few disappointments. There are romances, and there are lots of extra-curricular activities. Tony in particular has a good time. Thunder and Lightning employs 87 characters, the highest number yet in the Little J and Roger series.

Extended description

The ninth day at Camp Walker begins on Monday morning, just after midnight on the dock. Robin and Jack plan to greet the sunrise and slip back into their tents before anyone else is awake. Sunday night they snuck out of their respective camps to meet for an overnight tryst. They complete their overnight adventure, though not without a surprise. They are able to make it back to their camps undetected, but only just. It's the second week at scout camp; everyone will be working on merit badges and advancing to the next rank. Mornings include intramural water polo, where Mark Schaeffer is one of the coaches. Many stories are in play, making this the most action packed book in the series. Geoff continues his quest to seduce scoutmaster Mark; will he succeed, or settle for his pursuit of Leonard? Will Danny's plans for Julian proceed smoothly? Will Tom and Nick's Love Palace remain undiscovered? Will Freddy and Andy's "tournament" be a success? And will Kurt remain satis... [\(Read more\)](#)

Adult-content rating:

This book contains content considered unsuitable for young readers 17 and under, and which may be offensive to some readers of all ages. For more information, see the [Support FAQ](#).

Tags

fiction, coming of age, nostalgia, gay, 1960s, mm romance, boyfriends, first love, gay camping, gay adolescents, love and relationships, mm sex, summer camp, growing up gay, scout camp

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Eldot's author page is at <http://www.smashwords.com/profile/view/Eldot>

Diphra.com

In the early days, the Diphra Enterprises website framework was set up to market a deluxe edition of the eBooks. The Smashwords editions, while admirable in many respects, are a rather plain Jane experience. I wanted an eBook that could take advantage of laptop and desktop computer screen capability. The possibilities via the PDF format are remarkable. Aside from flipping through the pages, all the virtues of a print version are available—and more. Full interactivity and color pictures, especially, enhance the experience. A deluxe PDF of the first book followed the Smashwords release by a few weeks.

From that point on, the two have been published simultaneously. They have separate ISBN numbers because aside from the narrative, they are very different. Another bonus is that as well as the plain Jane Smashwords edition sold at the iTunes Bookstore, the full desktop design features of deluxe PDF edition can be read on the iPad.

Press releases and publicity flyers were designed and issued by Diphra, along with a poster. These have seen limited use and distribution because there are no funds to employ or contract publicity agents or services.

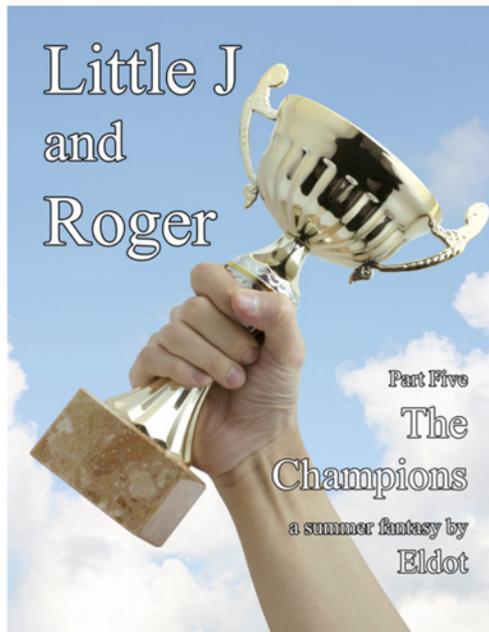
The Diphra website is able to provide supplementary materials and additional information. Space at the Smashwords site is very limited; at Diphra it is unlimited. This became especially important when the second version of the series came into being. A feedback channel was installed as well. Much of the material in this gazetteer has been lifted from the Diphra.com website.

All of the graphics are available to examine and download. The free excerpts at Diphra were selected from parts of the book that the Smashwords sample does not include. All ten books are available in the deluxe PDF format only at Diphra.com. They are priced one dollar above the Smashwords edition.

When it was decided to produce a revised version of the series, Diphra was able to expand and accommodate both series. A special division was set up to preserve the Little J and Roger series, while the default main page was reserved for Julian's Private Scrapbook series. An entry page was devised to assist locating whatever book in whichever series was desired. Some material is the same in both divisions.

Diphra Marketing materials: Press releases, flyers and posters were designed; they were intended to be mailed and/or placed at sites as opportunity occurred. All five LJR books have flyers. Eventually, the practice was suspended for lack of time—the writing and publishing of the books and the web blogs took it all. This is the last flyer to be published:

Troop 9 victory fourth in a row!



Disaster averted on Friday, one day before camp competitions

In spite of his injury, Geoff presents himself at Mark's cabin door just before midnight on Thursday. It is impossible to walk any further, and his camp is a mile away. What will Mark do? What can he do?

This is just one of the events in Eldot's final novel in the Little J and Roger series. The last three days of camp: class activities have to be finished, competitions held, awards presented, and goodbyes said. There is much unfinished personal business to complete; a few new developments pop up along the way, making this the longest book in the five part series.

- Julian makes a new lifelong friend.
- Danny's short water polo career ends well; on Friday he is discovered by Tony—instant electricity.
- Tom and Nick help Freddy's Shooting Gallery end with a special treat.
- Friday is graduation. Tom organizes the last day competitions. Julian presents his oversize portraits to Leonard and Sarge.
- Saturday: morning is the relay races, afternoon the awards, packing up to leave. During the last camp assembly, Leonard gets a special lesson in art appreciation from Geoff. The long ride home is busy... especially the hour after dark.
- Julian and Mark: has their relationship run its course, or is there a future? What has happened at home?

These questions and many others are answered in the exciting conclusion.

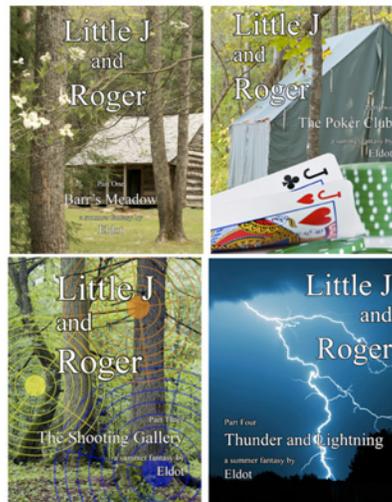
available in e-Book format now at:

diphra.com and smashwords.com

also at Apple, Barnes & Noble, Diesel, Kobo, Sony

Amazon release pending

For ADULT READING



Extensive information about the series as well as bonus material available

<http://www.diphra.com> and
<http://www.littlejandroger.com>

Published by Diphra Enterprises

Diphra Press release: Here is a sample; all the flyers and press releases are available for viewing and downloading at the Diphra website.

SURPRISES CONTINUE AT CAMP WALKER

Eldot continues to amaze and delight readers with The Shooting Gallery

Portland OR, July 1, 2011—Enthusiastic fans applaud the early appearance of the third book in the *Little J and Roger* series. Again it appears as an e-book in two versions, simultaneously. At Smashwords it is converted into all e-book reader formats.

[<http://www.smashwords.com/books/view/70642>]

At Diphra.com, the premium PDF version simulates a print book, including page numbers and detailed indexing. Numerous extra features, supplemental information, and samples are available at the websites. [<http://www.diphra.com> and <http://www.littlejandroger.com>]

Eldot's coming of age novel roars into the second week at Camp Walker. Another three days of camp are packed with comedy, adventure and surprise developments.

The Shooting Gallery is longer and more complex; it is the “turning point” of the series of five novels. Like the first two books, it follows the two major romantic stories of Julian and Mark, Nick and Tom. Threats to their security arise from unexpected quarters. We see conflict germinate and gestate undetected—it gains a formidable position by the end of this segment in the series.

Simultaneously, the narrative is spiced with a mix of contrasting relationships, adventures, and comic relief. The exotic Geoff branches out in his personal quest for personal satisfaction; no one is safe.

A new enterprise called the Shooting Gallery gets underway as the second week begins. Danny's surprise promotion and Geoff's daring new quest signal that major events are developing. Robin and Jack's intense romance leads them to risk everything. Other conflicting interests develop—will they threaten anyone's security? *Little J and Roger Part 3* is filled with action, fun, and suspense.

About Eldot: He is a longtime resident of Portland, and is retired. He has a number of years of writing experience, but the *Little J and Roger* series is his first venture into published fiction. He uses a pen name for a variety of reasons, public and personal. A brief profile is available at Smashwords and diphra.com.

About Smashwords: Smashwords operates the world's leading e-Book publishing and distribution platform. They make it easy for authors and publishers to publish and distribute their works instantly through all major e-Book vendors including Apple iBooks, Barnes & Noble Nook, Amazon Kindle, Sony, Kobo and Diesel. They can be found on the web at <http://www.smashwords.com>.

Contact: <http://www.diphra.com/Feedback.html>

Home pages within the Diphra website

As explained above, a web page was established as a marketing site for the deluxe PDF version of the Little J and Roger books. A master index page is the front door, so to speak. A linking button connects to a page for each title, where the shopper can read a sample scene and purchase the book.

Two other interactive panels appear on the index page. At the top are direct links to the Series Home page, The Diphra Home page, the Feedback page, and the index page of the other series:



Halfway down the page is another interactive panel. It has direct links to features that apply to all the books: The Series Description, the Series Preface, the Style alert essay, a help page for people new to eBooks, and a direct link to the author essays section.



Other features are available on each book page as well: a summary of the book's story content, reprints of the back cover, the maps, and feature articles about the characters and a link to the blog essays. Links to commercial vendors are provided, as well as links to other areas of the Diphra site.

Little J and Roger

[Series Home](#) | [Diphra Home](#) | [Feedback](#) | [Julian's Private Scrapbook](#)

Summer camp, the unexpurgated version

What could be more fun than a two week romp in a boy scout camp?

This romantic comedy is about love and discovery and coming of age in the early 1960s. Embedded in an episodic two week summer camp full of variety and fun, the narrative looks at the world from inside the mind of a boy who is in a big hurry to grow up.

The series addresses the sometimes troubling and controversial issue of a teen's "coming out" in a different way: comedy. A lot of boys frolic, experiment, and discover wonderful things. There are surprises and lots of fulfilled expectations. Very fulfilled. Naturally, most of these are not "approved" activities.

The underlying theme and topic are serious, but the treatment is meant to entertain and answer the call for nostalgia. The happy days of youth are special; why not relive some memories, or supply ones that were missed? This is a peek at the world before the internet and cell phones.

This series explores a taboo subject, perhaps for the first time: a scout seduces his scoutmaster. Their story is the thread that holds the five books together. If that is too daring, you should retreat and read the alternate series, *Julian's Private Scrapbook*. The other aspects of the book are the same, for the most part.

[LJR Series Description](#)

[Series Preface](#)

[Style Alert](#)

[eBook Help](#)



Little J and Roger: A Five-Part Series

Book 1: Barr's Meadow
241 pages, 99,000 words
Published February 4, 2011

[Barr's Meadow](#)

Book 2: The Poker Club
272 pages, 98,450 words
Published May 1, 2011

[Poker Club](#)

Book 3: The Shooting Gallery
283 pages, 104,900 words
Published July 1, 2011

[The Shooting
Gallery](#)

Book 4: Thunder and Lightning
292 pages, 106,700 words
Published August 1, 2011

[Thunder and
Lightning](#)

Book 5: The Champions
327 pages, 120,300 words
Published September 1, 2011

[The
Champions](#)

The LJR series index is now located in the LJR Vault. Its home page is a lengthy essay on the reasons for separating the two series. The headline at the top of the home page was changed; it reflects the reason LJR has been set apart.

