

# Coeur d'Alene Chapter Idaho Writers' League

Celebrating our 60th Anniversary - 1943-2003

## Lakegazette



April 2004

P.O. BOX 1113, Hayden, Idaho 83835

### **ATTENTION:**

#### **REMEMBER NEW NIGHT MEETING LOCATION**

Starting in February 2004 we will meet in Fellowship Hall of the Lutheran Church of the Master. Corner of Ramsey - Kathleen, CdA.

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#### **MEETINGS:**

**April 14 Jewett House**  
9 A.M. till noon

Refreshments: Tomia Browning  
Refreshments: Robin Clayton  
Program: Elizabeth Brinton. How to conduct research.

**April 15 Lutheran Church**  
4800 Ramsey Rd 6:30 to 9:30 P.M.  
Refreshments: Anna Goodwin  
Refreshments: Brooklyn Turner  
Program: Elizabeth Brinton. How to conduct research.

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#### **April Birthdays:**

4/08 Craig Ward  
4/17 Jonna Harris  
4/18 Anna Goodwin  
4/18 Rose Shearer

#### **May Refreshments:**

May 12 - Betty Rohrscheib  
May 12 - Marilyn Wagenius  
May 21 - State Conference  
May 21 - State Conference

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## The President's Corner

*By David E. Hibberd*

As I write this column, it was three years ago that Mary Smith and then League President, Sandy Smith approached me about creating a website for the Idaho Writers' League. It's only natural to reflect back on the way things were back then.

A look at the 2001 State Roster lists 152 members. Today our current membership is 155. While the overall membership is about the same, the dynamics are quite different. Some chapters have disbanded, yet the Coeur d'Alene chapter has more than doubled in size. Today, one more chapter in the state is struggling to stay in existence.

Okay, enough reflection on my part. With more than double the membership of any other chapters, Coeur d'Alene is the big brother and big sister to the rest of the League. In two months, we have the opportunity to give a helping hand to chapters struggling to keep going. That opportunity is our 41st Annual State Conference along with our chapter's 3rd Annual Writer's Fair.

You should have all received a copy of the registration form and schedule. If you haven't, it is available on the website. When I look at the lineup of featured speakers, one thing describes nearly every one of them, "Award Winning." Patti Dickinson and Mary Smith have worked hard to provide us with highly talented people, not just our featured guests, but of the nine others conducting workshops, all but one are members of our chapter.

At present there are about a dozen people working to make our conference a success. These members have contributed talents and hours of time to create the registration form, publicity posters, press releases, registration forms, and exhibitor applications. Others are now busy processing the registrations, preparing decorations, nametags, exhibitor booths, book sales, and goody bags, distributing posters and registration forms to area writing groups.

But still more needs to be done before and during the conference. Items for the goody bags need to be obtained. Local businesses need to be contacted about offering

(Continued on page 2)



discounts to the attendees. Friday evening of the fair would be a great time for restaurants nearby to offer discount coupons. Publicity materials need to be sent out. Hosts are needed for various assignments including assisting the featured guests during their stay with us.

It would be nice if I had time to make personal contacts to enlist support for this work. I have tried to do so, whenever possible. Please view the following as my personal request.

Your name here. I realize that you are busy with work, family, etc. and there are many demands on your time. In the next eight weeks, you have 1,344 hours. Would you be willing to contribute four of those hours to help prepare for our 2004 State Conference and 3rd Annual Writer's Fair? If you agree to do this along with the other chapter members, we will have 260 hours to help accomplish this work. Four hours is little to ask (about 3/10% of the 1,344 hours). Consider this, if that same 260 hours is divided among the twelve people currently helping, they will contribute nearly one full day instead of 1/6 of a day. Thank you for your support.

I want the other chapters to see that 65 people working together can put on a great conference. I would also like the them to realize that any chapter, with all its members contributing their time and talents, can grow and become a strong entity in the Idaho Writer's League.

## The Details Matter

By Noah Buntain, 1st Vice-President

*Bob Bernstein clicked the TV off and tossed the remote across the room. "Nixon!" Then he turned to face his partner across the room. "OK, Carl," he said. "We've got to nail this guy." Carl Woodward looked up from his typing, the glow of his laptop making his face pale in the dim room. He nodded. "Let's make the call," Carl said. Bob dialed the secret number and was soon talking to their mysterious contact. Finally, he flipped the his cell phone closed and said "Right. The garage at midnight."*

It's the little things that will get you. No matter how good a story, if you fudge on facts, you better have a good reason for it, because someone is going to call you on it. In my example above, you probably noticed several different kinds of problems with fact. These things crop up all the time—maybe your cowboy is using a particular six-shooter ten years before Colt brought out that model; or perhaps you felt a week was sufficient for that wagon train to get from St. Louis to California (no point bogging down the story right?)—but you better hope they're gone by the final draft.

