

THE GUILFORD REGISTER

ADVENTURES & STORIES FROM THE MAINE HIGHLANDS



OCTOBER 2026 • VOL. 2, NO. 10 • FREE

PATIENCE

PAUSE AND THINK BEFORE YOU REACT

THE GREAT PUMPKIN

PUMPKIN PATCH HISTORY IN MAINE

RIFFRAFT & FLUFFERNUTTER

MEET CHILDREN'S BOOK AUTHOR, KAYLA JAMES

LESSON ON THE MOUNTAIN

THE JOURNEY VS. THE DESTINATION

Patience is more than a virtue

By John McNamara

"Patience is a virtue" has survived centuries of use to the point of cliché for a reason. Clichés earn that status by being true often enough that we stop noticing. But patience deserves a second look, because in a world built to reward speed, it has quietly become one of the hardest virtues to practice — and possibly one of the most valuable.

We live in an age engineered to eliminate waiting. Same-day delivery, streaming instead of scheduling, instant messages instead of letters. Each of these conveniences is genuinely useful, but collectively they've retrained our expectations. When everything arrives quickly, the things that still take time — a career, a relationship, a skill, a recovery — start to feel broken rather than simply unfinished. We mistake slowness for failure.

This is where patience earns its keep. It isn't passive waiting; it's the discipline of staying steady while something develops on its own timeline, not yours. A farmer doesn't dig up seeds to check on their progress. A bone doesn't heal faster because you're frustrated with the cast. Patience is what lets you coexist with a process you can't speed up without ruining it.

In a crisis, we tend to move fast. We rush to solve the issue, put out the fire, and satisfy the masses without taking the time to ensure we're implementing the right solution. Moving too quickly in these situations always ends badly. Time may be money, but patience is a reward. The phrase, 'slow and steady wins the race,' has been used for so long because it is true.

There's an underappreciated angle here: patience is often an act of respect — for other people, for processes, and for reality itself. When you're patient with someone struggling to explain something, you're respecting that their thoughts take the time they take. When you're patient with a difficult project, you're respecting that good work has its own pace, and rushing it produces something worse than waiting would have.

Impatience, by contrast, often carries a quiet entitlement — a belief that things should bend to your timeline simply because you'd prefer them to. Most of the friction in daily life, from traffic to arguments to failed diets, traces back to this gap between how fast we want things to happen and how fast they actually can. Patience closes that gap not by changing reality, but by changing our relationship to it.

Patience isn't just a moral nicety — it has measurable practical value. Decisions made in a rush are disproportionately likely to be decisions we regret. Anger expressed immediately tends to do more damage than anger that's been allowed to cool for even a few minutes. Skills built slowly, with room for mistakes, tend to be more durable than skills crammed under deadline pressure. In nearly every domain — finance, relationships, health, craftsmanship — the version of success that lasts is almost always the one that took longer to build than we wanted.

Psychologists have long pointed to self-control and delayed gratification as strong predictors of long-term success, because the ability to tolerate a gap between effort and reward lets people keep investing in things that don't pay off immediately.

Patience, in other words, is the emotional infrastructure that makes long-term thinking possible.

It's worth separating patience from resignation, because people often confuse them. Patience isn't about accepting a bad situation indefinitely or refusing to act. It's about matching your effort to the actual shape of the problem in front of you. A patient person still works, still pushes, still adjusts course — they don't mistake frustration for progress. The impatient instinct says, "If I'm not seeing results, something must be wrong, so I should change everything." The patient instinct says, "Let me make sure I've given this a fair amount of time before I conclude that."

This distinction matters because it's easy to dress up impatience as decisiveness. Quitting a difficult project the moment it gets hard can feel like agency, when it's often just intolerance for discomfort. Real patience requires the harder skill of distinguishing between "this isn't working" and "this hasn't finished working yet."

None of this means patience comes naturally, especially now. If anything, it has to be practiced deliberately, almost like a muscle that modern life gives us fewer opportunities to use. Small exercises help: sitting with an uncomfortable feeling before reacting, letting a difficult conversation breathe instead of filling every silence, giving a new habit weeks instead of days before judging whether it's working.

