

## Author Contact Info and Short Bio

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**Link to book cover:** <https://whiskeyandoldstogies.com/wp-content/uploads/2021/05/whiskeynewbookcover2-scaled.jpg>

**Link to author headshot:** <https://whiskeyandoldstogies.com/wp-content/uploads/2021/04/LisaAngle2018.jpg>

**Lisa Angle** always possessed a vivid imagination, probably a result of watching too much television while growing up. After college she began writing fiction and won First Prize in a short story contest. She spent the 1990s writing feature articles and press releases. In the new millennium her love of the outdoors drew her to volunteer in the Channel Islands Naturalist Corps. As a part of that group she led hikes on Santa Cruz Island and talked to passengers on whale watch boats. Storytelling through film became important to her, so she produced the documentary *Ablitt House Journey*, and co-produced *Thirty Years of Literary Excellence* about the history of the Santa Barbara Writers Conference. Through her company, Ninety Degrees Media, she helps writers polish their craft. For authors wanting to sell more books, she assists them with websites, newsletters, and social media. She serves on the boards for the Writers and Publishers Network and the Ojai Film Festival.

# About the Book

## *Whiskey and Old Stogies*

A troubled boy falls under the spell of a female, gun toting moonshiner in the backwoods of North Carolina during Prohibition.

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In 1920s North Carolina young Rufus leaves his family knowing nobody will miss him. He carries haunting secrets buried deep in his memory. When he falls in with the O'Haras he believes he found a home. He learns to make white lightening and prospers in selling it. Running moonshine leads him to dark places where he encounters rough culprits. A scheme gone wrong lands him in prison where he confronts the demons in his past.

Fifteen year-old Jolene O'Hara witnesses her mother killed in a feud. She must then fend for her younger brothers by herself. To survive she delves into the whiskey trade, turning heat up on the feud. From the illegal liquor boom of Prohibition she rakes in a fortune. With her charismatic ways she dares to wear men's clothes and wield a Smith and Wesson. She attracts admirers, both male and female. The arrival of the Great Depression sends Jolene on a downward spiral. She suffers the loss of her business and people close to her.

Now out of prison Rufus gets what he longed for, he's the only person Jolene can turn to. The looming feud added to her heavy drinking puts their relationship on a track to disaster.

**Genre:** Historical/  
Literary Fiction

**Publisher:** Humpback  
Books

### **Paperback**

Release date: June 3, 2021  
ISBN 978-1-7370474-0-7  
Price: \$14.99  
270 Pages

### **Ebook**

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Price: \$5.99  
267 Pages

## Sample Q&A / Tip Sheet

### **You grew up in California. Why do you set your stories in the South?**

I write better about things I don't know than about things I do know. Not only do I write about a place where I never lived, like Elizabeth George does, I enjoyed writing this first story from the male point of view. I've tasted plenty of whiskey but nothing I'd call moonshine. I love doing research which makes the writing process more fun for me. Wikipedia's my best friend. I especially did a lot of research on the dialect used. Some readers say they find reading the dialect hard. I know, when I first started to read *The Color Purple* I'm like I don't know if I can handle this kind of writing, but I got used to it and made it through the whole wonderful book. Some people who read part of *Whiskey and Old Stogies* in the workshop I attend said the dialect bothered them at first but then they got used to it. So I hope other readers will have that experience too.

### **Which authors inspired you the most?**

Growing up I loved westerns like Louis L'Amour, and of course I loved Mark Twain. As an adult becoming a writer I found Carson McCullers's diverse characters inspirational and I strive to create characters with that kind of depth. Lately I've read a lot of historical novels, since in a broad sense my novels fit into that category. Always loved YA books and still do. Most recently I spent a couple months engrossed in a YA historical twelve book series called *Bloody Jack* by L. A. Meyer, a man who wrote from the point of view of a young girl in the early 1800s. I really admire how he engages the reader and I'm bummed that he passed away.

