

# Episode 109

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story, short stories, short, author, tragic endings, published, book, psychological thriller, writers, indie, write, podcast, readers, writing, good, people, novels, weirder, person, idea

## SPEAKERS

Carissa Andrews, Joe Prosit

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Carissa Andrews 00:09

The Indie Author revolution has been around for more than a decade. But we indies continue to push the boundaries of what we're capable of. From getting over initial prejudices to staring down perfectionism and author imposter syndrome. We've become a force to reckon with indie authors now wear more hats than ever as we strive to create a career full of meaning prosperity, potential. We've doubled the demands and continue to be rebels in the face of adversity. Now, after years of hearing the shelter, hustling, grind, we indies are rebelling again, gone are the days of publishing a book a month until we drop in in its place, sow the seeds of a better way to rapid release, a way that feels incredible as we build a sustainable, lifelong author career, that not only increases our visibility and royalties, but it's all done with intention and ease. If you're ready to buck the system and become the visionary entrepreneur, I know you're meant to be, you've come to the right place. I'm Carissa Andrews international best selling indie author, and this is the author Revolution podcast. Well, hey there guys. Welcome back to the author Revolution Podcast. I'm so glad you're here. Hopefully you had a fantastic Thanksgiving. Ours over here was definitely a fun and exciting endeavor. We had my family over my mom and dad and my brother came over, along with our oldest son and his girlfriend were here. So we had a really good Thanksgiving. And it was a good time to finally be able to get together and have some good food and enjoy the day together. It's been two years since we were able to meet in person for Thanksgiving. So it was nice to have everybody here. So hopefully you guys had a great Thanksgiving as well. Hopefully you had your friends and your family over and you're able to stay safe. And yeah, so hopefully it was a good time. So this week, we have another special guest coming on to the podcast. Joe prasidh is an author, a local author here that I know in town in the small Central Minnesota town that I live in. He is now the acting president of the lakes area writers Alliance. So he filled my shoes when I vacated. And he's an overall great guy. He's one of those people that is just very genuine about what they know who they are. And overall, you just know kind of what you're getting into when you listen to Joe talk. Now he is a short story, horror, and psycho thriller cycle fiction writer. He writes a lot of different things that really get your mind thinking. And when I first read some of his short stories, I was like, wow, this is a guy who knows his stuff. He is really in tune with the things that can make you think and the twists that stories can take. So when I was speaking at the latest Lakes Area writers Alliance conference back in October, I asked you if you'd be willing to come on the podcast, he so graciously said yes. And so today, I'm going to be talking with Joe about his process. This particular episode is going to be great for those of you who are interested in short story as a means of either getting started or getting your feet wet in the fiction realm, because he has been doing this for a very long time. And he is a pro at being able to write and get short stories published in literary magazines, fiction,

magazines, all sorts of different things that he's done. It's it's a pretty incredible feat that he's done. He's always been our go to guy at the Licks Area Writers Alliance for teaching short story and how to get published in that racket if that's something that you're interested in. So to have him on the show was really a treat. And if you're a short story guru, or someone who is looking to become a short story guru, this is definitely the episode for you. So without further ado, let's get into it. Welcome, Joe to the podcast. I am really excited to have you here. This is I think you're technically the first person I know in person to join this podcast unless I'm like, Well, I guess Cullen and Jenny don't really count. But you are the first author, sir. So welcome. I'm really excited to have you here.

 Joe Prosit 04:23


Yeah, that's very cool. Thanks for having me. This is my first I guess podcast where it's not actually a story. It's first time. I've been heard on a podcast, I guess.

 Carissa Andrews 04:32

Awesome. Well, I feel very privileged to person to do this. So in the intro, I describe a little bit about how you and I know each other and you know, kind of how we became friends. And so for my audience who would like to learn more about you can you tell them a little bit about who you are how you got into the writing space and what it is you're eight?