The old phrase endures because it points at something durable about how meaningful things actually get built — slowly, imperfectly, and usually slower than we'd like. Patience doesn't shorten the wait. It makes the wait survivable, and often, it's the very thing that makes what's on the other side of it worth having.

I have often been told that I have the patience of a Saint; yet another catchphrase that has been used over the centuries, but the reality is I, like more people than you might know, look at situations differently. I stop, think, analyze, break, fix, and take in all that is around me all the time. I don't jump to conclusions — I can't. That is not how my brain works. And even if you don't have patience in a particular situation, if you are around me, you will find patience, too.



The Guilford Register is published by Genthner House Publishing Co and distributed through The Guilford Bed & Breakfast. All content within this publication is the copyright material of the author and may not be reused with permission. To submit comments, questions or to inquire about advertising, contact us at john@genthnerhousepublishing.com or send to 24 Elm Street, Guilford, Maine 04443.

© 2026 The Guilford Register



THE WRITER'S CORNER

INTERVIEWS WITH MAINE AUTHORS

Our focus is to highlight a Maine author. If you are a Maine author, or know of one who would like to be showcased here, reach out to us at john@genthnerhousepublishing.com.

Kayla James has always believed that the best stories come from close communities and local roots. Raised in a small Maine town, she carries that small-town heart into everything she creates. Today, she is a children's book author and educator based in Southern Maine, where she lives with her husband and stepson. Drawing inspiration from local places and everyday moments, Kayla crafts vibrant stories designed to spark curiosity and bring families together.

When did you first know that you wanted to write, and when did you discover that you were good at it?

I started writing in elementary school. I loved to write; I didn't even know I wanted to be an author until later in life. My brother mentioned I should write a story, and I shrugged it off like, ok, and now look: 2 books later and more in production.

If you could sit down with one other writer, living or dead, who would you choose, and what would you ask them?

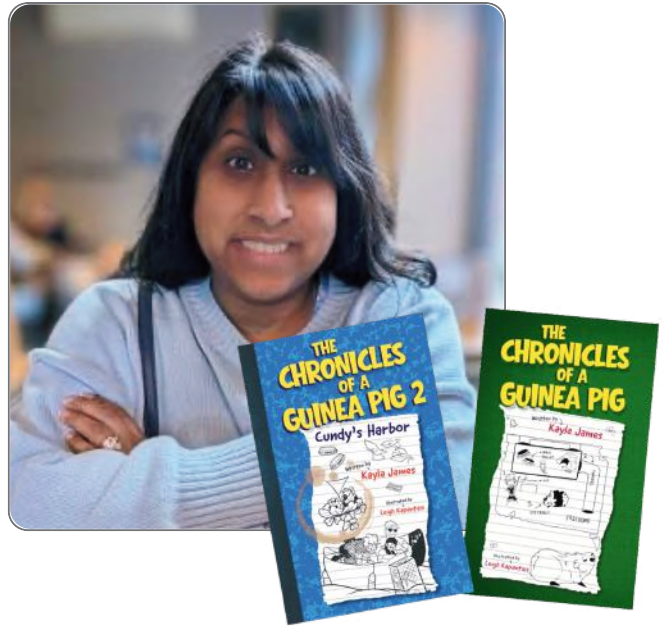
Chris Colfer (The Land of Stories series). When you take relatable, grounded family relationships and throw them into wild, fast-paced adventures, how do you keep that core sibling dynamic authentic while managing all the creative chaos around it? As both a teacher and an author, I am in awe of how Chris Colfer captures young readers' imaginations. The Land of Stories series does a phenomenal job taking kids on high-stakes, imaginative journeys without ever losing the humor, heart, and relatable squabbles of a brother-and-sister bond. I would love to sit down with him to talk about the craft of building engaging, fast-paced stories that keep kids turning pages and how he keeps that genuine spark of childhood wonder alive in every book!

What was your first published work? Tell us a little about it.