If you're lucky, the reader will simply gloss over it. *Ok, so the captain keeps calling his ship a "boat." I'll deal.* Do it too often, though, and they toss your book across the room. *Gosh darn it! Now he doesn't know the difference between a topsail and a jib! And the whole book is set at sea! Argh!*

The details matter. After all, without details, a story becomes rather bland. Even if 90% of your audience doesn't pick up on something you missed or misused, it's the 10% that writes letters and spreads a bad word. So, as writers, especially those setting stories in unfamiliar time or terrain, it's important that exert some effort in tracking down the right information. And that means research.

For our April meetings, Elizabeth Brinton will speak to us on conducting research and how to include what you've found into your story seamlessly. Elizabeth's forthcoming book *My American Eden: Mary Dyer, Martyr for Freedom* is an historical fiction set in 17<sup>th</sup> century New England and she will share with us her experience in conducting research for and writing a story that required heavy use of historical fact and the creation of a very specific time and place.

Non-fiction authors understand the importance of getting the facts right. Fiction writers, too, should realize that the proper details at the right time can truly enhance a story, while the wrong ones can pull it apart. As the say goes, people stumble over pebbles, not mountains.



**F.Y.I.**

### SELF PUBLISHING RESOURCES

XLIBRIS.COM ([www.xlibris.com](http://www.xlibris.com))

IUNIVERSE.COM ([www.iuniverse.com](http://www.iuniverse.com))

FIDLAR DOUBLEDAY ([www.fidlardoubleday.com](http://www.fidlardoubleday.com))

CAMEO PUBLICATIONS  
([www.cameopublications.com](http://www.cameopublications.com))

TRAFFORD PUBLISHING ([www.trafford.com](http://www.trafford.com))

EXPRESS MEDIA ([www.expressmedia.com](http://www.expressmedia.com))

PARA PUBLISHING ([www.parapublishing.com](http://www.parapublishing.com))

This is just a partial list of publishers

# POET'S CORNER

## Willamette Morning

*By Larry Godwin*

Mystical symphony  
melodic ringing  
and soaring  
celebrate  
sunrise on orange meadows  
quick-fading stars.

Leafy branches  
delicate flowers  
and quiet  
catch fire  
penetrating purple shadows  
at day's dawn.

Subtle scents  
cloudless horizon  
and pure  
whisper  
promise of red-ripe memories  
before day's end.

Tender feelings  
thinking straight  
and true  
combine  
illuminating blue borders  
on mind's fertile canvas.

## NEWSLETTER STAFF

Janet See - Co-Editor  
Larry Telles - Co-Editor  
Tomia Browning - Editor at Large

If you have any stories, poems, articles, or just bits of information, send it to:  
Jan19522@hotmail.com

Deadline: the 25th of each month.

## MEMBER PROFILE:

Susan Lohrer - A new face in town

Hello to all the members of the Idaho Writer's League, from your friendly Canadian copyeditor. Larry and Jan have kindly agreed to print a few of my articles in the Lakegazette, and I thought you might like to know a little about me first.

I live in Creston, British Columbia, which is a couple of miles north of Porthill, Idaho. Every few months I find my way south to visit with your very own Nikki Arana, who believed in me, and gave me the courage to forge ahead into the world of professional copyediting. Without her faith and support, I could never have come so far. Thanks, Nikki!

Living so close to the border, I enjoy the cultures of both countries, and have become familiar with the differences between American and Canadian English—so I can edit in both “languages.”

On a personal note, I want to assure you that all editors aren't mean and nasty; at least, I'm not. I know firsthand the disappointment of finding a fat envelope in the mailbox, and the exhilaration of finding a skinny one with a check inside—and the trepidation a writer feels before opening a manuscript that's been edited. I've been there, and I know we all desire our work to be edited not only honestly, but also gently.

I'm planning to come to the Writer's Fair in May, and I hope to meet many of you there. Until then, happy writing from Susan Lohrer—The Write Words Editing.

## OF INTEREST ON THE WEB

**By Judith A. Farrey**

I feel like I've lost a friend on the Internet. [www.writeronline.us](http://www.writeronline.us) has changed its format and will no longer be a twice-monthly newsletter. Even though I had to scroll through lots of ads to get to the content, it was a nice, quick look into the writing world and often had links to excellent reference sources. The contests were fun. I always read the poem (usually the only poetry I got around to reading). Oh well, life goes on. There are tons of writing sites. If you know of any you'd like me to review in the Lakegazette, drop me a line.