 Joe Prosit 04:53

Um, yeah, so I guess I, I've always kind of, I've always written but for you know, As a kid is just kind of a hobby that I did, I think, a lot more kids, right when they're kids. And then most people just kind of get out of the habit of it. And for me, it just never really stopped. But then I think about 2010 11. I found this website called Lit Reactor, where you can submit your stories and get feedback from it. And it really like, got me back to the idea of like, yeah, I really enjoy doing this. And like, what if I actually tried to get published and other people read what I wrote? And it was kind of like a no brainer, duh. Like, why? Why wouldn't I be doing this? So I think I've been writing short stories in earnest since about that since about 2010 11. And I don't know, it was three, four years ago, found out about this Lakes Area Writers Alliance in my own hometown.

 Carissa Andrews 05:52

You're talking about I don't know what you're talking about.

 Joe Prosit 05:53

Yeah, right. And then I met you and a whole bunch of other really cool writers. And since then, it really since you know, 2010, it kind of started out online, getting to know people. And then when I joined La, and I got some other writer friends that were in a writing group. And it's really cool to start building this community of other writers, you know, around myself, because it's, it's a lonely gig, it's right. Most of the time, it's, it's just you and a keyboard, and you know, the voices in your head and talk to other people and

to hear their feedback. And not just like, It's great talking like business wise, and figuring out the ins and outs of the business and the racket, but then also just talking stories and characters and plots and all those things. It's it. It's great. Yeah,



Carissa Andrews 06:44

absolutely. Now, what type of genre do you write it? It's horror. Right? from it. Yeah. I mean, I know right, but they really don't. Yet. Right. Right.



Joe Prosit 06:52

So I call it horror, sci fi and psycho fiction. Yeah, it's a nice catchphrase. But it's also like, I was just science fiction and horror. But then there's all this other kind of stuff that kind of fell through the cracks of those things where there was sort of more like your basic crime, nor that type of stuff. Or just like your psychological thriller. Anything that messes with people's heads, you know,



Carissa Andrews 07:16

a few of your stories that are like that, that are, they're not quite so far to the horror spectrum that they really are that psychological thriller bend. And they're really good.



Joe Prosit 07:25

Yeah, thank you. Yeah. I like it. I yeah, I guess I grew up with the real basic stuff. When I was a kid. It was, you know, being a boy in the 80s. It was Arnold Schwarzenegger movies and GI Joe, in these plots that were very straightforward, you know, vary. Here's the good guy. Here's the bad guy. The good guy beats the bad guy. The Add



Carissa Andrews 07:49

to play. Did you just spoil all of my childhood movies,



Joe Prosit 07:52

right? Sorry. Well, everybody. Now you know how every Arnold Schwarzenegger and GI Joe episode ends? Yes, yes. Yeah. And then I think, you know, I started watching like, Twilight Zone.



Carissa Andrews 08:09

I almost thought you were gonna say Twilight. I was like, what? Oh, sorry. I digress.



Joe Prosit 08:17

I think like Twilight Zone, and maybe Tales from the Crypt on that same same area, or same time frame. Yeah, really show me like, oh, wait, the good guy doesn't always have to win. Like there, there can be these ironic, tragic endings. And that became really interesting and exciting for me. And if I can capture some of that vibes, and I'm having fun,



Carissa Andrews 08:39

heck, yes. Well, okay, so before becoming the new board president of the lakes area writers Alliance, congratulations, by the way. It's been busy. Yeah, I bet. I can completely understand that one. Ironically enough, you were our short story guru, you were the guy that we always turn to in order to help us kind of with other authors who are looking to write short story but also in our big conferences and stuff like that. So what is it about short story creation? That really appealed to you in the very beginning? Was it being able to condense that psychological thriller down into a really short piece? Or was it something else? Like what what really drew you to short story at first?



Joe Prosit 09:18

Um, well, I think if for one, I think readers are more willing to forgive you for giving them a bad ending forgetting them.