When the second series was completed, a second master index page was created for the Julian's Private Scrapbook series. It has the same features, and is currently the main page.

Little J and Roger / Julian's Private Scrapbook

[Series Home](#) | [Diphra Home](#) | [Feedback](#) | [LJR Vault](#)

What really went on at Summer Camp?

What could be more fun than a two week romp in a boy scout camp?

This romantic comedy is about love and discovery and coming of age in the early 1960s. Embedded in an episodic two week summer camp full of variety and fun, the narrative looks at the world from inside the mind of a boy who is in a big hurry to grow up.

The series addresses the sometimes troubling and controversial issue of a teen's "coming out" in a different way: comedy. A lot of boys frolic, experiment, and discover wonderful things. There are surprises and lots of *fulfilled* expectations. Very fulfilled. Naturally, most of these are not "approved" activities.

The underlying theme and topic are serious, but the treatment is meant to entertain and answer the call for nostalgia. The happy days of youth are special; why not relive some memories, or supply ones that were missed? This is a peek at the world before the internet and cell phones.

This series seeks to entertain and amuse, to titillate, and to inculcate a good feeling. Not an urgent quick read, but an episodic vacation full of variety and fun—underlying profundities are not allowed to get in the way.

[Series Description](#) | [Series Preface](#) | [Style Alert](#) | [eBook Help](#) | [Author Essays](#)



Barr's Meadow, Revised Edition
260 pages, 104,900 words
Published November 18, 2011

[Barr's Meadow](#)

The Poker Club, Revised Edition
294 pages, 106,800 words
Published December 16, 2011

[Poker Club](#)

The Shooting Gallery, Revised Edition
293 pages, 106,600 words
Published February 13, 2012

[The Shooting
Gallery](#)

Thunder and Lightning, Revised Edition
322 pages, 114,800 words
Published March 5, 2012

[Thunder and
Lightning](#)

The Champions, Revised Edition
361 pages, 130,000 words
Published May 5, 2012

[The
Champions](#)

Other websites

The Diphra and Smashwords sites are not alone. The major commercial vendors of eBooks as well as print market the Eldot books as well. Smashwords distributes its eBooks in several formats and actively promotes its writers at those stores.

The major vendor, Amazon, is the exception. They are unwilling to market eBooks they do not publish and control. Hopefully that will change one day.

However, Apple, Barnes and Noble, and Sony gladly market the books Smashwords recommends and ships. Those three market their own reader device, [iPad, Nook, and Sony Reader] and the Smashwords versions are designed to be compatible.

Barnes and Noble is the only major eBook vendor with a walk-in store. All the others are Internet only.

Kobo and Diesel are the other primary eBook Internet sites; they market Smashwords products as well as others. Their web operation is easier to access and use than the other three.

Now Smashwords is also able to distribute via Baker and Taylor, one of the major book distributors. That places the eBook alongside all the print books—a significant development in publishing.

A third category of website is the wiki. That is an independent website operated by volunteers. A few years ago one was set up by an author who was having difficulty getting his work distributed. So he set up his own website:

GLBT Bookshelf

An author publishing at Smashwords drew our attention to this. One has to apply for membership. There is a nominal housekeeping fee. Instructions are supplied to authors on how to set up a special web page for showing their titles. It is set up to link shoppers to wherever the author wants. It is meant to assist in sales and promotion.

It seems like a terrific idea. So far it has not increased Eldot sales, but one remains optimistic. The Eldot page is shown below:

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GLBTQ Historical Fiction

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Eldot

An adventure about boys...

Eldot presents a fresh new series for adults. The main love story is embedded in an episodic two week summer camp full of variety and fun.

The happy days of youth are special. Relive some memories with Little J and Roger—or perhaps discover ones that were missed. The appeal and call for nostalgia are universal. This is a peek at the world before the internet and cell phones—when things were done *manually*.

- Did you miss the chance to go to summer camp? This story will fill the gap.
- Did you go to camp but it was boring, or too short? This will make up for that.
- Did you go to camp, but were too inhibited to try all those things? Here is a memory for you to cherish.
- Did you go to camp but it was too straight or puritanical? Here is your substitute.
- Or was your camp experience fabulous and terrific? See how this one compares!

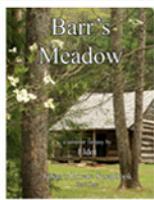
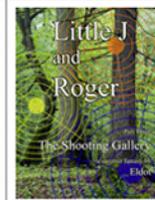


This story about love and discovery is not the usual coming of age drama—this one begins at the top and keeps going. A lot of boys frolic, experiment, and discover wonderful things. There are surprises and lots of *fulfilled* expectations. Very fulfilled. Naturally, most of these are not “approved” activities.

Each novel has a special story all its own—but Julian is always there to delight anew. Mark and Julian's story is the heart of this series, but they are surrounded by contrasting and parallel story lines that keep things very lively.

At Diphra.com, the premium PDF version simulates a print book, including page numbers and detailed indexing. Numerous extra features, supplemental information, and samples are available at the series website: <http://www.diphra.com/ljrindex.html>

Little J and Roger: A Five-Part Series

				
Barr's Meadow	The Poker Club	The Shooting Gallery	Thunder and Lightning	The Champions

Not for sale to persons under 18. This series is intended for ADULTS ONLY. It contains a number of sexually explicit male/male scenes. It contains no pornography or graphic language, but there are several intimate passages. Storing these e-books where they are unlikely to be accessed by minors is recommended.

Also available at: Smashwords, Apple, Barnes & Noble, Kobo, Sony, Diesel, Scrollmotion; Amazon release is pending.

About Eldot: information available at: <http://www.diphra.com/about.html>

Regular Marketplace: Each location has its way of organizing its wares —no two are alike, and none of them, yet, work very well. Barnes and Noble, for example, handles seven Eldot titles as well as three formats for one of them. But the author page is incomplete:

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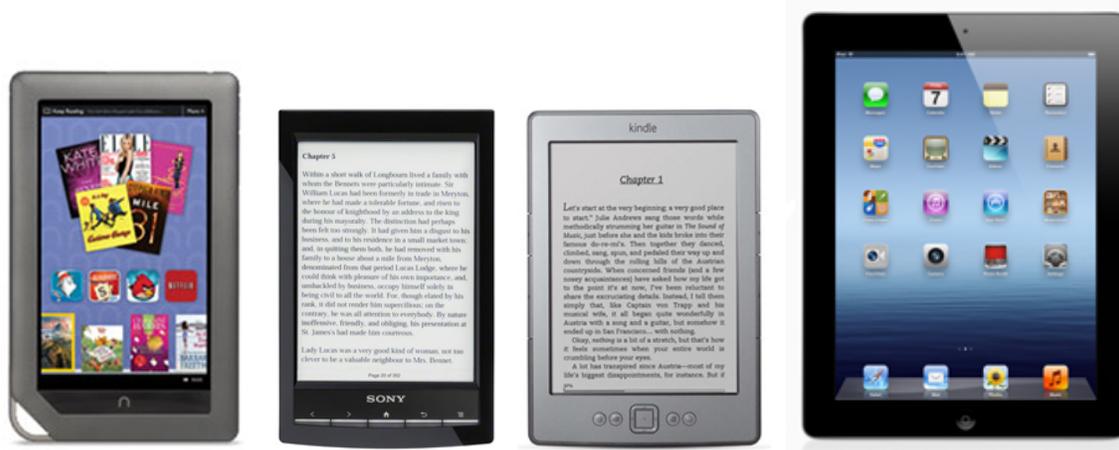
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If you know an ISBN number or a title or a likely genre, you might find them all eventually. It changes from time to time. You can bookmark a page, but it may not be there next time you look. Each cover links to a book page that gives a brief description of the book and the author. The book is

ordered from that page. It operates very smoothly; a purchase downloads in seconds via high speed internet or wi-fi.



There are several generations and models of the major reader devices. Four of the main ones are above. Each has been tested by Diphra Enterprises, and they all function as advertised. The Kobo Touch reader has been rated #1 by Wired magazine; Diphra Enterprises has not yet tested any of the Kobo models.

Smart phones have the same or similar capabilities as the dedicated eBook readers. Most recent units can read PDF files as well as epub or mobi formatted titles.

The Nook model at the left is larger than all but the iPad, on the right. Their capabilities are similar. It is made to be used with the Barnes and Noble online store; but like the others pictured, can accept and send files directly to a computer. It uses the epub reader program, but can read PDF files as well.

The Sony reader is a black and white only unit; its browsing and purchasing operates similarly to the Nook. It is designed to work with the Sony online store via the Internet. It very like the Amazon Kindle in its operation, but the unit itself is more sleek and elegant. It uses the epub program and can read PDF.

The Kindle reader is the most widely used. The new color Kindle Fire may help it regain the market they have lost to the Nook and the iPad. However, many titles are unavailable at Amazon, since they prefer to be the exclusive market outlet for a writer's work; and they make it a condition in most cases. Smashwords is trying to open that up, but so far no go. It has to be said,

however, that the Amazon site is the most user friendly of them all. It uses the mobi reader program.

The iPad has the largest screen and is the most sophisticated. The Apple iBook site, however, is a special challenge. You have shop via iTunes. Passwords passwords. The internal organizing of the site is convoluted and awkward in the extreme. One hopes that frequent buyers there learn the system. Knowing the specific title, author or ISBN number is essential. Once you find it, a page similar to the Barnes and Noble appears. One purchases a book in the same way they buy a music selection or a movie.

The iPad is so outstanding in its capabilities and operation that it's worth the trouble. But be warned: navigating the iTunes system to find a book is a like bad dream.

At this point the Diphra deluxe PDF eBooks are not sold there. They look fantastic and work superbly on an iPad, however—and it's very easy to copy a PDF file to the iPad directly without going to the iTunes store.

Smart phones and the iPod Touch can access eBooks much like an eBook reader does. You'll need to follow the special instructions provided by your device.

And now for the latest development: print books and all that that entails.

Xlibris Publishing

With regard to issuing a book in both hardcover and paperback, there is a lot to talk about. It's early days still getting the books into print; this essay will restrict itself to the graphic side of things.

One benefit of Xlibris publishing is an author page and a web page for each book. Xlibris sells wholesale via Baker and Taylor, and directly to consumers. Links:

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by the Xlibris Marketing department. At this point, no attention has been given to developing its potential.