For a very impressive selection of used books for writers, go to George Nolan Books, corner of 4th Street and Lakeside, Coeur d'Alene (667-2222). Many of the titles are very current, even still in the Writers Digest Book Club catalog. The titles range from general writing and submission advice to very genre-specific how-to. If you're a book-o-phile, allow lots of time for browsing.

# APRIL 2004 HISTORY MOMENT

*By Dottie Mallie, Historian*

Instead of dwelling on the writing accomplishments of members, per-se, I decided to flesh out the background of a few of them. There were so many incredible, diverse and talented people that contributed to the chapter over the years that I couldn't decide whom to choose, so I put a bunch of names in a box and picked out three.

The first one was GRACE ROFFEY PRATT. While not a charter member, she had belonged to the chapter since 1944, one year after its inception. She was a life-long prodigious writer of western history and poetry and sold constantly to western publications. She also wrote feature articles, short fiction, and had several books published.

After the death of her husband, she raised four children on their farm in Dalton Gardens. Their home was a gathering place for young people even after her children grew up and left home. A life long member of the First Methodist Church, where she taught Sunday school for over 30 years, she also wrote a history of the church, and gave tours citing the history of their stained glass windows.



In 1953 and again in 1983, Grace served as chapter president. In 1973 she won Writer of the Year Award. At the time of her death in 1984 at age 86, she was working on the History of North Idaho, which she hoped would become a school textbook. .

BEULAH STROBEL; was a member starting back in 1964. Talk about writing from the heart. Here was a lady who experienced our local history from a front row seat. She grew up on a farm, situated just east of Tubbs Hill and about a block from the Jewett House. From her front yard, she could see daily, the big steamboats like the Georgia Oakes, as they cruised the lake. In one article she recalled the thrill of seeing as a child, the Stars & Stripes flying for the first time atop Tubbs Hill one Fourth of July.

Beulah wrote constantly, and had articles, stories or poems published weekly. She didn't win any major awards like poet or writer of the year, but she was always an award winner at the IWL state contests. Beulah died March 1, 2001 at age 90

PRESTON P. JOHNSON; long time member, became a legend in the Coeur d'Alene area. He was author of scores of poems and pamphlets, but was best known for his book

Saucer Ears in the Ozarks, about his early life as a youngster in Oklahoma.

At age 17 he ventured to the Northwest. His first job after getting married was in a sawmill, where he was paid 15 cents an hour for a 10-hour day. He had to walk the three miles to work and one day he was four minutes late and was fired, so he packed up and went to Canada, where he made a fortune in real estate speculation, and then lost it all when the bottom dropped out.

After returning to this country, he homesteaded a piece of property in Montana where he lived in a 16 x 16 log cabin with his wife, four children and a school teacher. He eventually built a general store and a school on his land.

After coming to Coeur d'Alene he once again entered into a successful 50-year career in the real estate business. He held his license until he was 93 years old. He also owned and operated a thriving nursery for several years and planted several trees along silver beach, where I-90 used to run.

Preston's birthdays became a media event, one reason being that he was the oldest member of the Eagles Lodge in the United States. He was still dancing at their Saturday night dance parties, when he was one hundred and three.

Writing was always his first love and he stayed active in the chapter. At 99 he participated in the annual Poetry Day celebration, by reading a poem he had written for the occasion. His 100<sup>th</sup> birthday in 1980, was noted in a 3-day weekend celebration that included a police escorted motorcade through downtown. Letters of congratulation came from Buckingham Palace, President Jimmy Carter, U. S. Representative Steven Simms and Idaho Governor John V. Evans.

Preston Johnson was believed to be the oldest living person in Idaho when he died in 1989 at age 108, one week shy of his 109<sup>th</sup> birthday. He was survived by one son, three daughters, seven grandchildren, twenty-three great grandchildren and 27 great-great grandchildren.

If you've noticed a little loose thread running through this account, it might be the ages that these three people at their demise. Makes you wonder if writing has anything to do with longevity.