Carissa Andrews 09:29

Okay. Easier letdown?



Joe Prosit 09:33

Yeah. Yeah, if you write 100,000 word, epic novel, and you know, at the end, the the main character fails at their journey. Yeah, I don't think readers are gonna be too happy although



Carissa Andrews 09:46

there's a book two.



Joe Prosit 09:50

Well, I think that one of the most tragic endings is Stephen King's Dark Tower series. I won't talk too much about it, but boy, that ending too for a ride, right? Yeah, so it can be done, I guess. But




Carissa Andrews 10:05

you have to be Stephen King to pull it off.

 Joe Prosit 10:10


Okay. But I really enjoyed it, especially starting out writing, and starting out to, to push it out there and to let other people read it. And to get feedback. It was a great sort of mill to be turned through, to write a story, kick it out there and get feedback and try again and give feedback like, Oh, this one kind of fell flat, and then do it again, it was like this, like a drill. It was like, when a football team runs a play over and over and over again, or a different player a different play. It's you go out there and you do your best and you take your hits, and you learn what works and what doesn't. So it's a great way to learn.

 Carissa Andrews 10:51

Absolutely. I was just gonna say it sounds almost like taking this whole concept of being an author that, you know, I teach, and condensing it to be like a smaller process so that you're winning, and you're failing quicker so that you get to the good stuff faster.

 Joe Prosit 11:08


Yes, yes, absolutely. Okay. That's cool. Yeah. And, and I am slowly trying to transition to novels, I have a few works in progress, that I'm excited about. And I kind of have a plan of, of, you know, continuing the short story game, and continue to work that drill, all the while building some a couple of novels in the background, and hoping to release some of those maybe a year or two years from now.

 Carissa Andrews 11:36

Nice. Ooh, that'll be very exciting to see when that comes to fruition. So are you a pantser? Or are you a plotter?

 Joe Prosit 11:43


I am heavy on the plotting.

 Carissa Andrews 11:46

I figured you might be. It's hard to do a psychological thriller or horror or anything like that without having some idea of where you're going with it.

 Joe Prosit 11:55


Right. Right. And I mean, I, I enjoy the the pantsing aspect of it. But like, sometimes it just turns out to be a lot more work. Yes. You write the whole thing, and you realize a lot of it doesn't work and looking back like wow, that was a lot of wasted time.

 Carissa Andrews 12:15

I don't know that it's ever wasted. But I know what you mean, where it's like, do now I have to redo some if nothing else, it taught you definitely plot the thing. Yeah, it's not wasted. But it maybe it's a really good reminder.

 Joe Prosit 12:29


I get it. Right, right. So lately, I've been really thinking a lot about individual scenes. And I read a lot of books, and but I also watch while I watch a lot of movies, and I'm really a sucker for those scenes that you recognize the beginning of it, you recognize the end, and you can watch those five, seven minutes, and say, Wow, that was awesome. That was great. Right? And I've been thinking a lot about like, what makes a scene? When does it start? When does it end? Why does it matter? What makes a how do you connect a bunch of scenes, so that they all it's all propels forward, and it's all inevitable. So that's what I've been working on lately. And it's it's very much like short stories, right? Like one chapter one scene is, can be like a short story, but it is different. So that's been it's been fun.

 Carissa Andrews 13:18

Yeah. Well, I could see how it's, it's very similar, because you're creating that you're still creating that arc throughout a chapter. And it still has to have a rise, fall beginning middle end, but it's connected to everything that came before it, and everything that's coming after it. So there's more of that interconnection, which expands it out a little bit more. Sometimes I think that's fun. But I see the appeal in short story to being able to condense that all and have have such a unique I think I would imagine that you'd be able to spend a lot more time I guess, on your words and making sure things fit perfectly or the way that you really want them to to a short story. Is that the case?