The Chronicles of a Guinea Pig. RiffRaft, an ordinary pet store guinea pig, gives up the good life of his cage when he realizes he has to share it with his new brother, Fluffnutter. He decides to make his way to this legendary patio after the cat Felicia entices him to leave. He learns the cat wanted to get him out of the cage, not to be friends, and that he has a good life where he is.

Have you ever taken a trip to research a story? Tell us about it.

Since The Chronicles of a Guinea Pig series takes place in real Maine locations, I visited many of the actual landmarks, stores, waterfront buildings, and shorelines featured throughout the books. When you're writing from the perspective of two small guinea pigs, you have to look at the world a little differently! Walking through places like Cundy's Harbor and around Quahog Bay gave me a chance to soak in the local sights, observe the docks, and scout out real-world settings. I paid close attention to tiny details, like how high a dock looks from the water line, what a lobster boat looks like up close, or where two clever guinea pigs



might hide when stealthily exploring a town. Visiting these local spots helped the settings feel authentic, grounded, and full of genuine Maine character. It was so much fun turning real places into the backdrop for RiffRaft and Fluffnutter's wild adventures!

What do you do when you get writer's block?

When writer's block hits, the absolute best thing I can do is step away from the page and change my scenery. Writing requires a lot of mental energy, so I try not to force it when the creativity stops flowing. Instead, I'll grab a snack, brew a fresh cup of coffee, or go for a walk outside to clear my head. I also love doing puzzles, and just like a jigsaw puzzle, sometimes you have to walk away for a while and come back later with fresh eyes to see how the pieces fit together. I'll even switch gears entirely to completely different activities, whether that's working on a totally separate project or spending time with family. Giving my brain that space to rest and shift focus is usually when the best ideas sneak back up on me, and I can return to RiffRaft and Fluffnutter's world feeling refreshed and ready to write!

Do you use a pseudonym? If so, why? If not, why not?

No, I do not. When I first sat down to write The Chronicles of a Guinea Pig, using my real name felt like the most natural choice. Because the story is so deeply rooted in my actual life, featuring characters inspired by my husband Neil, our childhood memories, and real places in Maine, it felt right to stand behind it as myself. As an elementary school teacher, I also love that my students and young readers in our local community can see my

RIFFRAFT, continued on page 5

The Lure & History of Maine's Pumpkin Patches

By John McNamara

There's a particular kind of magic that settles over Maine in late September, when the maples start to blush, and the air turns sharp enough to need a flannel. Somewhere in that shift, an entire generation of families begins the same annual pilgrimage: piling into the car for a pumpkin patch. It's become one of the defining rituals of a Maine autumn, right up there with foliage drives and apple cider donuts, and it's worth asking why a simple squash has earned such a devoted following.

Where the Tradition Comes From

Pumpkins are, in fact, an American original. Native to North and Central America, Indigenous peoples cultivated them for thousands of years before European settlers arrived, and colonists quickly adopted them as a hardy, storable food source that could survive a brutal New England winter. But the pumpkin's leap from dinner table to cultural icon came later, tangled up with two very different traditions: the harvest festival and the Halloween jack-o'-lantern.

The custom of carving vegetables into lanterns actually traces back to Ireland and Britain, where people hollowed out turnips and beets to ward off wandering spirits on Samhain, the Celtic new year. When Irish immigrants brought the practice to America in the 19th century, they discovered the pumpkin — bigger, softer, and far easier to carve — and the jack-o'-lantern as we know it was born. Around the same time, agricultural fairs across New England were already celebrating the fall harvest with prize pumpkins and squash competitions, laying the groundwork for the "go visit the farm" tradition that would eventually become the pumpkin patch outing.

The modern pumpkin patch experience — pick your own, hop on a hayride, get lost in a corn maze — is really a 20th-century invention, born as small farms looked for ways to bring visitors directly onto the land rather than just selling produce at a stand. Maine, with its deep agricultural roots and short but glorious autumn window, turned out to be perfectly suited to the idea, and it's stuck.