### **You call yourself a twenty-first century writer. What does that mean to you?**

If we look at the history of storytelling, first we see plays with actors on a stage using broad movements, sometimes with the help of a narrator. This kept even those in the front rows at a distance from the story. So writers like Dickens got away with writing in an omniscient point of view with lots of telling. Then in the twentieth century movies came along which changed the way authors approached their craft. Film brought the audience closer to the characters. We see that reflected in the works of Hemingway and Fitzgerald. Today we not only have films and television, technology has risen to the point where we see every detail on an actor's face clear and crisp. For today's authors the goal now is to stick to a close, deep point of view, first or third person. We need to stay in the character's head and show the story, not tell it, from there. Plus I love word processing, cutting and pasting and all that, and can't imagine what it must've been like to type and retype a manuscript on a manual typewriter.

### **What common struggles do you often see new fiction writers encounter?**

Telling instead of showing and author intrusion. The author must keep their voice out of the story and let the characters take control. They need to know the characters better than they know themselves. It's not easy. Every character needs their own agenda and you've got to have conflict, and characters must change...in every scene. I've read scenes where characters make preparations and talk about their plans and that's it, nothing happens. Readers want conflict. Character A assumes they're going by car and character B reveals their taking the train. Then character A can't just say, "Okay, that's nice." Character A must feel frustrated and betrayed by this revelation.

### **What marketing practices do you notice authors employing with the best success?**

I've seen some authors achieve moderate success with Amazon ads, and I think it's important to get ones books into programs like BookBub. But what I keep hearing is that emails sell the most. So building a list becomes important. I give away a free short story when somebody joins my list. Other authors run campaigns, say for a month and anybody who signs up for their list that month is entered into a drawing for a \$10 Amazon gift card.

### **Why do you think many authors feel like pulling their hair out when it comes to social media?**

So many different site exist and they're always changing. Facebook seems the best place to reach readers, with pages and groups and such. Then Facebook changes one little thing and it messes up the way you learned how to use it. One author Facebook page I manage for a client won't tell me the exact number of her followers, it only says 12k. And where'd her insights go? Then they want you to setup a payment system if you create an event. Frustrating. And more than one author has asked me if they HAVE TO join Twitter. I answer, maybe.

### **Why did you choose to indie-publish?**

I'm not a celebrity or brand author, at least not yet. Plus my writing doesn't fit neatly into any one genre. So the chances of a big traditional publisher picking up my book are a couple million to one. I did query about eighty agents with no luck, except one nice complement. Other options exist like small publishers and hybrid presses, that work with authors on a more collaborative level. With my skill sets, and connections to editors and designers, I decided to go through the publishing process by myself. That way I can use what I learn to help other authors who hope to indie publish.

**Where did you get the idea for this story and are you working on the next story?**

Actually I wrote the shitty first draft, as Anne Lamott calls it, of the second novel in this family trilogy a long time ago. I wrote this one scene with a man but didn't give him a name then I thought why not give him a name even though he's only in this one scene. When I decided to call him Rufus he started saying things that made me go, "What? Where did that come from?" He became the point of view character in the first book in the series. Now I've got the first book out there I'm totally rewriting the second one, since I know a hell of a lot more now than I did then. One of the characters in *Whiskey and Old Stogies* is named Little Joe and the second book focuses on his granddaughter, Penny. She needs to come to grip with something her daddy always told her, "Love means more than blood the way I see it."

**You were born legally blind and that's still the case. How has that effected your writing career?**

Yes, I see well enough to walk without assistance but I can't drive. I'm able to read decent sized text but I'm a slow reader. One thing I'm extremely grateful for is the National Library Services' Talking Books program. When I first started listening to them at nine years old, books came through the mail on a stack of vinyl records only playable on a special record player. For many years they came on cassette tapes, still through the mail. Now I download them to my little iPod within minutes, and love it. I also have the Libby app from Overdrive so I can borrow audiobooks from the local library directly to my iPod. So I can say listening to years and years of audiobooks helped my writing. Of course I also use a good sized monitor and increase the font. Don't you just love technology?