 Joe Prosit 13:53

Yeah, I think it's, I would say it's more challenging to maintain that focus that you can have in a short story. So if you're at a, say a 2000, word, short story, or a 5000 word short story, it's really easy to maintain focus and go through each of those paragraphs, each of those parts and really fine tune at all. And when you have something that's 70,000 100,000 Boy, it takes a lot more focus. A lot more time. Yeah, a lot more time. And, and it's, I think it's, you know, now as I am working on the novels, I find it more challenging to to to sit down and say, Okay, this this part matters. This one half of one chapter of a 25 chapter book, this matters. Yeah. In to make that each of those parts sing. And and I think that's why it goes back to like that scene, like what makes a good scene, if I can focus on that one scene and really make that sing. And it's all connected then then I got the whole thing.

 Carissa Andrews 14:50

Great. Absolutely. Okay, so where does your inspiration come from?

 Joe Prosit 14:55

Um, so on the short story side i i really liked The kind of cheesy pulpy freedom that short stories have. And so like Ray Bradbury and Stephen King wrote a lot of short stories and graphic novels. And like I said, Twilight Zone or Black Mirror.



Carissa Andrews 15:17

Black Mirror is awesome. Yeah, they're so good. I mean, that Twilight Zone was good, too. But Black Mirror had take, they've like, next level that.



Joe Prosit 15:25

Yeah, yeah, I love it. So yeah, that, that opportunity to be to kind of abuse your characters in some ways where you can run them through the wringer in, let them die, you know. And, of course, like short, like any story, any arc is about somebody learning a lesson, right? Like, that's the ideas. Yes, character has a flaw. And they go through this, these problems, and they grow and they become bigger. And with a with a tragic ending, you can do the same thing, except for the thing is that the hero or the protagonist never really learned that lesson. But you the audience get to feel smart. And you can you can see where they they failed to complete that arc. And they failed to learn that lesson. And it's kind of a guilty pleasure. Yeah.



Carissa Andrews 16:14

It's also a reminder to us that sometimes we are ignoring our own lessons in real life. And so maybe to pay more attention, so you don't turn out like, right. Yeah, not I mean, yeah, yeah.



Joe Prosit 16:27

And it's true to life. I mean, a lot of times people don't win. I'd like to think most of the time, we figured out sometimes it takes us multiple tries, multiple goals, but I love those tragic endings. Because once once the first Twilight Zone episode came out, and the good guy didn't win at the end, then all bets were off. Yeah, right. Like after after years of watching all those very straightforward plots of the good guy, all he's winning, and then suddenly, they don't, it's like, oh, well, now anything could



Carissa Andrews 17:02

happen. It's like the first time there was swearing in like a public television channel.



Joe Prosit 17:09

Now, all bets are off. Who knows? It's crazy. That's awesome.




Carissa Andrews 17:16

Okay, so what does your writing process typically look like? Can you walk us through kind of your process? From start to finish? Like, let's say you're starting a short story, what does that typically look like for you?



 Joe Prosit 17:27


It differs it. Sometimes it's very methodical, and I sit down and I have a process for, okay, I'm going to brainstorm and I'm going to come up with some ideas. And I'm going to cognitively come up with a story, right, I'm gonna sit down, I got a plan, I can have a very simple sort of short story outline. And I can kind of plug those pieces in until it makes sense. And then I can write it, the better stories I've found, have been when, you know, you kind of have to leave your mind open to ideas. But the idea is just kind of fallen in my lap. Yeah. And that's when it sort of just happens. And that's what's fun about short stories that sometimes I don't, you don't have to plot a lot with a short story. One of the last ones I wrote, I was I got a idea document. So Word document where I just plug in all my ideas,

 Carissa Andrews 18:19

I have one of those.