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Barr's Meadow
Julian's Private Scrapbook Part One
By Eldot

Published: 1/30/2012
Format: Perfect Bound Softcover
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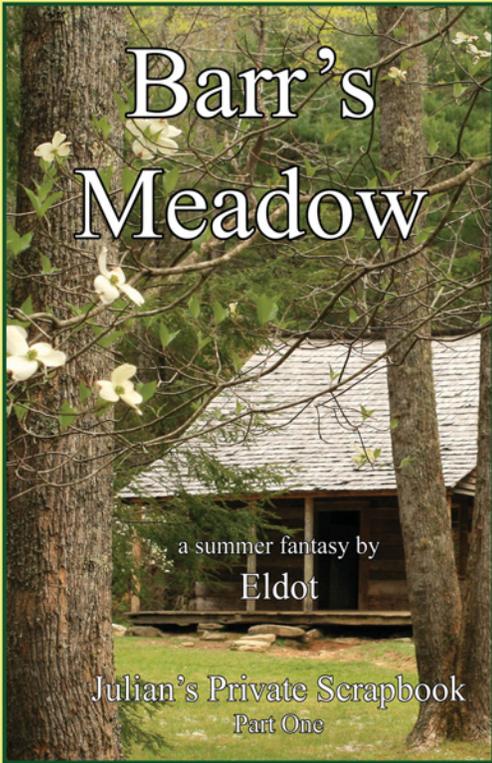
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An adventure about boys ... Eldot presents a fresh new novel for adults. The coming of age story is embedded in an episodic two-week summer camp full of variety and fun. Julian kept two scrapbooks. This special one has not been shared until now. It responds to the nostalgic pull; the happy days of youth are special. Perhaps you'd like to relive some memories, or discover ones that were missed. This is a peek at the world of 1963, before the Internet and cell phones-when you learned by discovering things on your own and interacted with real people. • Did you miss the chance to go to summer camp? This story will fill the gap. • Did you go to camp but it was boring, or too short? This will make up for that. • Did you go to camp, but were too inhibited to try all those things? Here is a memory for you to cherish. • Or was your camp experience fabulous and terrific? See how this one compares! This story about a teen boy discovering love is not the usual coming of age drama-this one banishes the prejudice and the bad guys and shows the comic side. A lot of boys frolic, experiment, and discover wonderful things. There are surprises, fantasies and lots of fulfilled expectations. Julian's Private Scrapbook is meant for mature readers; the purpose is to look at underlying present day social issues from a new perspective: the past, and the positive. Barr's Meadow is the first in a five novel series. Not for sale to persons under 18.

The Xlibris books can be found at all major booksellers. Some discount the cover price. Barnes and Noble, for example, offer all three versions of Barr's Meadow, and all are discounted. Powell's Bookstore also offers them all, but not at a discount. Amazon offers all three, but only the paperback is discounted.

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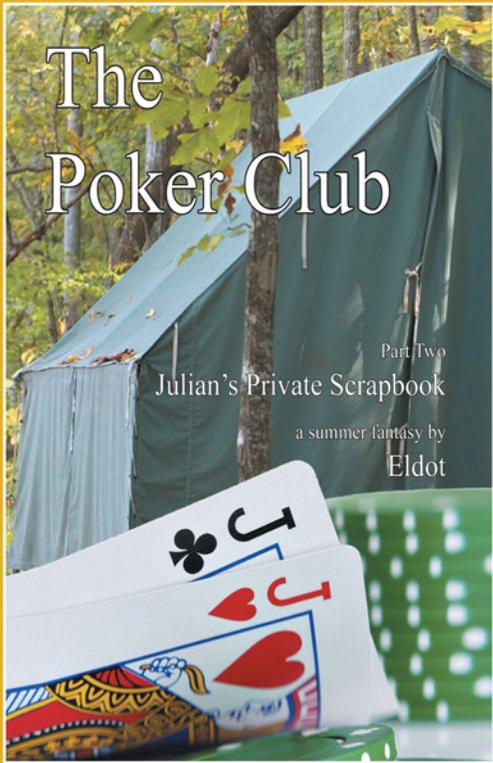
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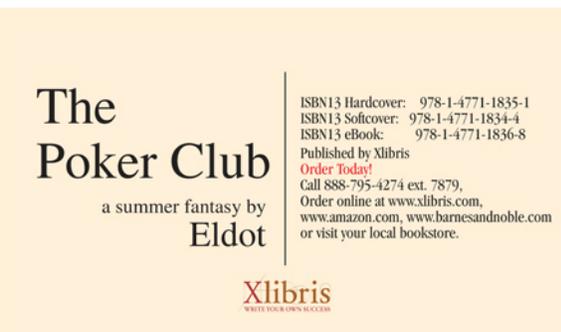
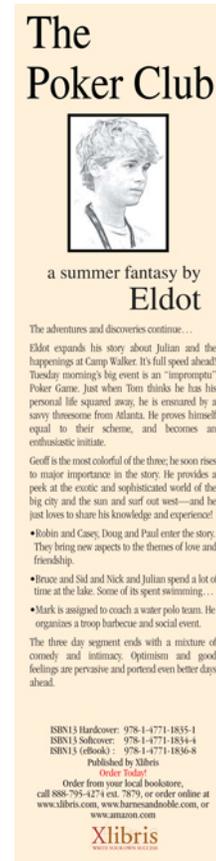
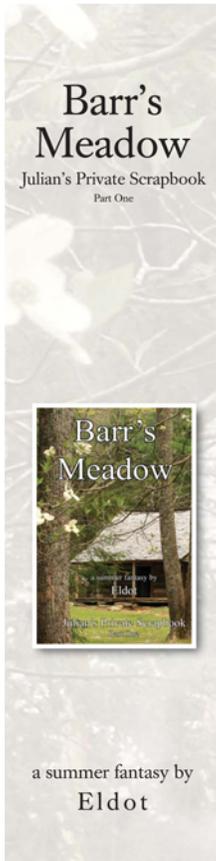
The
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Part Two
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a summer fantasy by
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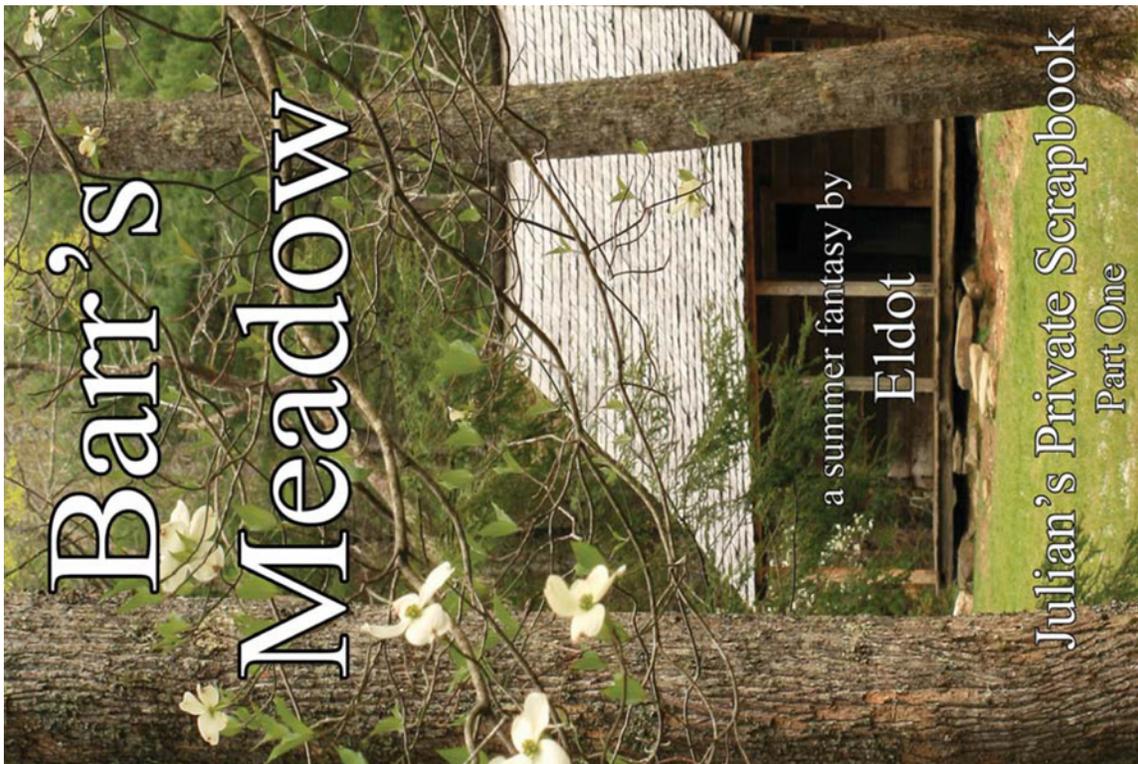
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Part One

a summer fantasy by
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The adventures and discoveries continue...

Eldot expands his story about Julian and the happenings at Camp Walker. It's full speed ahead! Tuesday morning's big event is an "impromptu" Poker Game. Just when Tom thinks he has his personal life squared away, he is ensnared by a savvy threesome from Atlanta. He proves himself equal to their scheme, and becomes an enthusiastic initiate.

Geoff is the most colorful of the three; he soon rises to major importance in the story. He provides a peek at the exotic and sophisticated world of the big city and the sun and surf out west—and he just loves to share his knowledge and experience!

- Robin and Casey, Doug and Paul enter the story. They bring new aspects to the themes of love and friendship.
- Bruce and Sid and Nick and Julian spend a lot of time at the lake. Some of its spent swimming...
- Mark is assigned to coach a water polo team. He organizes a troop barbecue and social event.

The three day segment ends with a mixture of comedy and intimacy. Optimism and good feelings are pervasive and portend even better days ahead.

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Last of all, the press release:

Eldot Paints Young Boy's Self Discovery and Transition into Love

Gay fiction confronts a perennial social issue through a riveting literary masterpiece

Portland, OR (PRWEB) February 08, 2012

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Provocative, stimulating, invigorating, Barr's Meadow shares the intriguing story of a group of boys who undergo a significant transformation as they take on the adventurous coming of age journey. Author Eldot presents a fresh new novel for adults. It paints the innermost longings of a young boy with a secret goal, to win the heart of the one he loves.

The story is embedded in an episodic two-week summer camp full of variety and fun. Julian, the main character, kept two scrapbooks. This special one has not been shared until now. Barr's Meadow responds to the nostalgic pull; the happy days of youth are special. This is a peek at the world of 1963, before the Internet and cell phones – when boys learned by discovering things on their own and interacted with real people.

This story about a teen boy discovering love is not the usual coming of age drama. This one banishes the prejudice and the bad guys and shows the comic side. A lot of boys frolic, experiment, and discover wonderful things. There are surprises, fantasies and lots of fulfilled expectations. Julian's Private Scrapbook is meant for mature readers; the purpose is to look at underlying present day social issues from a new perspective: the positive.

Readers will be astonished to discover the true innermost workings of the artistic soul, which, when combined with passion, breaks through all sorts of social and physical boundaries. Barr's Meadow is the first in a five novel series. The beginning of an exhilarating collection, it begins the journey to a profound transition, the emergence of one boy's developing sense of identity.

For more information on this book, log on to:
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About the Author

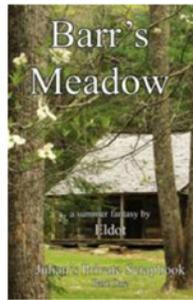
Eldot is retired, and has lived in the Pacific Northwest for most of his life. Mother Nature has been kind to him in most respects, but he has lots of grey hair and a modest potbelly. The illusion in his mind that he is still in his thirties persists. Barr's Meadow is his first novel. Lots of urging and pushing by friends and relatives was the driver, not any need or ambition to publish. But it was such fun that four sequels followed. There may be more.