Why We Keep Coming Back

Part of the pull is nostalgic. A pumpkin patch is one of the few remaining places where a kid can wander a field, choose something with their own hands, and carry it home — no screen, no aisle, no barcode. Part of it is sensory: the smell of cut hay, the crunch of a gravel farm road, cider donuts still warm from the fryer. And part of it, frankly, is Maine showing off. Few places pair working farmland with such a dramatic foliage backdrop, and pumpkin patches give people a reason to actually get out into it instead of just driving past.

Where to Find the Best Ones in Maine

Treworgy Family Orchards, Levant — This is the one that put Maine on the national map. USA Today readers voted it the best pumpkin patch in the country, praising an expansive patch that covers eight miles of rows, reachable by hayride or horse-drawn tour, with goats and ice cream waiting at the end. The farm has

also been ranked the nation's best corn maze by USA Today's Readers' Choice Awards. If you only make one pumpkin pilgrimage this year, this is the classic choice.

Pineland Farms, New Gloucester — A sprawling working farm that goes all-in on fall. Its corn maze and pumpkin patch typically run from late August through October, with the pumpkin patch itself opening in late September, offering a family-friendly way to explore the farm and enjoy the season. It's a great pick if you want a full day of activities beyond just pumpkin picking.

Wolfe's Neck Center, Freeport — For families who want to combine pumpkin picking with a coastal Maine outing, Wolfe's Neck is hard to beat. It runs weekend hayrides out to the patch during fall, and its location near Freeport means you can turn the trip into a proper day out.

Berry Fruit Farm, Livermore Falls — One of the state's most historic pumpkin destinations, this farm has been run by the same family for more than a century, and it's known for stocking an unusually wide range of pumpkin varieties beyond the standard orange jack-o'-lantern shape.

Closer to home, in Piscataquis County — you don't have to drive to the coast or southern Maine for a good patch. Stutzman's Farm on Douty Hill Road in Sangerville, just outside Dover-Foxcroft, holds a harvest farm weekend each September featuring pumpkins alongside its potatoes and squash, and the farm sells fresh produce daily through October from its own vegetable stand. It's a smaller, homegrown experience — less hayride spectacle, more genuine farm visit — and a good reminder that some of the best fall traditions are the ones closest to where you live.

A Season Worth Slowing Down For

Whether you make the trip to Levant for the record-breaking rows or head down Douty Hill Road for something quieter, the appeal is the same. A pumpkin patch asks almost nothing of you — just a little time, a little walking, maybe a five-dollar squash at the end of it — and gives back an afternoon that feels genuinely seasonal in an increasingly rare way. That's the real lure: not the pumpkin itself, but the hour or two of unhurried fall it buys you.



real name on the cover. It makes the connection between being a teacher, an author, and a real person in their community that much stronger, showing them that ordinary people with everyday ideas can write and publish stories of their own!

Do you ever base your characters on real people? If so, what are the pitfalls you've run into doing so?

Yes, absolutely! Almost all of my characters have roots in real life! Navigating the Line Between Fact and Fiction: Real life doesn't happen in neat chapter arcs. You might want a character to act a certain way for the sake of the story, but then you catch yourself thinking, "Wait, would they actually do that?" You have to let the story take over and exaggerate their quirks for maximum effect.

Do you reward yourself for writing, or punish yourself for failing to do so? How?

Never punish! Writing should be a joyful, creative outlet, so punishing myself for a slow writing day is completely off the table. Life gets busy, especially balancing family and everything else, so if the words aren't coming, I give myself grace and try again tomorrow.

When it comes to rewards, though, absolutely! I love celebrating small writing wins. Completing a chapter, finishing a tough scene, or reaching a milestone always calls for a fun treat: A hot cup of coffee from a favorite local spot or a delicious snack or treat to recharge. I also love some guilt-free downtime to read someone else's writing, go on adventures, go thrifting, or spend quality time with family without thinking about deadlines. Sometimes, a little crafting time or diving into a totally separate creative project just for fun is a great reward. Diving into local theater work, whether that's acting, singing, working on costume design, or helping out backstage on a show is always a treat!

How long on average does it take you to write a book?