## NEW IWL MEMBERS

CASSIE KELLY

[caskel@adelphia.net](mailto:caskel@adelphia.net)

CRAIG WARD

[forward\\_inc@yahoo.com](mailto:forward_inc@yahoo.com)

SUSAN LOHRER

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*I've attached the content of an e-mail that Natasha Kern sent to me after reading the novel I'd submitted to her. She told me it wasn't a novel yet and these were the reasons why. This is the e-mail that launched me on a 10 month rewrite that resulted in the book, A Love Ordained that was sold to Baker Books. Nikki Arana*

## WHAT A NOVEL IS...

By Natasha Kern

A novel is a specific thing with very specific requirements. If the most basic requirements are not met, the writing is not a novel. No matter how fine the prose or powerful the themes or provoking the underlying truth, a work of writing must have the following six ingredients or it is not a novel. There are other aspects of craft, including prose style, voice, tone, point of view, brevity, flashbacks and reverie, artful beading in of back story and all the other elements of writing fiction that protect what John Gardner calls “the fictive dream, but they are secondary. Without a foundation, walls and roof there is no house, regardless of the kind of bathroom fixtures, the arrangement of rooms, the storage spaces and hallways, the artful decor and color palette. Without the following six elements a piece of writing is not a novel.

A novel has overall structure/plot with a beginning, a middle, and an end:

The beginning sets up the primary conflict of the novel, introduces the characters (including setting) and sets the plot in motion; it establishes the story situation and the protagonist's compelling motivation to save the planet, win the prize, (the protagonist has a problem that s/he cannot walk away from, that s/he cares deeply about, and about which s/he has to put himself or herself at risk).

The middle is a series of attempts by the protagonist to resolve the primary conflict, leading from one minor conflict and problem to another, the trouble growing greater, the risks expanding. “Just one damned thing after another.

The end is the resolution of the original conflict and the protagonist's achievement of the brass ring through saving the planet from nuclear disaster, winning the guy of her dream or the case that saves his marriage and profession.

There are excellent models for structure/plot. Find the one that works for you. Keep looking until you have the ah-hah that lets you know the model will serve you in your work. A short list to try first: *The Writer's Journey* by Christopher Vogler; *A Story is a Promise* by Robert Johnson; *How to Write a Damned Good Novel* by James Frey; and *Scene and Structure* by Jack Bickham. If none of these works for you, find one that does. A model that works for you will shorten your learning curve.

The following is the best short definition of the structure of a commercial novel I have ever found. Dean Koontz wrote it. Consider it until it makes total sense to you.

(1) The author introduces a hero (or heroine) who has just been or is about to be plunged into terrible trouble. (2) The hero attempts to solve his problems, only slips into deeper trouble. (3) As the hero works to climb out of the hole he's in, complications arise, each more terrible than the one before, until it seems as if his situation could not possibly be blacker or more hopeless than it is—and then one final unthinkable complication makes matters even worse. In most cases, these complications arise from mistakes or misjudgments the hero makes while struggling to solve his problems, mistakes and misjudgments which result from the interaction of faults and virtues that make him a unique character. (4) At last, deeply affected and changed by his awful experiences and by his intolerable circumstances, the hero learns something about himself or about the human condition in general, a Truth of which he was previously ignorant, and having learned this lesson, he understands what he must do to get out of the dangerous situation in which he has wound up. He takes the necessary actions and either succeeds or fails, through he succeeds more often than not, for readers tend to greatly prefer fiction that has an uplifting conclusion.

Notice that the book does not begin with back story and explanation. It begins where there is conflict, action, tension. Back story needs to be woven in bit by bit as the story itself progresses. Notice that the solutions to the problems faced by the protagonist(s)—both unsuccessful and successful—derive from the individual character, who s/he is and how s/he is motivated.

A novel primarily shows story through action and scene, more like a movie than an essay.

It proceeds not through narrative and telling but through a combination of showing and telling with an emphasis on showing, through scene and sequel—action, which includes dialogue, and internal thought that is a specific kind of telling, the revealing of internal thought processes and feelings. Each scene has a problem in its initial, middle, or end phase. Several scenes combine to form a chapter.

Each chapter has a beginning, middle, and end:

The beginning finds the protagonist (of the book and/or the chapter) with a problem or in a jam, the hook for which was set by a previous chapter as she steps on the sand of a mine field. The middle is the actions she takes and the tension that is created by her crossing the mine field... The end is her finding herself out of the minefield and falling from an airplane, with which hook the chapters ends. The next chapter finds her mid-air. Every chapter must have tension and conflict that can be specifically defined in the beginning, in the middle, in the end. On average a chapter is made up of three scenes, though some chapters require more. One scene rarely a chapter makes.