 Joe Prosit 18:21


I think we all do. Most of it's garbage. But every once in a while, you know, something works. And I was one more thing I was typing out this idea. And it was like, I think we when we were kids, you ever have that, that suspicion of like, you look into the mirror, and you put your hand on the mirror? And like what if the the only thing that stopped me from going through it, that other side is my own hand? Right? Like the other person on the other side is that's what stopped me there's not a pane of glass. It's just this other world. And then if I could desynchronize myself from this mirror self then I could get through Reiki. Yeah. So I'm kind of typing that out on my idea document. And then I said, Well, what if what if the person on the other side is like, the evil version of you the bad version and everything around instead of you know, your nice clean bathroom? Their walls are covered in black slime and fungus and, and all this. And as I'm typing this idea out, I realize I'm 345 paragraphs in. I'm like, Wait, this isn't this isn't an idea anymore. This is underwriting the story.

 Carissa Andrews 19:26

Yeah.

 Joe Prosit 19:31

thing all the way to the end. And then I had to go back to the start and re change the beginning. Instead of saying, What if saying this? Yeah, yeah. Oh, that's really cool. Yeah, sometimes it just happens like that. And sometimes you got to work for it.

 Carissa Andrews 19:46


Yes, sometimes it like, I totally get that I was in the middle of a story and I thought it was going to go one way and I got to the halfway point and I'm like, it's just not working for me ended up having to reply like from chapter 15, all the way down to 25. And now it's flowing much better It's funny how that happens.





 Joe Prosit 20:04


Yeah, I found the best way I get over my own writer's block is with the delete button. Right? Yeah. Usually, I've written myself into a corner, something's not working anymore. And

 Carissa Andrews 20:15

for me, I'm actually I'm not clear enough on the direction I want to go. And so there's something that has to get thrown in there, whether it's a comedic relief, or, you know, I have to up the ante a little bit. And it's it hasn't happened yet, that there's always something that I'm missing. And I'm like, Okay, what part of this book at my end? Okay, I really, yeah, I probably need to, like make someone die or disappear. Something has to happen here.

 Joe Prosit 20:44


I'll lean back and like, it's nice. But how can I make it a little weirder?

 Carissa Andrews 20:48

And weirder, I love that. That's a good question to ask that I do that sometimes to words, like, I'll even ask Jenny, my PA. I'll be like, okay, so if you were in a graveyard, what is one of the weirdest things you could see that's going to happen? As you're standing there? And she'll throw out ideas? And one of them was some kids running through the graveyard and just their underwear. I'm like, perfect. That'll work. That'd be right. That's like, just works just works. Okay, so now, you said that you are working on a novel for the first time? Correct. So how has writing a novel been different than for you from writing short stories? Like has it been a bigger struggle? Or has it flowed easier? Because you already have the story structure kind of process in your

 Joe Prosit 21:32

head? Yeah, I did do a lot of prewriting work. You know, it kind of starts in that same way of it. I'll have a blank document and really kind of freeform writing and just letting not worrying about what if it's going to work or not? Or if it's interesting or not, or what's going on. And after I do enough of that, then I can kind of plug it into a structure and say, Okay, well, here's act one, here's two, here's the characters arcs, here's their motivations, here's their wants versus their needs. And if it's exciting enough, if it catches me, then you know, hopefully, the idea is that it catches the reader. And it kind of just kind of takes off and and I like to do as much prewriting as I can until it's sort of like a champagne cork, and I can't hold it anymore. It's like now it's got to go, I can't wait anymore. It's ready to go. And honestly, it's I don't know if it's easier writing a novel. It's easier to do. I don't know if it's easier to succeed.

 Carissa Andrews 22:33

Those are two different things. I could see that. Yeah.

 Joe Prosit 22:37

Once Once I got a basic idea to sit down and continue that idea. Well, now I don't have to come up with an entirely new premise every, every week or every month now it's, I get to work on this one thing with these one characters that I've kind of had the opportunity to flesh out. So yeah, it's it's more enjoyable. I think I could see that. It's a much longer payoff. Where a short story it's, it's like, well, it's like sitting in the slot machine. Orders.



Carissa Andrews 23:08

Siento don't know what you're talking about.