Barr's Meadow* by Eldot
 Julian's Private Scrapbook Part One
 Publication Date: January 30, 2012
 Trade Paperback; \$19.99; 281 pages; 978-1-4691-4512-9
 Trade Hardback; \$29.99; 281 pages; 978-1-4691-4513-6

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VII: Prefaces and other prelims

Because the subject matter of *Little J and Roger* and its treatment was so unique and pioneering, care was taken at the outset to alert readers before they began reading. It was preferable for them to put it down than be offended. A brief preface was written for this purpose. Since the books were written as single entities within a series, each book had a preface. They varied—evolved actually—and they are presented here for those who might be interested. At times these were raided for other uses, so some may seem familiar.

They are presented here in chronological sequence preceded by a brief description.

The first book had a double preface. A heads up alert about the unusual stylistic practice employed in *Little J and Roger* was needed. Since the experimental technique was used throughout both series, it was included in the back of the book section of all the subsequent books, along with the other supplementary materials.

a word from Eldot about the style...

Somewhere along the way, I got this inspirational idea about verb tense and point of view. I was annoyed at the restrictions imposed by the conventional methods of employing those elements. So I have tinkered with that in this book.

Usually, when there is a change of tense or narrative person, there is either a new paragraph or a punctuation element inserted to guide the reader along. If a character is talking in the first person, “**I ran as fast as I could, but it was too late...**” the reader is given the quotation marks, meaning that the reader is seeing the action from the character’s perspective.

If something outside the character is needed, the writer can use the third person: **He ran as fast as he could, but he was too late...** This perspective allows other information to be added that the character

may or may not know about, but that he or she would not likely verbalize.

For example: The sun was up already. If he were seen, it would mean failure. He ran as fast as he could, but it was too late. They'd seen him coming and shoved off. They were well downstream already.

What if I do this:

The sun is up already. If I'm seen, I'm out of luck... He ran as fast as he could, but he was too late. Rats, they saw me coming. They had shoved off and were well downstream.

Here the reader has to jump in and out of the character's point of view, and between present and past. It's unusual and maybe awkward... but it achieves something new. It lends a first person intimacy and involvement to material that is essentially passive when in the third person. It helps remove the dulling effect of using the narrative past tense "was" to a vivid alive "is," and it does so without the clutter of a lot of punctuation cues or paragraph breaks.

I have utilized this technique in varying degrees. In many places it is not used at all, in others it is extensive. Generally, my goal has been to get the reader into the action of the character's perception to the maximum extent while keeping the ability to see things from the outside.

So when you run across this phenomenon, you now know what's going on—it's not a typo. I hope it makes the experience of Little J and Roger even more fun.



The essay above was the first item following the Table of Contents. It was followed immediately by the Preface to the Little J and Roger series. That first preface was the only one not tailored to fit a single book.

The Little J and Roger prefaces

1: Little J and Roger Book 1: *Barr's Meadow*

This is quoted exactly as it appeared:

Preface: Little J and Roger

The most magical time in a boy's life is when he discovers who he is sexually. It can be scary, threatening, and it can be fun and exciting; it can be a mix of these things. At the end of the process, he is forever changed physically and psychologically. This story looks at that process in a way that is unusual, and perhaps unique. It is not a typical coming of age story, though that is central to the work.

Little J and Roger makes an unusual underlying assumption. It departs from "accepted" mores of contemporary American society in a central way: it posits a society that is accepting and non-judgmental. Right and wrong still exist—but the puritan ethic and moral code are dispensed with, *as the norm*. Moralizers of the puritan sort remain—they are an archetype, after all. They may be problematic, but *they* are the aberration in this society. Sexual issues are no longer taboo. They are still complex, private, mysterious, and very special—but they are out from under the mindless repression we know so well.

Therefore, an individual is not faced with the "coming out" drama that preoccupies so much of our society; rather, he is faced with the process of "coming into." That, as the reader will see, is still a full time challenge.

The time selected to play in is the early 1960's, before the technical gadget revolution. The relative naïveté and general optimism of those years is a comfortable fit for the subject, and not so remote in time that it is unfamiliar—nor would the world of Little J and Roger be preposterously utopian.

The story is meant to entertain, not preach or argue the underlying social issues. Nonetheless, the subject is sufficiently complex to make demands. Standard modern novel criteria cannot accommodate the matter satisfactorily and fully—space sufficient to remain honest to the material is not available. The solution has been to craft the story into a form that can satisfy both the contemporary

rules of length, and the expectations of the subject: it is presented in a series of novels. They progress chronologically and grow in complexity. Each is a complete segment, but the combination as a whole is greater than the parts, allowing the subject to be fully addressed. So this is a hybrid of sorts in structure, somewhere between a Dickens doorstep tome and a modern adventure series.

Readers of these books will be subjected to humor, titillation, and naughty behavior. Any two-week stay at a boy scout camp would have to have that as a minimum. You should expect to have a good time and feel elevated as a human being. This is, above all, a celebration of who we are. You will have to do your own lesson drawing and moralizing, however. And be warned: if you are a puritan at heart, you will not be pleased.

The first novel is introductory, as one would expect. We meet the main characters and a few secondary ones, and we are thrust into the identity question at once, through the characters' perceptions. We witness their growth and discovery as it occurs. At the end of the second day at camp, what will they have discovered, and what does it mean? Addressing those questions is where Part One of Little J and Roger ends. The author will try not to intrude in the interim.

So, the "camera" now zooms in on the most central figure of the story: Julian Forrest, age thirteen.



2: Little J and Roger Book 2: *The Poker Club*

The second book used the first six paragraphs of the original preface, then revised the remainder and added material to accommodate the new book. Only the new material is presented here:

...

A note about style: if you are just entering the world of Little J and Roger, you may be surprised occasionally by some idiosyncrasies in the style. The explanation for that was published in Part 1 prior to the Preface; it is repeated just before the synopsis at the end of this book.

The first novel was introductory, as one would expect—and we witnessed the sudden flowering of two very different romances. Julian, the talented young artist, was successful in his yearlong quest to land his dream love, Mark the scoutmaster. How and why this verboten love story began is the basis and core of all the books in this series. As a counterbalance, another, less controversial story runs parallel. Nick, the assistant to the Assistant, succeeded in his plan to turn the tables on Tom, long his object of devotion. Tom’s complacency was shattered, and he is faced with the task of discovering what has happened and who he is. More detail about the beginning of these romances can be found in the synopsis at the end of *The Poker Club*.

The growth and discovery we witnessed in the first two days continues as the third day at Camp Walker begins. New characters and stories are introduced, and the dimension of our subject deepens. At the end of the fifth day we know a great deal more about all the characters, and we have shared several of their achievements. Instead of questions, we are left with a range of expectations for what will come in the next segment.

The author will not intrude in the interim, other than to repeat the convention of beginning each day at camp with a bill of fare.



3: Little J and Roger Book 3: *The Shooting Gallery*

The third book’s preface followed the lead of the second and used the original first six paragraphs. Then it adapted and expanded the content to fit the third book in the series. Indented paragraphs were reserved for use in the text of the novel only. Other material indicated new paragraphs by inserting a 6pt hanging space. This style was adopted later throughout the Scrapbook series.

...

The first novel was introductory, as one would expect. We witnessed the sudden flowering of two very different romances. Julian, the talented young artist, was successful in his year long quest to land his dream love, Mark the scoutmaster. How and why this verboten love

story began is the basis and core of all the books in this series. As a counterbalance, another, less controversial story runs parallel. Nick, the assistant to the Assistant, succeeded in his plan to turn the tables on Tom, long his object of devotion. Tom's complacency was shattered, and he is faced with the task of discovering what has happened and who he is.

The second novel took us through the fifth day of the two week camp. We witnessed the growth and development of the two romances and discovered a good deal about several of the other players, especially the exotic Geoff.

The third novel completes the first week and takes our characters to a new level of development and prepares them for the second week. A new story emerges at the very end, daring and intense. It leaves us anticipating the outcome in the next segment.

To repeat, *The Shooting Gallery* is *in medias res*—in the middle of things. Details about the beginning of these romances can be found in the synopsis at the end of *The Shooting Gallery*, and in the index entries.

A note about style: if you are just entering the world of Little J and Roger, you may be surprised occasionally by some idiosyncrasies in the style. The explanation for that was published in part one; it is repeated just before the synopsis at the end of this book.

Again, the author will not intrude in the interim, other than to continue the convention of beginning each day at camp with a bill of fare.



4: Little J and Roger Book 4: *Thunder and Lightning*

The fourth book took a different approach. An entirely new preface was written for the front of the fourth book. By the time *Thunder and Lightning* was ready for publication, feedback and reflection on the series made it clear that the original preface was insufficient. The new preface foreshadowed the blog essays that would be written for the Diphra website.

It was overlong, but distant drums were being heard. Censorship seemed to be a threat, and a pre-emptive move was made with the fourth preface:

Preface to Thunder and Lightning

Because the story of Mark and Julian is adapted from a real life experience, the first version of *Little J and Roger* was crafted in a retrospective frame. The major protagonists were introduced as contemporary figures, close or into their retirement years. Julian, who had been secretly working on a memoir of their lives, surprised Mark with a fireside reading of his narrative.

Julian and Mark are not their true names, of course. The real life persons from whom the story springs are happy to share their *story*, not their *lives*. These days, the tabloids turn whatever they touch into scandal; love and beauty become contorted and sordid, turning real people's lives into a nightmare. Thus, it was never the plan to present the story as a biographical novel or a memoir; the real names and places had to be fictionalized.

The reader was put in a position to listen in on the story as it was being told by one person to another, one on one. That was the original format. Several factors caused that approach to change.

First of all, word count soon became the bane of the enterprise. Prospective agents and publishers are unanimous and unequivocal about what they will let in the door; the first rule that has to be observed is **how many words** there are. When the first draft was finished, it was clear that the book had to be trimmed down significantly. The first person retrospective framework was the first victim, since the narrator segments were easy to separate from the rest of the book. The layer of several thousand words was seen as expendable. Onto the cutting room floor it went.

Second of all, the release from the narrator framework lent sudden flexibility to the storytelling process. Third person narrative is vastly more flexible and efficient, and the expanded perspective became a powerful and effective tool. It was possible to tell the story more fully.

There was a downside, however. The quasi-biographical framework had provided the subject with a fundamental and very important basis. In effect, it provided a "true story permission to tell" that pure fiction can never have. Extreme and meticulous attention to detail and historical fact in the setting helps offset the deficiency, but it is not a substitute.

Some of what the narrative frame contained was recast and used in the original introduction entitled, Preface: Little J and Roger. Other ingredients were rescued and have become available as supplementary material at the publisher's website (Diphra.com). There is no way to make these an *internal* part of the book.

This is being discussed here to address concerns about some elements of the story content—the intimate scenes in particular. As a retrospective of real people's life in the 1960s, the book had a certain historical basis that a novel set in the past might or might not achieve. This brief explanation seeks to gain from the reader the same sort of “permission” that the real life persons whose story is being told have given.