The protagonist(s) of a novel must meet certain criteria in whatever conventional or odd ways is true to them. Each must:

- be bigger than life in some way, have a special quality
- be admirable in some or many ways
- be likable and competent
- be worthy of the reader's respect and interest
- be emotionally engaging for the reader
- be committed by necessity and character to achieving his goal
- have fewer allies than enemies; have a rough hoe to row from beginning to end
- create change and be changed by the events of the novel in an emotionally charged and logical way through each plot turn and challenge

A novel must in every chapter and scene, on each page, engage the reader emotionally and keep the reader engaged, give him a reason to turn each page and reasons to laugh and cry, to fear and root for the protagonist.

If the protagonist lacks emotional logic, has nothing to risk or gain, does not care about the issues and actions of the story, there will be no way for the reader to engage. If the plot doesn't have fresh and credible twists and turns that continually challenge the protagonist and surprise the reader and if the character is not at risk in some significant way, there is no tension, suspense or reason to keep turning the pages.

A novel needs to make a point and leave the reader with some emotional response orchestrated by the writer.

As the writer you need to know what you want to leave the reader thinking and feeling, e.g., love conquers all/hope for love and future opportunities for love.

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## THE BALLET OF WRITING

By Robin Valaitis Heflin

“You’re a professional ballet dancer? How fun! I’ve been meaning to take up ballet.”

If I had a nickel for every time someone said to me, “You’re a writer? How fun! Maybe I’ll write a book,” it would be a great supplement to my writing income.

I can stand on my tiptoes and jump a little, but that doesn’t make me a dancer anymore than being able to spell and string two sentences together makes someone a writer.

People would never consider telling a dancer, surgeon, architect or aerospace engineer that without appropriate training and experience they could practice those professions. Yet they say this to writers all the time. For some reason, people whose total “writing” experience consists of clicking on SEND to forward a joke and who readily confess that they never read think they can write a book (or a short story, or feature article, or poetry).

Good writing is like ballet. Done well it appears effortless. Have you ever tried to analyze a good book? It’s difficult to do because you get lost in the story and forget you’re supposed to be evaluating.

# PREPARING FOR AN EDIT?

By Susan Lohrer

Being a good writer takes talent, skill and years of study and practice. Having a formal degree in writing isn't a requirement, but studying the craft is. When I think of what writing entails, I picture the men on "The Ed Sullivan Show" who ran among the spinning plates trying to keep them all whirling. There are many "spinning plates" in writing: plot, conflict, suspense, dialog, tone, mood, voice, point of view, setting, description, narrative, action, pacing and characterization just to mention a few.

You have to hook the reader from the first paragraph, hold his interest through the length of the story and make the ending unpredictable, yet believable. Your setting must create a vivid image in the reader's mind without being so detailed that he begins to skip over it. Dialog must be better than real. Your characters must change and grow and plots must twist and turn without seeming contrived and every single word must contribute to the story.

Like a ballet dancer who practices unseen for hours on end and aches at the end of the day, a writer must write, rewrite and rewrite again. A writer begins by loving his story and often ends up hating it, but can't leave it alone.

Writing requires that you be part psychologist, storyteller, anthropologist, sociologist, artist, journalist, actor, director, salesperson and depending on the genre, an expert in law, medicine, criminal justice, history, etc. To be a good writer you must know something about life, human nature and culture because your story, whether nonfiction or fiction, must be true to life.

Good writing changes not only the story's characters, but also the reader. Just like a beautiful dance brings tears to the eyes of the viewer, good writing does the same for the reader. It moves the reader's emotions, changes his mind, touches his soul and causes him to view the world a little differently. A good piece of writing will hang with a reader forever. He remembers the characters, the plot or the way it made him feel for his entire life. It becomes a part of his psyche, like a cherished memory of a friend.

I don't want to discourage anyone from writing if that's his or her heart's desire. Writing is one field where you can only learn the craft by doing it. In fact, I believe the way to write is to start writing before you know how. If I had any idea what was involved in writing fiction, I might never have started because the task would have seemed too daunting. Fools jump in where angels fear to tread, but in writing you must be a bit of a fool in addition to everything else.

So if you want to learn to write, put your pen to paper or your fingers to the keyboard. Just don't imply that it's so easy that anyone can do it.

Anyone can't. Only a writer can.

So, you've decided to work with a copyeditor. You carefully read the contract, gather up all your handwritten pages, staple them together, fold them as compactly as possible, and stuff the whole works into a letter-sized envelope, right? As one of my favorite TV characters would say, "I don't think so, Tim." Copyeditors, for the most part, are an understanding bunch; but like everyone else, we do have preferences. Here are a few suggestions that are guaranteed to both ease the editing process and preserve your copyeditor's sanity.