Joe Prosit 23:12

What in the cart is you pull the crank and everyone's smile pays off. Yay. It feels like maybe writing novels more like investing in a 401k or



Carissa Andrews 23:24

heard of describe like that. That's funny. A lot more patient. That's why we try to get faster. That's why I'm teaching this whole like rapid release thing, man. Oh, funny. Oh, that cracks me up. And it's interesting that you talk about how, like how you view the differences like with Kim, so our mutual friend Kim, she, she likes to keep her stuff condensed. And so to try to expand it out further. Like she doesn't have Bella's because she's just found that she loves that smaller version of a story but not quite a novel length size. It was I was really curious to see like if you go from short story to novel, is it like super strange or if it doesn't feel liberating, and so I'm glad to hear that. You think it's liberating. I personally enjoy it. But that's just me. I like to talk I guess. Okay, so your first book, which for those of you who are watching the podcast episode, it's this one machined machines, monsters and maniacs. It's a collection of short stories. How many are in this 116 16?



Joe Prosit 24:32

Yep. It's 15 of those have been previously published whether as podcast short story, online, magazines, whatever it was, and then I threw one more in there for a bonus now ever released, you know, to give give people something new. But yeah, that it took a couple years. Work in the short story grind to get 15 published and out there and in circulation, and kind of like we were talking before we came on, after a while those stories go out there and you know, they're listened or they're read. And then they just kind of go dormant on the internet. And after a while, I'm like, Well, I got all these short stories and not doing anything for me or for anybody else. So it only made sense to wrap them up in one book and push it out there.



Carissa Andrews 25:22

That makes sense to me as well. So how many books or how many short stories? Do you have total published? Is it? I mean, obviously, it's more than 15. But is there more? Or were there more before this was compiled together?



Joe Prosit 25:33

Not that so that was my first 15. And I since then I have about seven more. That's and yeah, and I'm looking forward to cranking out about another 15. Grabbing a one that's not published yet. And throwing it in there for another 16 and making a volume two.



Carissa Andrews 25:51

That's awesome. So when do you expect Volume Two to come out?



Joe Prosit 25:54

Oh, so that one, I think the first time I got a short story published was 2014. I think that book came out by 2020. So it took me six years. Okay. And now, I like to think that by 2023. So a lot quicker. Yeah, right? Sure. I kind of know what I'm doing a little more now.



Carissa Andrews 26:18

You're, you're like the Master Guru in our area for all of this. Are you kidding?



Joe Prosit 26:22

Well, yeah, well, we'll see. It's, it's tough, though. It's, it takes a lot of persistence and perseverance to because the way the short story market is, is you get a lot of rejections. And for certain, that's how novels are as well. And I, I fully suspect that when it goes to submitting for novels, and you know, especially if you go the traditional route, but it is, you know, you got to take your licks, and you got to learn to ignore those rejection letters, and just keep hitting submit and keep working it out and maintain the optimism to keep writing new stuff. Absolutely. Yeah.



Carissa Andrews 27:00

But you mentioned, you know, how, when you're trying to put all your stuff out there that it's, you know, traditionally wise, it's a little bit harder, because you're going to have to, you know, either wait for that acceptance, or move on and just do something indie wise, you published this one indie published, right? So did did was that a plan from the get go? Or were you going to try to do it more traditionally, and try to publish it that way? Or did you just want to see how the indie process worked?



Joe Prosit 27:27

I think the lightest I think I had all those things, I had all this material. And it wasn't doing anything for me. And I'm like, Well, this is silly. I know, I can indie publish it. And if nothing else, it gives me something to talk about and to sell. And to, you know, another way to get people out there. One other challenge about the short story market is generally people are fans of a certain publication, right? The fantasy and science fiction or nightmare, or whatever it is, right. But it's very hard to build a following as a short story writer,

because when that reader buys that one issue or listened to that one podcast, they hear half a dozen writers, and then it might be six months, if you're lucky. By the time you're back on that same publication in that potential reader, if they just so happen, read every single issue finds you again. So yeah, I really needed a way to collect everything I've done. And here's me instead of here's this magazine, or here's this podcast, whatever it is, here's everything that I got, and start build that following.