For my first book, it took about a year, mainly because I was still figuring out what I wanted to do, shaping the characters, and finding the overall vision for the story. Once I had that foundation, the timeline got much shorter; my second book took only about six months from start to finish! The more I write, the faster the process becomes. Now that I know the characters inside and out, the world is established, and I have a clear workflow, the stories flow so much quicker. On average, it takes anywhere from 6 to 12 months, but every book feels a little more natural and fluid than the last!

Why did you choose to write in your particular field or genre? If you write more than one, how do you balance them?

Looking back, I didn't consciously choose children's fiction until I was older. When I was younger, I never worried about picking a specific genre or target audience; I just "wrote"! My imagination naturally gravitated toward fantasy, whimsical worlds, and talking animals. As an adult and an elementary school teacher, everything came full circle. I realized that the exact stories I

loved creating as a kid—filled with magical animal perspectives, humor, and big adventures—were the exact kinds of books young readers needed to fall in love with reading today! Right now, my focus is entirely on writing for children, so balancing different genres isn't an issue. I get to pour 100% of my creative energy into making *The Chronicles of a Guinea Pig* as fun, engaging, and heartfelt as possible for young readers!

Are you a full-time or part-time writer? How does that affect your writing?

I'm a full-time writer, which lets me pour 100% of my professional energy into creating books for young readers! Writing full-time has completely transformed my process in the best ways. Being able to focus on writing full-time is an absolute privilege, and it lets me give every project the care, time, and heart it deserves.

How did you deal with rejection letters?

It wasn't meant to be, because a better opportunity is always awaiting! Rejection is just a natural part of the creative journey, but holding onto that mindset makes all the difference. When a pass comes in, I remind myself that every "no" is simply steering the story toward the right door opening at the exact right time. It helps to view rejection not as a reflection of my worth as a writer, but as a sign that a specific project just hadn't found its perfect home yet. Trusting the process allowed me to stay positive, keep writing, and save my energy for the partners and team who truly fell in love with *RiffRaft* and *Fluffernutter's* world!

What was one of the most surprising things you've learned in writing your books?

That it was a dream I never even knew I wanted! When I was growing up, writing was just something I did for fun; I loved creating whimsical worlds and talking animals, but I never explicitly set out with a grand plan to become a published author. Stepping into this world, seeing my characters come to life on the page, and holding the physical book in my hands opened up a passion I didn't realize was waiting for me. Discovering how much pure joy comes from sharing these stories and seeing young readers laugh and connect with *RiffRaft* and *Fluffernutter* showed me that sometimes the best paths in life are the ones you didn't know you were looking for!

What advice do you wish you'd had before releasing your first story?

Trust the process and give yourself grace—publishing is a marathon, not a sprint. My marketing director shared that advice with me after I joined the publishing community, and it's stuck with me ever since! When you're preparing to launch your very first book into the world, it is so easy to feel overwhelmed by the pressure to have everything figured out all at once. You want the launch to be perfect, with every detail in place from day one.

Lesson on the Mountain

By Walter Boomsma

As I stopped to catch my breath, I found myself wondering whether I was really having fun yet. It started out simply enough. A little walk in the woods while visiting my hometown. I was doing fine, ambling along the abandoned road until I saw a new sign. It marked a new trail and promised wonderful vistas for those who hiked a mile up the mountain.

I was feeling spontaneous and adventurous. I had some time to kill. I chuckled a bit as I considered whether or not to “do” the trail. Climbers are often credited with saying they did it because it was there. I was alone. To whom did I need to explain my decision? I could, after all, just do it simply because it was there and I wanted to.

Naturally, the box containing the “trail guide and map” was empty. I must have been feeling philosophical, too, because I considered that something of a blessing. I’d have to discover things on my own rather than follow the numbers. Why do we so often need to have things ordered and mapped out? Why do we look at the things someone else has decided we should see?

My first “breath catching” stop came a lot sooner than I’d hoped. As I pushed on, thoughts were rolling down the mountain, threatening to overtake me. “No one knows where I am... This would not be a great place to have a heart attack... Am I old or just out of shape?”