Let's begin with the basics: excepting articles and short stories, make sure you enclose an outline for non-fiction, or a synopsis for fiction. Don't have one? Sure, you do—even if you've only written the first chapter, you already have a general idea where you're going with it. A brief plan of your book will enable me to keep you on track, and prevent extensive rewriting, especially in longer works.

For those of you with technological savvy (if you use Word, for example), preparing a manuscript for editing is fast and easy. First, use your spellchecker; it isn't perfect, but it's a start. Make sure your document is double-spaced, with the first line of each paragraph indented half an inch. You can adjust these settings by clicking on "Format," and then selecting "Paragraph." You did use Times New Roman, didn't you? If not, please go back and select "Font" from the "Format" menu, and change it. Be sure to select the whole document by highlighting it with your mouse before changing settings. It may sound nit-picky, but small, colored, or fancy fonts, and single-spaced lines make for difficult reading. Okay, are you ready? Attach the manuscript to an e-mail message (if it's only a page or so long, you can just send it in the body of the e-mail), and click "Send." You can do this from within Word's "File" menu, but it may not go out unless your e-mail program is open.

If you prefer to work with a hard copy, it's okay to send your manuscript the old-fashioned way—on paper. Twenty-pound is a nice weight that will stand up to repeated handling. Leave inch and a quarter margins on both sides, so I'll have room to write my suggestions, and number the pages in case they get mixed up. I will not consider you wasteful if you use only one side of the paper; in fact, I insist. To hold the pages together, a paper clip or rubber band is fine. Now, for the envelope: if you're sending only a few pages, a letter-sized envelope will do, but for any more than about five pages, it really is nicer if they're flat. And please remember to enclose an SASE. It's also a good idea to keep a copy of your work—you'll feel better knowing you've got a backup, just in case.

**CIRCLE YOUR CALENDAR:  
MAY 20, 21, & 22, 2004**

Okay, you've taken the plunge; you've clicked "Send," or lovingly entrusted your precious baby to the postal system. You feel like you're waiting for surgery, with your hospital gown gaping in back to reveal your bottom. You envision your copyeditor looming over you, scalpel raised—stop, you'll drive yourself crazy! I promise to treat your manuscript with as much respect and compassion as I would my own. Really. Am I fastidious and persnickety? Yes—that's why you hired me. Am I going to tear your work apart so that you can't even recognize it? I'll allow AI to answer that one: "I don't think so, Tim."

This has been the second in a series of three articles on copyediting. Next time: "Copyediting: What to Expect After Surgery." Until then, I encourage you to spend a few minutes exploring your Word toolbars—you'll find some useful features you may not have realized were there. If you'd like to find out more about how I can help you polish your manuscript, please e-mail me at [slohrer@kooteny.com](mailto:slohrer@kooteny.com).

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## Get the Most Out of Your Conference Experience

by *Mary Smith*

How can you make sure that your monetary investment—conference fee, extra meals, hotel, T-shirts—returns the best possible value for your dollar?

### 'GET READY'

All conference speakers are not equal nor are their topics your topics. Our conference offers first-come, first-served appointments and one-on-one consultations with speakers and editors, so be sure to send in your registration selections and fees early to avoid disappointment.

If you have special needs be sure to contact call (208-762-4081) or email [marynl@imbris.com](mailto:marynl@imbris.com)) Mary Smith so we can make arrangements ahead of time.

Look up the speakers' web pages (and they all have them) and, if possible, spend time in the library, Hastings, Borders, or Barnes and Noble reading some of their work. Know what and how many things they have written and be able to talk somewhat intelligently about their work. This will give you a firm foundation for comparisons, questions and common ground to open your visit with them.

### 'GET SET'

Get yourself in the right mind 'set'. Understand that what works for one person may not work for another. And what worked last time, may not work this time. This fall I learned that even with the same publisher, the publishing world has changed. Greet all comments, advice, and information with an open mind.

### 'GO'

**Never** sit with a group of friends. Preferably never sit with anyone you know. You can see these people any the time. Conference speakers may be gone before the end of the day and you will have lost a golden opportunity. Make a point to sit as close to the front of the room as possible. Please ask permission to tape a talk or workshop. No taping will be allowed in The Basics and Beyond series, which will be professionally recorded and the series made available on CD's and tapes.

Always be sure to wear your nametag.

**Mingle, Mingle, Mingle.** Visit, ask questions, meet as many new people as you possibly can. Networking is one of the major reasons to go to a conference. Meeting other writers is a way to build a critique group, share notes on speakers and events and even find a writing partner.