Carissa Andrews 28:33

Yeah, absolutely. Well, and then it's a terrific, see if I can speak today, it's a terrific springing point to four then when you do launch those novels, because now you've got like, here's all the stuff that I've done before. And if you like this stuff, oh, you're gonna love this one type thing as well. You know what I mean? It's kind of that that nice little segue and it helps you to build that author platform that will that will pull those readers into something much larger and hopefully, right.



Joe Prosit 29:00

Right, right. Absolutely. So like for those hesitant readers out there for people who don't want to commit okay, I'm a one night stand



Carissa Andrews 29:09

that's another way to put it all right.



Joe Prosit 29:12

Come by give me a half hour 45 minutes your time. If you like what you read, keep coming back. If not, well, then, you know, go find the next thing and because No, I write some kind of weird stuff. So it's not gonna appeal to everybody. And that's fine. But I think if if you can get past the kind of the weirdness or the scariness I think I think stories are universal.



Carissa Andrews 29:37

You like that though? I mean, your your readers in that genre are gonna love that. You don't I mean, if usual in the the scary and the mind bendy they're gonna like that stuff. So I wouldn't be you know, apologetic about that at all. I think it's awesome. Your readers are gonna love it. For sure. Okay, so what advice do you have for authors out there who are just starting out Maybe they they want to try a short story or maybe they're just trying to, you know, get their feet wet. Do you have any advice for them as they get started on their journey?



Joe Prosit 30:09

I mean, there's there's endless amounts of advice out there. And there's a lot of very smart people who talk about the craft of it, I guess my advice would be more just have the work ethic or than the doing it, have it? Yeah. It's kind of sounds stupid. But like, if you're a writer you write, that's, that's all there is to it.

There's a lot of people who say, Well, I'd like to write or I've always thought about writing a book, I would say just do it just especially with short stories, again, your commitment level is so small. Just see if you can write that, that story about one person's most important day of their lives on one place with one event, and find that find out how to how to build that beginning, middle and end and make it interesting. And that's, that's, I think, that's all the pieces you need for the bigger stuff. So if you want to write the next great American novel, or a 17, book, long, epic fantasy series, figure it out, figure it out small in first and, and, you know, kind of do your time in the trenches. And then you'll you'll have the tools to go big, and to excel.



Carissa Andrews 31:24

Yeah, I think there's something definitely to be said about giving your I guess, giving your all into the the process of it so that you can go at least one time around maybe a couple times around so that you can learn the whole thing, because you really don't have the tools to to continue onward with a career for it. If you can't even finish the first one. You know what I mean? You have to, you have to see that whole process through in order to really see things from the, I guess, holistic perspective.



Joe Prosit 31:52

Yeah, and also also like, giving yourself the freedom to be bad.



Carissa Andrews 31:57

Yes, you will suck at first, a second. And then move on from it. So I'm trying to tweak the hell out of it.



Joe Prosit 32:04

Right. And to finish something. Yeah, no, it's, it's, I hear from a lot of other people that I've started writing it and they're just kind of turning away, or they got this constant idea they're thinking about, just get it done, man, you know, even if it's garbage, which it probably will be like I've written garbage. I know. Like you.



Carissa Andrews 32:26

I think we all have



Joe Prosit 32:29

in like, like you said earlier, it's not wasted time. It's it's lessons. It's yeah, you probably learned more from the ones that flop than the ones that you do. Or the ones that that work.