The reader, knowing of the historicity at the core, is enabled by this information. A perspective similar to the original narrator frame can be assumed. In a way, the narrator is still telling the story: the complete absence of profanity is the evidence; there is no crude or salacious language. These are memories retold; they are held with fondness and respect. For all practical purposes, the story is still being told by Julian. He is off-stage now, as it were, using the third person. Alas, the asides and sage comments that seasoned the original text will have to be imagined by the reader.

The original Preface is still relevant. It has been shifted to the back of the book along with the other supplementary materials. It talks about the purpose and reason for dealing seriously with a subject that is usually left unmentioned or relegated to the pulp fiction paperback rack.

Finally, the author has sought to entertain as well as inform. The serious analytic matters are purposely disguised and obscured by humor and storytelling craftsmanship.

The story being told in the Little J and Roger series begins just where the original narrator prologue began it, shortly before Julian's thirteenth birthday.

Thunder and Lightning is the fourth novel in the five part set. A year and five weeks have passed by since the story began. The action in this segment begins exactly where the third book ended, so nothing is missing. As usual, there is a synopsis of the first three books attached at the end in case you need to refresh your memory.

Again, the author will not intrude in the interim, other than to continue the convention of beginning each day at camp with a bill of fare.



The original LJR Preface was included in a modified form at the back of the book. Placing it in front was deemed unwise, since the new preface was already too long. Two long prefaces were not a good idea. The content remained valuable nonetheless, so the preface to the third book was used with two new final paragraphs drafted to fit the fourth book:

...

The third novel completed the first week and took our characters to a new level of development and prepared them for the second week. Geoff changes course suddenly and sets his sights on Mark. A new story emerged at the very end, daring and intense. These left us in a state of tense anticipation—the outcomes are in here Part 4, the next three day segment.

For the first time, conflict and adventure play a major role in the story. New characters emerge as always, and we get to know several of the familiar figures more intimately than ever. Julian, our main protagonist, is busily perfecting his drawing skills as Part 4 begins; we have to wait until the end of the first day's events to see how that is coming along, as well as how his romance with Mark has grown. It is under a serious threat that he doesn't know about or expect. By the end of Part 4 we'll know whether or not he will prevail.



Thus, the more standard preface became a postface for the first time.

5: Little J and Roger Book 5: The Champions

The last book in the series has the shortest preface. Feedback on the fourth book made it clear that shorter is better. The back of the book included both the Book 1 and the Book 4 prefaces.

Preface: The Champions

In its present guise, this story began in a small town in central North Carolina; it was set free a year later in a small cozy mountain cabin. Much of what takes place is enabled because it was nurtured in this remarkable place—safe from the challenges and confusions that likely would have prevailed anywhere else. This cabin is in Barr’s Meadow, the premium campsite at Camp Walker, in the North Carolina Blue Mountains.

The term “guise” points to a fact that readers might want to know about up front. The Little J and Roger story has been costumed and placed into a fictional setting.

Real life biographical stories carry baggage that competes with its story element—questions about factual detail can upstage and distract. Moreover, if the story contains intimacies, as this one does, the scandal mongers cluster and buzz about like fruit flies, and the story gets lost in the din.

These negative aspects have been countered or put aside by employing the literary toolkit used by writers of fiction. The author is relying on the reader’s “willing suspension of disbelief” to stand in place of documentary literalness.

There is a considerable body of explanatory essay material about this book and its process at the back. Much of it has appeared in the previous books of the series. It is important and valid information, because this series is very unusual. But it doesn’t need to sit up front. It’s at the end where it can be referred to whenever need or curiosity tugs. Any who happen to be new to the series would do well to look at that material—the story is not just underway—it’s approaching conclusion. Aside from those supplementaries, little provision is made to explain or to get readers up to speed.

Just to be clear: the *story* is the *same*. Its truth and beauty are given center stage; fiction can enable them to prevail. So without further delay, lets get back to the story and to that very special cabin.



[The Julian's Private Scrapbook prefaces](#)

After the revision was completed, the matter of book title had to be addressed. Time was spent seeking a completely new set of book titles. Nothing fit very well. Since so much of the content was unchanged—over three fourths—it seemed logical to keep the original individual book titles. But they had been changed significantly, so “revised edition” didn’t fit either. The Little J and Roger title was no longer appropriate—that’s the part that was removed. The solution was to flip the subtitle and title positions. In the first series, the individual book names were a subtitle under Little J and Roger. They were referred to as Book 1, 2, 3 etc. The new series uses the individual book name as the title and the new subtitle became Julian’s Private Scrapbook, Part 1, 2, 3 etc.

The overlap is awkward and potentially confusing. Essays to explain the change were produced, first in the new book prefaces. The Diphra website created two divisions to ensure that there was no way to mistake any individual book with its counterpart in the other series.

1: *Barr's Meadow*: Julian’s Private Scrapbook, Part 1

An entirely new preface was written to introduce the new series:

Unintended consequences?

A gateway question for the revised edition of Barr's Meadow

The intent of this book has always been to shed light on a subject that is generally regarded as taboo. It is nearly commonplace for a young person to develop a crush on a coach, teacher, scoutmaster, priest—or a relative, cousin, or neighbor. The object of affection does not need to be in a position of authority, but he or she often is. What has remained largely in the dark and unaddressed is the adolescent’s perspective in a coming of age story that involves this social taboo.

The story too often told is one of tragic loss, cruelty, melodrama or perversion. Often it is a morality story, told by sage minds to instruct

or scold; they would prefer to manipulate and control society rather than help it grow and become whole. Or, they are profiteers that seek sensational material in order to maximize sales. Sometimes one encounters a memoir that is tender, special and sympathetic. Those come closest to dealing directly with the subject. Perhaps that is because they are fact based and not doctrinaire morality tales, sensationalistic exploitation, or worse yet, aimed at the prurient marketplace.

Meanwhile, what is behind the latest story of teen suicide we see in the media? That question is never addressed—it too is largely a taboo area. The recent campaigns to deal with bullying are welcome, but they are after the fact for many, and they sidestep one of the core issues: why has this young person fallen in love with the “wrong” person? That question is not allowed. How then, can it be answered? It never is. Instead, it is met with the pointed finger of blind prejudice. The youth is condemned outright without trial or chance to offer a defense.

Often the victims have done nothing at all other than be born. They are presumed guilty because they surely will be eventually. The doctrine of original sin has been perverted and loosed on society. It is applied sanctimoniously without regulation or supervision.

Society has not allowed itself to look through the eyes of the adolescent at the needs and drives they feel. That has been outsourced to the clinical psychologists; society generally prefers to avoid it—simply wait it out and hope for the best. It is dealt with by meaningless phrases like “You’ll grow out of this...” or “Take my word for it; one day you’ll understand...” or “This is for your own good...”

Nothing is more annoying than being patronized. The good intent is compromised by the personal offense it gives. It is a form of cowardice. The recipient, regardless of age, is ill served—and they realize that at some point. They may forgive it eventually, making excuses or allowances—or they may resent it bitterly. The point is, the unexplained problem does not always go away; it could fester into something even more difficult to manage.

The Julian’s Private Scrapbook series takes an unusual approach to addressing this social quandary: it is a romantic comedy. Throw out the villains and bullies and the prejudices that constrict the blood

vessels feeding the social cranium—take a look at life afresh. Maybe if we look at life without the standard societal dressings and assumptions, we can learn something that will help us get beyond this unpleasant and hostile defect in our culture. We can rediscover what in life is beautiful and natural and fun.

Since this book first appeared there has been a mixed response. One, though, brought pause... and it seemed wise to take a second look at how the subject has been treated. The notion that the book could in any way encourage persons who are predators or who use their position or power to abuse underage persons is appalling. That is the “unintended consequence” question. It has caused this special preface to be written and the series subtitle to be changed to reflect the narrowed focus. Various textual revisions have been made. Subsequent volumes will have similar revisions and will be replaced as they are completed. Information about the original version, *Little J and Roger*, is available at the Diphra Enterprises website.

It is not possible of course to guard against everything. There are wildly diverging tastes and interests. To accommodate them all is impossible. There are those who regard bare ankles as obscene—others find them arousing; they are neither to most people. But this book has no special agenda; it seeks to help and to inform by looking at that taboo head on. It does so by using comedy and everyday foibles, and it tries always to be honest as well as entertaining. That means it walks a fine line somewhere between the bare ankle and the style of sock fashioned to cover it.

The reader will have to decide for himself whether to read some of the passages. Everyone has his own line, ultimately. If it isn't to your liking, skip to the next scene or put it away.



Like the preface to the first Barr's Meadow, the preface was about the entire series, not a specific book.

2: The Poker Club: Julian’s Private Scrapbook, Part 2

This preface, like the first Poker club, depended on the Barr’s Meadow forerunner. The title was changed and the first title was used as a sub title midway. Two small paragraphs were added at the very end:

...

The reader will have to decide for himself whether to read some of the passages. Everyone has his own line, ultimately. If it isn’t to your liking, skip to the next scene or put it away.

The Preface to the first edition has been retained, however; it is included in the supplementary materials at the back of the book.

Readers new to the series would benefit from reading the note about style, also at the back.

—Eldot



3: The Shooting Gallery: Julian’s Private Scrapbook, Part 3

Preface three again quoted the Barr’s Meadow preface. It inserted a sub headline midway to break it up some, then it tacked on an ending to help it serve the specific task of reading the third book in a series:

...

The Preface to the first edition has been retained; it is included in the supplementary materials at the back of the book. Readers new to the series would benefit from reading the note about style, also at the back.

The number three son...

How to alert a reader to the peculiar challenge he confronts when beginning a third-in-a-series? An analogy comes to mind—the “family constellation.” The third son is the rebel, the one who needs to strike out on his own so as to not be overshadowed by the older brothers.

The Shooting Gallery is similar; some of the episodes are bolder and independent of the first two books. But the main story thread of Julian, the protagonist, remains at the center. The alert, then, is to warn the reader that much of what happens is ongoing, and if something was missed or forgotten, it may be hard to follow or understand what a character is doing—especially when there are so many. The character index and the synopsis at the end of the book are written to help fill in the gap.

If you are interested in a deeper look the technical side of this book, there are extensive essays at the series website (see diphra.com).

—Eldot



4: Thunder and Lightning: Julian’s Private Scrapbook, Part 4

Unlike the first Thunder and Lightning, the preface to the JPS version was a repeat of the previous book with a few minor alterations: a new headline and first paragraph:

Before you begin... a word from Eldot

Readers deserve an alert about two things: the unique purpose of this series, and the special challenge of reading a book that starts in the middle of things—this is the fourth book in a series of five.

...

and a special ending to fit the fourth book in the series:

...

The number four son...

How to alert a reader to the peculiar challenge he faces when beginning to read a fourth-in-a-series? About all one can do is warn the reader that much of what happens is ongoing, and if something was missed or forgotten, it may be hard to follow or understand what

a character is doing—especially when there are so many. The character index and the synopsis at the end of the book are written to help fill in the needed information.

Some *Thunder and Lightning* episodes are bolder and largely independent of the first three books. The main story thread of Julian, the protagonist, remains at the center—and unknown to him, a competitor has taken up his quest. A year and five weeks have passed by since the story began. The action in this segment begins exactly where the third book ended, so nothing is missing.

Again, the author will not intrude in the interim, other than to continue the convention of beginning each day at camp with a bill of fare.