As the difficulty of my self-imposed quest became more real, my self-doubt was harder to suppress. At first, I didn’t want to deal with the possibility I wasn’t going to make it. I coached and encouraged myself. It can’t be that much farther...

At some point, it stopped being about my weakness and me. It started being about those darn vistas. How great can they be? I spent a lot of time and energy running around these mountains when I was younger. There are some great views. But this is tough, man. Is it worth it?

I knew I was doing the “sour grapes” thing and thinking I could live with that. Then I jumped on that wonderful human ability to rationalize. If I didn’t make it, no one except me would know. Surely, I could live with myself if I turned around and started back down. It wouldn’t mean failure, right? I exercised my right to decide to climb up here. So, I can “undecide” too.

Even as I had this little conversation with myself, one foot kept going in front of the other. I gasped, perspired, and swatted bugs. Ah, the joys of spontaneity. I don’t have a water bottle. Not only am I tired and hot, but now I’m thirsty too. Why don’t I just turn around?

One of life’s great mysteries is why certain synapses fire when they do. It was as though I saw and heard it at the same time. “You’re not being goal-oriented! You’re being goal-obsessed!” I sat down on a rock and laughed at myself.

In a relative sense, this was no great journey—a mile and a half if I did the whole thing. An hour or two at the most. And yet like a lifetime in miniature.

With apologies to Dr. King, it isn’t always necessary to climb to the mountaintop to see the Promised Land. Sometimes you’re already there.

I once heard a speaker ask his audience, “When you were ten years old—did you want to be what you are?” He wasn’t just talking about career; he was referring to “person” and reminded



us that we didn’t want to be who we’ve become, simply because we didn’t know about it when we were ten. Therefore, he concluded, “You didn’t achieve it—you had no goal, no vision, no plan. It just happened.”

In an over-simplified sense, his point was that sometimes the journey is as important as the destination. How easy it is to forget that, much as I did on the side of that mountain. When it happens, it is a tragedy. We get focused on the obstacles to the goal, our own weaknesses, and the lack we feel because we haven’t arrived. It’s as though we are living in a future that not only hasn’t happened yet, but it may also in fact not happen. We are only seeing that it hasn’t and worrying about whether or not it will. A lot of energy goes into how we will explain ourselves if it doesn’t, too.

Not only does all this create misery; it’s a terrible misappropriation of energy and self. Our obsession with the goal becomes our limitation. How ironic I was at first relieved not to have a trail guide to follow, then managed to create one for myself. Once I mentally threw it away, I began to discover and see what was there. The bright quartz rocks reminded me of beauty and joy discovered in unlikely places. The cool spring suggested the potential depth of simple pleasures. Each bend in the trail brought a new view and adventure.

By the way, I did make it to the top. The originally sought vistas were truly inspiring. As I stood on one precipice, a hawk flew close by. I decided it was an eagle. We were both soaring. In my case, it wasn’t because of where I was. It was because of how I got there.



*Walter Boomsma is an educator, writer, and the author of *Small People—Big Brains*. With a background in teaching and public speaking, he blends practical wisdom with a deep appreciation for lifelong learning. His work often explores themes of personal growth, communication, and community engagement, encouraging readers to think differently and discover meaning in everyday experiences. Through his writing and outreach, Walter strives to spark conversations that lead to understanding, empathy, and positive change.*

Remind yourself to take a deep breath and embrace the learning curve. You don't have to know everything right at the start; you learn by doing, asking questions, and leaning on the incredible community around you. Every step, even the unexpected bumps, is just building your stamina for the next book!

What was the most valuable piece of advice you've had from an editor?

Sometimes, less is more; let the illustrations do the heavy lifting! During the developmental editing process with Maine Authors Publishing, one of the most valuable pieces of advice I received was learning to step back and trust the visual story. When you're writing, it's easy to want to describe every single detail in words: what a character is eating, every movement in a room, or the exact chaos of a scene. My editor gently reminded me that in a visual book, you don't need to describe everything. By cutting back on over-descriptive text, you leave crucial space for the illustrator to bring those moments to life visually. Learning that "less is more" completely transformed my writing style; it made the text punchier, sped up the pacing, and made the final book so much more dynamic and fun for young readers!