Take a stack of business cards and collect them from others. Be sure to write on the back of their card the date and event where you met them. Take time during the convention to write the things you have learned about these people and the contacts they bring into your life. Keep a modest number of your cards in a special holder. Keep a stack in your tote bag to fill the holder.

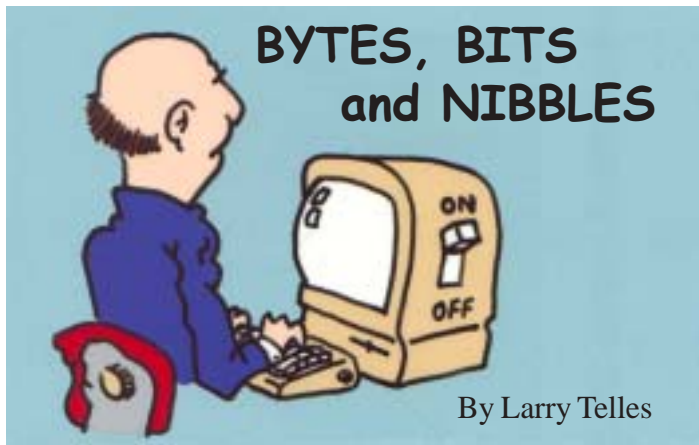
### AFTERWARD

When the convention is over, follow up with these contacts and keep in contact with those who spark your interest. Start saving for next year and another conference.

We are looking for stories, poems and articles from the members. Just email Janet See your article, poem or story.

We are also looking for interesting web sites or books about writing.

Her email is [jan19522@hotmail.com](mailto:jan19522@hotmail.com).



Spring is here, then summer can't be far behind. So I'll start out with a summer poem:

When you're in a creek  
and an ell's got your cheek,  
that's a moray.

#### **A Small World Department:**

Susan Lohrer is our latest member. You may recognize her name from an article she wrote for the March issue of the Lakegazette. Two more articles by Susan are appearing in the April and May issues. With her joining, Susan has made the IWL an International organization.

#### **A Heavenly April 1, 2, 3 & 4:**

It you are looking for inspiration over the next few nights, then step outside after 9 P.M. and look to the west. Above the horizon you will see the planet Venus shining bright. Just above the planet's reflected light will be a cluster of stars called "*The Seven Sisters*." Each night for four nights Venus will huddle around the Sisters stars, and won't be back in this formation for many years. Even if you are not inspired, it is a lovely sight.

#### **Research Close To Home:**

The subject of our April speaker, Elizabeth Brinton is research. I love to do research. It reminds me of going into old musty smelling books store to take a glance into the past. I found out just recently that NIC has an online library that is free. No, you don't have to pay a suscription fee. Go to the college web site, [www.nic.edu](http://www.nic.edu), then click on library on the left panel. While doing research on my silent screen class, I needed to compare what was going on in the years 1900 to 1930. If you are a historical fiction writer you may find this interesting. Even if you are not, it is interesting.

**1900:** Hershey manufactures a milk chocolate bar. Wesson oil debuts.

**1901:** Instant coffee invented.

**1902:** Fannie Farmer opens her cooking school in Boston. Karo syrup goes on sale. The Pepsi-Cola Company is founded.

**1903:** A California packer puts tuna in cans for the first time.

**1904:** The St. Louis World's Fair introduces hamburgers and hot dogs on rolls, ice cream in waffle cones, popcorn and peanut butter. French's mustard, Campbell's canned pork and beans, Dr. Pepper and tea bags are introduced.

**1905:** America's first pizzeria opens in New York's Little Italy.

**1906:** Kellogg's Corn Flakes reach the market shelves. The hot fudge sundae is created at a Hollywood ice cream parlor.

**1912:** Life Savers candy appears. Nabisco introduces Oreo Cream Sandwiches.

**1914:** Electric refrigerator introduced. Reuben sandwich created at Reuben's Restaurant in New York City.

**1915:** Corning introduces Pyrex. Processed cheese appears.

**1916:** Piggy-Wiggly opens in Memphis, Tenn., and becomes the first supermarket chain. Fortune cookie invented.

**1918:** Canned tomato sauce is introduced.

**1919:** KitchenAid introduces the home stand mixer.

**1920:** Prohibition begins. Wonder bread introduced.

**1921:** Stainless steel flatware introduced. Eskimo Pie appears. Quaker markets quick-cooking oats. Betty Crocker created.