If you are interested in a deeper look at the technical side of this book, the series website features extensive essays on several topics (see diphra.com).



5: The Champions: Julian’s Private Scrapbook, Part 5

The preface to the last book is a rewrite of the fifth book in the Little J series. The only changes are stylistic. For the sake of being complete, here it is:

Preface: The Champions

In its present guise, this story began in a small town in central North Carolina; it was set into motion a year later in a small cozy mountain cabin. This remarkable place—safe from the challenges and confusions that prevail everywhere else, allowed Julian’s remarkable story to get its foundation put in place. This cabin is in Barr’s Meadow, the premium campsite at Camp Walker, in the North Carolina Blue Mountains. This is the final segment in telling about that foundation.

The term “guise” reveals a fact that readers might want to know up front: a true story has been costumed and placed into a fictional setting entitled *Julian’s Private Scrapbook*.

Real life biographical stories carry baggage—questions about factual detail tend to upstage and distract the reader. Key story and thematic elements often get lost in the process. Moreover, if the story contains intimacies, and this one does, the scandalmongers cluster and buzz about like fruit flies, and the important issues get lost in the din.

These negative forces have been pushed aside for this telling of the story. By employing the toolkit used by writers of fiction, the author is relying on the reader’s “willing suspension of disbelief” to stand in place of documentary literalness.

There is a considerable body of explanatory essay material about this book and its process. Some has appeared in previous books in the series. It is important and valid information, because this series is very unusual. But it doesn’t need to sit up front. It’s at the back of the book where it can be referred to whenever need or curiosity tugs.

Any who happen to be new to the Scrapbook series would do well to look at that material—the story is not just underway—it’s approaching its final phase. Aside from those supplements, little provision is made to explain or to get readers up to speed.

Just to be clear: the truth and beauty of the story are the *same* as in the underlying real life story. It is fiction’s job to enable truth and beauty to prevail in the reader’s mind. So without further delay, lets get back to the story and to that very special cabin.



As was the case in the LJR version, the back of the book featured The preface to the LJR series and the preface to Thunder and Lightning.

Prelims: other front of the book items

A variety of items appear on the pages before a preface and the book's text. These are termed preliminaries, or "prelims." The pages are numbered with roman numerals. They include the title page, dedication, copyright and the Library of Congress identification number. They sometimes have quotations from reviews, lists of other books by the author, and finally, the table of contents.

Also, there are the warnings, admonitions, and caveats to serve legal notices about the book. Statements about liability, the adults only warning, and the statement about its being fictional as opposed to representing real people and places. Publishers have a need to protect themselves against lawsuits, and these items serve as an effective shield. They also give reassurance to the reader that the work has been screened and is an honest product.

The special pioneering nature of the Little J and Roger/Julian's Private Scrapbook series required closely examined and phrased language. The books were vetted by a legal firm before being published.

The first book had three:

The placement of this story in a scout camp has not been made with permission. The story is not about any organization or its activities, goals, or personnel. It is about specific fictional characters and what is happening in their lives, primarily outside of the scouting domain. Presumably much of what the characters do would not be approved or condoned by any scout organization, and nowhere is such a thing suggested or inferred. But the scouting enterprise is so universal and ubiquitous that scout camp has become nearly generic in our culture. It is a logical setting in which to focus on these characters' lives. The scout organizations in this story, entirely fictional as well, are depicted with respect, admiration and credibility whenever and wherever they are mentioned.

Song Credits: The songs referenced in the first chapter were selected because they are representative of the time period and likely would have been popular choices. They are accredited and described briefly in the Glossary.

Little J and Roger is a work of fiction. Any similarity with actual names or places is coincidental. Some of the places exist, but are used fictitiously.

The author also slipped in a comment about the book being the first of a series. This wasn't a legal requirement, just good manners:

Author's note: *Barr's Meadow* is first in the five part series that constitute *Little J and Roger*. These parts can be enjoyed individually or as a series, arranged sequentially. Each part builds upon what has gone before. *Barr's Meadow* is the foundation, and is fundamental in establishing the primary characters and issues that govern all the parts.

As the series progressed, these admonitions expanded. The second book took care to specify the adult nature of the material:

Publisher's Note:

This book is intended for ADULT READING ONLY. It contains a number of sexually explicit male/male scenes. It contains no pornography or graphic language, but there are several intimate passages. Well before the time that determines the age perspective from which the story was written, all characters in this work were over eighteen.

Please store this e-book where it cannot be accessed by minors.

A procedure was borrowed from Smashwords where a statement like this is nearly mandatory:

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The author also used this space to offer technical guidance not in the preface:

Author's note: *Part 2: The Poker Club* is a sequel. It begins in the morning following the day that concludes *Part 1: Barr's Meadow*. Contextual clues about Part 1 are inserted occasionally, but repetition of previous material is avoided. In the event that the reader did not experience *Barr's Meadow*, or would value a

refresher, it is strongly recommended to read the synopsis that has been provided as an appendix, as well as the Preface to the series. Detailed descriptions of Camp Walker and Barr's Meadow from Part 1 are included as well. These may not be absolutely essential, but they will answer most questions that are likely to arise.

Maps and floor plans from Part 1 are inserted in places where they could enhance the Part 2 story. The glossary and index include information about Part 2 characters and entities that were introduced and developed in Part 1.

Song credits were given full descriptive attribution in the glossary rather than in the prelim.

Concern about under age characters being depicted in romantic intimacies was expressed by some. Lest there be any doubt about these books, The third book added this revision about its content:

Publisher's Note:

This book is intended for a mature audience. It contains no pornography or graphic language, but there are several intimate male/male passages. All the characters in the story were 62 years of age or older at the time the story was written in 2010. Storing this e-book where it is unlikely to be accessed by minors is recommended.

Thunder and Lightning, the fourth book, expanded the author's explanatory note:

Author's note: *Thunder and Lightning*, the fourth in a five part series, is a sequel. It begins in the morning, the day after the conclusion of *Part 3: The Shooting Gallery*. References to Parts 1, 2 and 3 occur occasionally to assist in providing context, but repetition of previous material is avoided, as a rule. The main characters and situations are *in medias res*; introductory passages are provided for new characters only. Readers new to the series will be at some disadvantage; much has happened to many of the characters, and they are busily continuing their various enterprises.

To offset this potential problem, supplementary information is available. Each character has an index entry that summarizes important events that occurred in the days previous to this book. In addition, a synopsis of the previous three books is provided as an appendix. Descriptions of Camp Walker and Barr's Meadow from Part 1 are included as well. Though not essential, these might answer a question or two that could arise.

The custom of prefacing each day at camp with a brief preview is continued; this is designed as a convenience to the reader for keeping the wide range of characters and stories organized. Maps and floor plans from

Part 1 are included in the supplementary material or inserted in places where they could enhance the Part 4 episodes.

The glossary provides explanatory information about particulars in Part 4; some were utilized in one or more of the previous novels [*Barr's Meadow*, *The Poker Club*, and *The Shooting Gallery*], and are repeated because of their continuing relevance.

The legalisms were the same as in the previous book.

The Fifth book gave a similar set of explanatory information, tailored for the last book in the series:

Author's note: *The Champions* is a sequel, the final segment of a five part series. It begins in the morning, the day after the conclusion of *Part 4: Thunder and Lightning*. The main characters and situations are *in medias res*; readers who are new to the series may be at a disadvantage. The major characters and their stories are reaching a finish, a resolution of actions and themes begun in prior segments. Occasional references to events in the previous novels will provide some context, but there is no retelling or repeating earlier material. In the event that the reader would value a refresher, or did not read the previous parts, a synopsis of the first four has been provided as an appendix. Descriptions of Camp Walker and Barr's Meadow from Part 1 are included as well. These are not essential, though they could answer a question or two that may arise.

The custom of prefacing each day at camp with a brief preview is continued; this is designed as a convenience to the reader in keeping the wide range of characters and stories organized. Maps and floor plans from previous parts are inserted in places where they could enhance the Part 5 episodes. The glossary and index are expanded to include information about characters and subjects that were introduced and developed in the previous novels. The Preface to the series is presented as well, just before the synopsis.

The glossary provides explanatory information about particulars in Part 5; some were utilized in one or more of the previous novels [*Barr's Meadow*, *The Poker Club*, *The Shooting Gallery*, and *Thunder and Lightning*], and are repeated because of their continuing relevance.

The legal paragraphs were identical to the previous two books.

The Private Scrapbook prelims

The first book in the second series used the same material as in the first series, but revised it slightly. Rewordings from other LJR books were plugged in as well. It added the admonition about the adult nature of the content:

...

Song Credits: The songs referenced in the first chapter were selected because they are representative of the time period and likely would have been popular choices. They are accredited and described briefly in the Glossary.

Julian's Private Scrapbook is a work of fiction. Though its origin is in true life experience, it is not a memoir. Similarities to actual persons and places have been systematically modified to eliminate any basis for recognition. Some of the places exist, but are used fictitiously.

Publisher's Note:

This book is a revision of *Little J and Roger, Book One*. It is intended for a mature audience. The subject is controversial and sensitive. It is not written to serve or encourage prurient interests; it contains no pornography or graphic language, but there are several intimate male/male passages. Readers who are offended by that should not read this book. All the characters in the story were 62 years of age or older at the time the story was written in 2010.

Please store this e-book where it cannot be accessed by minors.

The Poker Club prelim is an expanded version of the Little J and Roger version. It gives extra stress to the content admonition:

Publisher's Note:

This book is a revision of *Little J and Roger, Book Two*. It is intended for a mature audience. The subject is hugely controversial and sensitive. It is not written to serve or encourage prurient interests; it contains no pornography or graphic language, but there are several intimate male/male passages. Readers who are offended

by that should not read this book. All the characters in the story were 62 years of age or older at the time the story was written in 2010.

Please store this e-book where it cannot be accessed by minors.

This spills over to a second page; titles in the series are listed as well.

The evolution of the prelim reached an almost stationary stage with the release of the third JPS book. The Shooting Gallery prelim is nearly identical to the Poker Club. The Thunder and Lightning's prelim is the same as in LJR, except the order of the elements is changed. The Champions is identical to the LJR counterpart except for a stronger sentence about the age warning, borrowed from the Poker Club (quoted immediately above).



Transitions

A need for a few literary road signs evolved as the first version of the book was being written. Various methods were considered; other books and models were examined. No pre set system or convention seems to exist. Evidently this is one problem each writer has to tackle in his own way. I made a list of the various kinds of changes being made from one part of the book to the next. I browsed through the “dingbat” fonts resident in my computer, and picked out a few that caught my eye. I fashioned a chart and included it in the prelim along with the Table of Contents.

In a few instances an empty line was used instead of a symbol. A simple pause or hesitation in the time flow, or the switch from one character’s perspective to another’s could sometimes be accommodated better that way.

In many transitions, however, it was helpful to signal the reader that a transition was taking place. A symbol removed the need to write a prose explanation. Prose transitions tend to give the text a dated tone, one controlled by an active third person narrator. That would have been exactly the wrong thing in these books.

Key to symbols

	Title Page
	Segment End, Non Text
	Camp Day Subdivision Contents End
	Camp Day Teaser Synopsis End
	Jump Forward in Time
	Chapter End
	Jump to Concurrent Event or Viewpoint
	Flashback Segment
	Camp Day End Marker

VIII: Miscellaneous

There's always stuff left over. This is where it landed.