Carissa Andrews 32:44

You learn a lot about yourself as an author and a creator to when they do flop, because then you go, Okay,

what was it about this thing that did not work for me? You know what I mean? Like, I personally know, for instance, that I'm not a huge fan of writing in third person, I just am not right now. I don't know what it is. I like being in the head of the person that's telling the story. So I've tried, I've given it a go, I don't like it. Short story is different, though. I've done it in short story. And that seems to be fine. But for whatever reason, in novel, novel format, I can't do. I shouldn't say I can't, I don't like to write third person.

 Joe Prosit 33:21


I steer more towards third when it comes to long form. Yeah, you get to head hop a little more, and you get to see this big world from different perspectives, which is maybe cheating a little bit.

 Carissa Andrews 33:33

Yes. Yeah. Like that. I like the unreliable narrator. That's what I like to do. But it's hard to do that when you have an omniscient viewpoint. That's

 Joe Prosit 33:40


right, right. No. Real close, tight. Third person. Yeah. Yeah. Yeah, it's fun. And that's another thing about short stories, you get to experiment around a whole lot in third. Second, I've tried a few seconds. That's, that's different.

 Carissa Andrews 33:56

That is different when it comes to especially if it's a fiction, I mean, seconds pretty pretty much used a lot of times for articles, but not so much storytelling.

 Joe Prosit 34:06

Hey, it only works in very specific, like, you have to do it intentionally. Yeah, you are doing that. And this is happening to you. I've done like once or twice. I think there's one in the current book that's in second person.

 Carissa Andrews 34:19

Yeah. That's cool. All right. So where can my listeners find out more about you find out more about your stories and obviously get a copy of your book.

 Joe Prosit 34:27

Um, everything you can find on my website, [www dot Joe proz.com](http://www.JoeProz.com). It's spelled J L e p r. O. S. I t.com. The book is there. All the links to the most recent short stories, podcasts? Most things are there. On one stop. So I'm all over the internet. But that's your launching point.



Carissa Andrews 34:50

Awesome. And you are a Twitter fan? Correct? Yep.



Joe Prosit 34:53

Yep, I'm on Twitter @JoeProsit? Yeah, just @JoeProsit



Carissa Andrews 34:58

I am so glad that you were able to join us today. And I really appreciate you sharing your journey and sharing with my audience, especially about the concept of short story, which is something that I haven't really talked about a lot on the podcast, I think there's going to be a lot of listeners who are going to really benefit from kind of hearing another perspective of how you can actually create the stories. So thank you for for joining us today. Oh, that's awesome. Thanks for having me. Wasn't that a great episode? Joe is just a really fun guy. He's one of those dudes that is just so much fun to talk to and be able to learn and listen to short story was never on my radar until listening to Joe talk about it when he first came into the Lakes Area Writers Alliance and started telling us more about how it works and all the different ways to be able to get published and what he's done over the past decade, you know, to get his work out there. It was something that really opened my eyes to different ways we indies can come about our indie racket, and try to get our writing and publishing out into the world. His journey really is an inspiring one, especially for those of you who are loving the short story marketplace and loving the short story realm to be able to get your written word down. Definitely check Joe out, you can find all of the links to locate him on today's show notes. So you can head over to [authorrevolution.org/109](http://authorrevolution.org/109) to get those links. And then of course, if you want to be able to download today's transcript, you can always do that as well. Thank you so much for joining me today for this podcast episode. I hope you're enjoying the episode so far. And if you are, I would love it if you would leave a review your review, whether it's a five star, which I hope it is, or something else, or just your written word, letting people know why you liked this podcast. It'll help those who have never listened to before to understand what's interesting about this particular podcast, and it helps me to to know that I'm on the right track providing information and insights that you're interested in. So make sure wherever you're at whether it is iTunes or Spotify or iHeartRadio wherever you're listening, just leave a quick review or a star rating and I would so greatly appreciate it. Alright guys, next week, we're going to be diving into some more insights and tips. But we've got so many new and interesting interviews coming your way. So stay tuned. Have a wonderful week. Make sure you get all of your words in I myself am wrapping up in mortals. So wish me luck. Go forth and start your author revolution.