What's the funniest or creepiest thing you've come across while researching for one of your stories?

I haven't run into anything creepy yet, thankfully, Maine coastal towns are much more charming than spooky! The funniest thing, though, is definitely the reactions from people who catch me doing field research. When you're crouching down at ground level to take photos of odd things in the wild, you get some pretty hilarious looks from bystanders. It reached a peak when I was walking around local Maine spots carrying a fake guinea pig cage as a grown woman! The baffled stares from people trying to figure out why I was strolling through town with stuffed animals in a cage were priceless. Explaining that it's all research for a children's book series usually gets a big laugh and turns those confused looks into instant support!

What qualities do you and your characters share? How much are you like them, or how different are they from you?

RiffRaft, Fluffernutter, and I definitely share a lot of the same DNA, but we express it in very different ways! Ultimately, my characters are basically amplified, bite-sized versions of my own personality traits, just turned up to eleven for maximum comedy!

Do you have any strange writing habits or superstitions?

I can't write in a completely silent room. I need a little bit of background life I usually have the tv on low, it helps keep me focused, and gives me a chance to "have a break" if I get stuck.

If you could choose three authors to invite for a dinner party, who would they be, and why?

Chris Colfer, Suzanne Collins, and Stephenie Meyer! As a fellow actor and children's author, I'd love to talk with Chris

Colfer about how performance, theater, and character work shape storytelling. His ability to take classic fairy tales and reimagine them into fast-paced, imaginative adventures for young readers is incredible, and he'd bring so much theatrical energy and wit to the table!

Suzanne Collins is an absolute master of world-building, pacing, and high-stakes tension. I'd love to pick her brain on how she maps out character arcs and structures stories that keep readers completely glued to the page from start to finish.

Stephenie Meyer built a massive, worldwide cultural phenomenon around character devotion and deep emotional connection. Talking with her about what it's like to see your characters take on a life of their own in the eyes of readers would be fascinating!

Between Chris's theatrical creative spark, Suzanne's masterclass in pacing, and Stephenie's talent for creating beloved, iconic characters, the dinner conversation would be absolute magic!

What are you working on now, and what's coming out next? Tell us about it!

I have a few really exciting projects in the works right now! I'm developing a vibrant, kid-friendly Early Financial Literacy book designed to introduce basic financial literacy concepts, like saving, spending, and giving back, to early elementary students in a fun, accessible way. It's all about building foundational skills early through engaging storytelling! I am also working on a Scottish Heritage Project to bring history and culture to life for young readers is a big passion of mine. I'm working on a project centered around Scottish heritage that blends adventure with traditional history and cultural elements to make it fun and relatable for kids.

RiffRaft and Fluffernutter aren't done making trouble yet! Following their adventures in Cundy's Harbor, I'm drafting the third installment in the series to bring young readers even more ground-level chaos, humor, and heart.



The Piscataquis County Ice Arena is offering a variety of ice skating programs, from beginner lessons to learning to play, figure skating, youth hockey leagues, and adult hockey leagues, and more. Join a team, come enjoy public skate, and see how much fun you can have at PCIA!

Find out more at:
www.thepcia.com

1049 West Main Street, Dover-Foxcroft, ME
thepcia.com | 207-564-0918



GENTHNER HOUSE PUBLISHING CO.

Tucked in Guilford, Maine, Genthner House Publishing is where the Pine Tree State's finest storytellers come to life. This is a house built on authentic voices — gritty memoirs, small-town fiction, and stories steeped in the landscapes and character of rural Maine. From debut authors to seasoned writers, Genthner House champions work that feels lived-in and true, the kind of storytelling that doesn't just describe a place but breathes it. Whether you're drawn to memoir, fiction, or something entirely unexpected, their growing catalog offers a genuine window into Maine's imagination. Visit the site, meet the authors, and find your next read.

www.genthnerhousepublishing.com