The first book created an unanticipated special need when it was being written. The complexity of the stories and character relationships seemed to grow at a geometric rate. Friends who volunteered to read and offer opinions ran into a growing morass of detail that was hard to keep straight. Novels aren't supposed to frustrate. A few techniques and tools evolved to relieve the problem.

Dividers

A divider is a partition page that physically separates one part or section of a book from another. They can be as simple as an isolated "Part One" in the center the page. That informs the reader that the book is organized into parts in some way. It's reassuring to know even that much. The longer and the more complex a book is, the more helpful—and *useful*—the divider capability becomes.

The first use of a division came early in writing LJR. The story was set in a summer camp that was two weeks long. When the length of the book became significant, probably around 60,000 words, it helped to make a distinction between the two weeks. The sense of order was almost automatic when a divider was created for each week. It reinforced the chronological foundation and organization of the story.

As the story evolved it became necessary to employ other characters other locations, other structural elements. Credibility issues, plotting needs, comic relief—the list grew by the week. The novel generated its own requirements. By the time the first book was ready to be published, each *day* had its own divider; and, one book had become a series of five books.

The dividers in LJR and JPS have two components: a list of chapters, titles and illustrations on one page, and on the following page a teaser-like description of the major events in that section of the book.

This is unusual for a novel; at first glance, it would seem to be extra baggage. But the input from the readers was clear: it was too confusing a

job to keep all these characters and mini stories straight. It undermined the pleasure of reading the book.

The dividers, along with the Glossary and the Index of Names, were engineered to remove that burden. The need to have all that data in one's head was transferred to these easy to access places.

Why not just write a shorter book and simplify things? Well, the subject was such that it could not be treated honestly and accurately if it was simplified. The reader would put it aside as fluff and not worth the time and attention. A love story, this love story, required two weeks to be credible. And, if all there is to read is stuff about two people, it will get very boring—or very weird.

Thus, other characters, sub plots, diversions of several kinds were created to support the main story. That meant other things the reader had to track.

The divider page helps by providing a mini table of contents for the day. The chapter names give a hint about what will be happening. That much foreknowledge removes the reader from having to figure things out along the way. And it removes the need for lots of expository descriptions in the story. No need for a built in third person narrator to explain things; the story is free to flow without having to lug the weight of explanatory information.

Each book includes three days of the two week storyline, and thus, three dividers. Here is a typical divider near the mid point in the series. This is the first divider in the third book, *The Shooting Gallery*. It is reduced in size to facilitate the discussion:

At a glance the reader sees how many pages there will be and that the day is divided into ten segments, or

Friday

Day 6

1	Voices of the morning	3
2	The appointment	12
3	Circle on the platform	18
4	Geoff's story	34
5	Class time, think time	45
6	Waylaying Tom	49
7	Nick coaches Julian	59
8	Sid and Kurt	63
9	Nick enlists Julian	75
10	A word to the wise	83
	Barr's Meadow Map	ix
	Waterfront Map	13
	Camp Walker Map	52
	Scoutmaster's Cabin	84



chapters. The Chapter titles intrigue the reader by being suggestive or incomplete.

A narrative, or “teaser page” follows the mini table of contents. It expands the chapter list somewhat and establishes reader expectations. Again, this is foreknowledge that frees the reader to focus on events that are pre-sorted. More fun, less frustration.

Julian’s Private Scrapbook

Sixth Day, Friday

The scouts of Troop Nine have been in camp nearly a week. Their schedules and routines are well established. As in the previous two segments, **Julian** remains our protagonist. He is on a secret personal mission to learn about love and sex in ways that will prepare him for his Life Quest: Mark. We take time to focus on a few secondary characters for a while. Some of these we have met in earlier scenes, others are in the spotlight for the first time.

Friday begins in high spirits. The annual troop barbecue and songfest last night was a huge success, but it creates a wakeup surprise for some. **Max’s** baked beans and **Brad’s** onions have been fermenting overnight.

Developments in the domestic life of the Flaming Arrow Patrol have stretched the limits of discretion. **Nick** and **Tom** have set up sleeping accommodations in the supply tent. **Julian** is fearful that Scoutmaster **Mark** will discover what is going on. By day’s end, stability is assured.

Introducing **Kurt** Davis, a member of the Zebra patrol. Circumstances bring him into Julian’s circle of friends, Jeremy, Sid and Justin. He has a grudge against Tom that he can’t talk about directly.

Introducing **Andy** Ashbaugh and **Tony** Johnson. They are close friends that, unlike most in Troop Nine, want to have more to do with **Tom**. Lots more.

On Tuesday the sophisticated **Geoff** induced Tom to join his poker club; Tom’s enthusiasm led Nick, Robin and Casey to join in the next game. Geoff was intrigued by **Nick**, and decides to get better acquainted.

Geoff and Nick become friends; Nick gets a glimpse of the outside world.

Sid's snorkel led to an adventure with Julian on Wednesday. It comes in handy again. **Kurt** wants to learn how it works. He gives Sid his first canoe ride.

Julian's conferences with **Mark** continue; he learns about the need for discretion.

[Reminder: the index entry for each character provides a thumbnail sketch of what happened in the previous two books.]



Notice that the divider provided a last minute chance to sneak in a word about the handy index at the back of the book. This was done to snag the readers who skipped the preface.

The teaser page, by the way, is the one place where the difference between the two series is spelled out. The Julian and Mark scenes are very different; the page quoted above is from *Julian's Private Scrapbook*. Compare the first and last paragraphs with the same paragraphs in *Little J and Roger*:

The scouts of Troop Nine have been in camp nearly a week. Their schedules and routines are well established. As in the previous two segments, **Julian** and **Mark**, remain our protagonists—but we take time to focus on a few secondary characters for a while. Some of these we have met in earlier scenes, others are in the spotlight for the first time.

...

Julian learns about **Erik**, Mark's first lover. **Mark's** story begins to unfold.

The information needed to be set apart from the regular story material. A different letter style does that automatically, so a separate font was employed. Chalkboard was chosen because it has an informal quality; it fits the outdoor setting. It is commonly used by the Forest Service for engraving or cutting letters into outdoor trail signs. Names were boldfaced to simplify recognizing characters of importance in the story that follows.

Unfortunately, the Smashwords versions are unable to support multiple fonts. The Chalkboard style appears only in the maps and floorplans. Those are jpeg images, not wordprocessed copy.

At any rate, that's the wherefores about the Dividers.

Supplementary material

Back of the book material—Synopsis, Index, Glossary, Site Descriptions, Troop Roster, Camp Staff and Competition Report.

Each book has its own special scene or two and subplot; that's how they found their own title. The main story common to all evolved over time; eventually an inner circle of players evolved for the series. A way to provide assistance to the reader in grasping the series continuity grew in importance.

A **Synopsis** of the previous book or books was the first feature to provide continuity, beginning with the second book in the series. It supplied new readers with a quick way to get up to speed, and it came in handy to anyone who wanted a refresher. A grand or complete synopsis for both series has been prepared, but is not included in the gazetteer; both are twenty pages. The Private Scrapbook synopsis is slightly longer. Basically, the fifteen divider pages provided the content.

The **Index of Characters** was designed to provide continuity as well. Information about character developments in the previous book or books is summarized in the description of that character. This freed the story from having to carry flashbacks or expository explanations in the text. That can be seen at once in the Grand Index prepared for this book. All the characters in all the books are merged; their individual story is summarized, up to the start of part five.

The **Glossary** was provided primarily for the benefit of readers who do not have a personal recollection of the 1960s. Care was taken to make the story as believable as possible. And readers who do recall those days would be fast to notice any goofs. Again, no need to clutter the narrative of the story with explanations.

Similarly, the **Site Descriptions** were created to provide verisimilitude. Even though the locations are entirely fictional, they are described as if real. In the first book these appear with the maps in the text of the book. They are an interruption in the story, printed in the Chalkboard font:

Camp Walker is in the Blue Ridge Mountains near the Nantahala National Forest in western North Carolina and the Chattahoochee National Forest in northern Georgia. The extensive acreage has areas for a variety of activity, large and small. Each troop in the Council has a reserved campsite for the two weeks. Trails to the sites radiate out from the central headquarter buildings. A separate permanent village serves the counselors and staff. Each camp session averages between five and eight hundred scouts, or up to seventeen troops. Nearly a hundred miles of internal trails connect the camps and provide for training and hiking activity.

South of the HQ are areas for large multi-troop assemblies, recreational fields, and over a mile of lakeshore. When not in use by the scouts, parts of the facility are leased to outside groups. Prior to Affirmative Action in 1970, the camp observed the late nineteenth and early twentieth century custom of nude swimming at segregated sites. No women were allowed to enter the camp.

Other than the camp name, the information in the first sentence is true. The other information is designed to orient the reader without spending much time away from the story narrative. [the map is above, on page 72.]

Barr's Meadow, the first book, is the namesake of the other site description:

Barr's Meadow featured a small one-room cabin with an indoor bathroom. Four campsites with a cabin were available at Camp Walker, but this one was the best. It had its own well, electric pump, and water heater. The site was a favorite during the winter and outside groups paid a premium to use

it. The small fireplace on the west wall was for wintertime use only.

The system of paths and carefully fashioned water access points were designed centuries ago by an unknown tribe of Cherokees. To keep the meadow as natural as possible, campers were expected to use the trails and paths at all times.

The latrine was downslope of the campsite string, near the entrance trail. It had a set of six stalls next to a urinal trough. It was maintained by Camp Walker, not the client campers. No individual camp facilities were permitted, but each camp had a waste disposal bin. Refuse had to be packed out weekly to a central collection area at HQ by each camp. Patrol leaders generally assigned this duty to scouts needing to erase demerit points. No burning or burial pits were permitted. A shower platform for general use was near the latrine. The two separate shower spaces were supplied with cold water from an overhead tank. Scouts worked the built in hand pump to fill the tank. No laundry facilities were available in the camps. Each troop had a two hour block reserved mid way during the two weeks in the HQ laundry room. The troop campfire assembly area was on the other side of the trail, farther uphill.

South of the cabin, each patrol campsite consisted of three tents grouped around a picnic table and cooking area. All scouts were assigned to a two or three man wall tent. Each person was supplied a folding canvas cot and a footlocker for clothes and personal belongings. A network of footpaths connected the individual campsites to each other, the latrine, and to the main trail. Thirty to forty feet of meadow separated the camps from each other. No camps were located closer than twenty feet from the spring fed creek. The meadow was open except for a few yellow birch trees and some scrub pine. A small marshy zone above the latrine had

dried up years ago. All the other campsites at Walker were in forest locations.

Campfires were not in routine use because of the fire danger. Only a couple of the merit badge groups were allowed to build a campfire. Strictly regulated troop campfires were allowed if it wasn't windy.

This is the home base of the story, and it is entirely fictional. It is purposely detailed. With this information spelled out, the need for repeated expository explanations is removed. If a question occurs to the reader later on, he knows where the answer is likely located.

The sequel books included these descriptions at the back of the book rather than interrupting the ongoing story. They were not in Chalkboard, since they were no longer in the middle of the text of the story.

The **Troop Roster** served two purposes. One problem the writer faced early on was coming up with names for characters that were needed to people the story. There were degrees of course—major and minor characters, certainly. Many were only walk-ons, others are never referred to. Once the roster was created, a place to find whoever for whatever was there to fill the need.

Detailed personnel data (age, rank) was plugged in. This enabled the reader find basic answers about any of the boys in the troop, should they wish. It supported the illusion of being real. It also helped the writer keep things straight—and that was needed more than once.

Troop 9 Mark Schaefer, Scoutmaster

1 Panthers

1	Nathan Jensen	[16] L
2	Charlie Larson	[16] L
3	Ryan Kruger	[16] S
4	Calvin Radcliffe	[15] 1 st
5	Doug Tucker	[16] 1 st
6	Ben Jasper	[14] 2 nd
7	Don Bennett	[13] T

2 Tigers

1	Dale Baker	[16] L
2	Jay Porter	[16] L
3	Andy Ashbaugh	[16] L
4	Brad Fisher	[16] S
5	Chris Smith	[14] 2 nd
6	Tony Johnson	[15] 1 st
7	Shawn McGee	[13] T

3 Lynx

1	Gary West	[16] L
2	Max Webster	[15] L
3	Alex Trent	[15] S
4	Robin Simmons	[16] L
5	Paul Harris	[16] 1 st
6	Jason Jones	[14] 2 nd
7	Sandy Smith	[13] T

4 Wolves

1	Stuart Walker	[16] L
2	Norman Miller	[15] S
3	Casey Snyder	[15] S
4	Sid Thomas	[14] 1 st
5	Jeremy Baker	[14] 1 st
6	{Julian Forrest}	
7	Billy Bradford	[13] T

5 Badgers

1	Arnie Shaw	[16] L
2	Chuck Nelson	[16] L
3	Tommy Carlisle	[15] S
4	Don Felton	[15] 1 st
5	Bruce Ruggles	[14] 2 nd
6	Freddy Scott	[13] T
7	Josh Green	[13] T

6 Zebras

1	Jim West	[16] L
2	Kurt Davis	[15] S
3	Cory Summers	[15] 2 nd
4	Justin Blake	[13] 1 st
5	Tad Benson	[14] 2 nd
6	Clint Walker	[14] 2 nd
7	open	

Flaming Arrow

1	Tom Dawson	[17] E
2	Nick Harrison	[16] L
3	Danny Laskey	[15] S
4	Frank Ferris, bugler	[16] L
5	Julian Forrest	[14] 1 st

Ranks

E= Eagle	(1)
L= Life	(14)
S= Star	(8)
1 st = First Class	(9)
2 nd = Second Class	(7)
T= Tenderfoot	(6)

Position

1-6	Patrol
1-7	Individual

chronological age in brackets []

Similarly, the Camp Walker Staff list was set up to provide characters for whatever story need came along. Also, it helped create the verisimilitude of being a genuine camp. It was like the map—all invented, but it looked real. Combined with the facility floor plans, waterfront layout and camp map, the illusion is of a real place run by real people. These were useful in the writing process.

Camp Walker Staff [June 1962]

Camp Director: **John Jorgensen**

Camp Ranger/Quartermaster: **“Sarge” Oliver**

Senior Counselors for camp deliveries and maintenance [3]

Junior Counselors for camp deliveries and maintenance [3]

Associate Ranger, Purchasing, Trading Post, Laundry: **Gerald Madsen**

Senior Counselors for Trading Post sales [2]

Junior Counselors for Camp Laundry [2]

Food Director: **Pierre Arsenault**, Chef

Senior Counselor assistant [1]

Junior Counselor assistants [5]

Medical Officer: **Harold Symonds**

Counselor Assistants assigned when needed

Waterfront Director: **Leonard Stafford**

Senior Counselor Lifeguards [5] Billy, Joey, Ted, Ken, Lanny

Adult Staff Instructors:

Swimming 1: **Roy Franklin**, Advanced and Intermediate

Swimming 2: **Matt Smith**, Beginning and Intermediate

Rowing: **Phil Jensen**; *Senior Counselor Beebe*

Canoeing: **Sam Brady**; *Senior Counselor Walls*

Program Director: **Fred Russell**

Special Assistant: * Tom Dawson, JA, Troop 9

Senior Counselor Assistants: [12]

Junior Counselor Assistants: [18] Mason

Adult Advancement Instructors [2]*

Harold Carter, Troop 2 (1st Class),

Scott Olson, Troop 419 (2nd Class)

Adult Merit Badge Instructors: [12]*

Scott Henderson, Troop 7 (Forestry)

Ed Taylor, Troop 29 (Backpacking/Climbing)

Mike Fuller, Troop 8 (Basketry/Leatherwork)

Archie Samuels, Troop 12 (Archery)

Frank Thompson, Troop 17 (Pioneering)

Ted Soames, Troop 6 (First Aid)

Rick Strauss, Troop 13 (Marksmanship)

Frank Simmons, Troop 152 (Indian Legends)

Ron Benson, Troop 14 (Reptile Study)

Carl DeBeery, Troop 76 (Fishing)

Sedley Unger, Troop 4 (Wood Carving/Woodworking)

Donald Brimm, Troop 227 (Bird Study)

Recreational Director: **Benjamin Bradley**

Special Adult Recreational Assistant: * Mark Schaefer, Troop 9

Senior Counselor Assistants [6]

Junior Counselor Assistants [6]

Rope Yard: Adult Supervisor Volunteer* (rotating assignment)
 Rifle Range: Adult Supervisor Volunteer* (rotating assignment)
 Archery: Adult Supervisor Volunteer* (rotating assignment)
 Water Polo: Volunteer Coaches* Schaefer, Franklin, Smith, Russell

- * Drawn from Attending Scoutmasters and Scouts
- **Full Time Camp Employee in boldface**
- *Seasonal employee in italics*



The hard part was coming up with all those names.

A final bit of verisimilitude was created for the last book:

The Camp Walker Report. It is ostensibly excerpted from the troop newsletter that Nick and Julian put out after they returned home. Much of their activity at camp was preparing the next issue of ***Troop 9 Notes***. This “report” served as an afterword of sorts. It also relieved the narrative from having to answer a lot of questions about how everyone did.

from *Troop 9 Notes*, August 1962 edition

Camp Walker Competition Report

Highest Honors: [Blue Ribbon]

Lashings: Cory Summers

Map Reading: Dale Baker

Second Class Exam: Don Bennett, Sandy Smith, Freddy Scott

First Class Exam: Chris Smith, Jason Jones, Tad Benson, Clint Walker

High Honors: [Red Ribbon]

Splints & Wrapping: Sid Thomas

Sharp Shooting: 3rd Place tie [Brad Fisher]

Archery: 5th Place [Jim West]

Waterfront Events:

2 man Canoe: 2nd Place [Jeremy Baker & Danny Laskey]

1 man Canoe: **1st Place** [Kurt Davis]

2 man Rowing: 3rd Place [Gary West & Jason Jones]

1 man Rowing: **1st Place** [Robin Simmons]

Freestyle Swimming:

13 yr: (50 yard swim) **1st Place**: [Justin Blake] || 9th Place [Josh Green]

14 yr: (100 yard crawl) 6th Place [Bruce Ruggles]

15 yr: (300 yard crawl) 3rd Place [Norman Miller]

16 yr: (quarter mile) 4th Place [Paul Harris]

17 yr: (half mile) no entry

Eagle: (1 mile medley) **1st Place** [Tom Dawson]

Life: (half mile) 2nd Place [Nick Harrison]

Star: (quarter mile) 3rd Place [Alex Trent]

First Class: (200 yard freestyle) **1st Place** [Tony Johnson]

Second Class: (50 yard crawl) Hon Mention [Ben Jasper]

Tenderfoot: (25 yard crawl) Hon Mention [Shawn McGee]

Troop Relay: **1st Place** [Tom Dawson (1 mile freestyle), Kurt Davis (solo canoe leg), Jay Porter (breaststroke), Casey Snyder (backstroke), Julian Forrest (First Class 150 yard freestyle), Robin Simmons & Calvin Radcliffe (2 man rowing leg), Justin Blake (quarter mile freestyle)]



I think that's all the leftovers. Time to wrap this up.

IX: a word about Eldot

author of Little J and Roger and Julian's Private Scrapbook

Eldot, a simple cipher, is a nom de plume.

First off, why a pen name?

That decision was made when the first book in the first series was almost finished. It was done primarily to provide cover for friends, colleagues, and a relative or two. It became clear that the pioneering aspect of the book could be controversial enough to cause others embarrassment if they were asked about it. This removes them from having to face any unpleasant surprises. Besides, the author prefers to be out of the spotlight anyway. Inquiries about his private and public life have nothing to add to what these books are setting out to do. Was he ever a Boy Scout? Is he from North Carolina? Who cares?

For some time, Eldot had been troubled by the fact that most if not all serious fiction dealing with homosexual or "gay" identity was rule bound to end in death or tragedy. Then one day he happened across *The Lord Won't Mind*, by Gordon Merrick. The landscape changed. One writer, at least, was free to tell a true to life happy story.

A couple of years later, when he was in the early stages of writing his own novel, he began a search for like books. There weren't any to be found. So he asked the question: *Are there no "lived happily thereafter" endings in a gay boy's coming of age story?*

Of course there are—he knew of a few. They're just kept secret. Otherwise, the happy part gets destroyed. That's the way it is in real life.

But in the world of fiction, you get to pretend. And that's the main reason Eldot chose a fictional approach. It allows more freedom, more honesty, and more fun. It doesn't have to have a tragic ending. Take that away, and guess what? The challenges faced by gay teen boys are not so different after all.

He decided that it was time to let the sunshine in. The taboos are powerful when it's dark. Turn on the light and it's possible to find truth and beauty.

Eldot is retired; he's lived in the Pacific Northwest for most of his life. Aside from his grey hair and modest potbelly, he thrives on the illusion in his mind that he is still in his thirties. When he isn't writing he takes daily walks, gardens, and helps family and friends with sundry outdoor projects. He listens to classical music *all* the time.

Barr's Meadow was to be his first novel; it grew into a series of five under the series banner, *Little J and Roger*. Due to unexpected circumstances, that series was revisited, and a revised version was issued under the *Julian's Private Scrapbook* banner. Both series remain available.

Lots of urging and pushing by friends and relatives was the driving force, originally. But it became important to be on the active list in combatting the bullying that taints our social fabric. One reason the bullies get away with it is because society is ignorant about these boys. So let's fix that by enlightening people. This series of books sets out to start that.



Δ Ι Φ Ρ Α

a word about Diphra

Diphra was created for the purpose of publishing and marketing new and unusual works of fiction. Its first project is the unique and pioneering five novel series by Eldot.

The e-book release is complete and the print release is in progress.

We encourage you to express your opinion of any or all of the books on our Feedback Page. You may remain anonymous if you wish, but any response is welcome. Reviews are especially welcome, of course.

However, if you want to be notified of new releases, please add your e-mail address to our mailing list. Your information will not be shared or released to anyone, and will be dropped upon your request.

If you are a writer in search of an e-publisher, we could be what you are looking for. We can edit, format, and advise, as well as place your work for sale on the Diphra website.

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Apollo and the Nine Muses

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