**1923:** Milky Way candy bar introduced. Also Reese's Peanut Butter Cups and Welch's grape jelly.

**1924:** Tijuana restaurateur Caesar Cardini invents the Caesar salad. The Popsicle is patented. Wheaties introduced.

**1925:** The paper napkin and Mr. Goodbar are introduced.

**1927:** Kool-Aid is first sold. Milk is homogenized.

**1928:** Butterfinger candy bars, Peter Pan Peanut Butter and Rice Krispies introduced. Kraft makes Velveeta cheese available.

**1929:** Coin-operated vending machine patented. 7-Up, Gerber's baby food and Oscar Mayer Wieners introduced.

**1930:** First presliced bread is sold. Jiffy biscuit mix, Twinkies packaged cakes and Snickers candy bars debut. Birdseye introduces frozen food. Better Homes & Gardens produces its first cookbook. Electric stoves appear. Ruth Wakefield invents the chocolate chip cookie at her historic Toll House Inn in Massachusetts.

This goes on until 1999. So, more of this later.

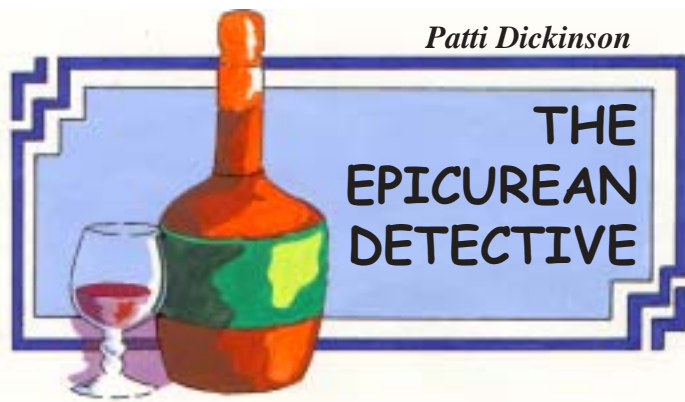
#### **You've Got a Little Wiggle Room:**

Just about the time you think its safe to go surfing, you hear there is another worm out there. I got word yesterday that a new medium risk worm (WORM\_NETSKY.Q), was making its way around Japan and China. It won't take long to reach the United States. Don't worry about it, just be careful and keep your anti-virus software up to date.

#### **She Can Type:**

Have you been to the IWL web site lately? On the State Conference page you can see the lady (Sweetie-Pie) with the funny hat actually type. I spent a few hours animating her arms and smile. I was preparing to teach my NIC Cartooning class this week and figured that she could fit in to a lecture.

*Editor's note - After hearing Robin Heflin's talk on article writing and interviewing techniques. Patti put her new found skills to work and this column is the result.*



## *Coeur d'Alene's New Cajun-Italian Ristorante Marguerite*

By Patti Dickinson

Want to take a quick trip to New Orleans without leaving the city limits? If your reason to go is just to eat authentic Louisiana Cajun cuisine, save yourself the airfare & go to Ristorante Marguerite at 206 N. 4th St. in CdA. Yours truly & significant other went to New Orleans a couple of years ago. We ate in some top restaurants, big-name places. The atmosphere isn't as swank, but Marguerites' food stands up just fine.

Owners Rick Alexander & his wife Peggy took part in our Feb. wine/food tasting. What we sampled is the tip of the iceberg of dishes on their menu. Or items that pop up as specials when they create something new, i.e. Peggy's Seafood Jambalaya & Rick's Portabella Mushroom, marinated in extra virgin olive oil, balsamic vinegar, & Marsala wine, then grilled & stuffed w/ Crawfish Etouffee. Wow. Rick's Jack Daniels Bread Pudding is sinful.

Most men about to retire after 21 years as a Deputy Sheriff, w/all their new-found time, would probably check out golf courses & great vacations on the Internet. Then there's Rick Alexander, not your average guy. He checked out culinary schools, about 2 dozen of them. "Peggy & I had done catering during my last 5 years as Deputy & in the process discovered how much we both liked to cook." He ended up at CAILA, the Culinary Arts Institute of Louisiana in Baton Rouge. After 16 months of intensive training in Classic French cooking, Rick chose Cajun as his specialty for the two months remaining in the program. He honed his skills as Banquet & Sous Chef (2nd in com-mand) for 5 months at CAILA'S busy restaurant then decided to look for a city to locate that didn't have a Cajun restaurant. "We were seriously considering Maine when our son [Rick Jr.] called from Coeur d'Alene & said, "Dad

you should come up here & check out this restaurant that's for sale."

Rick & Peggy opened in the former Idaho Ruby's in downtown CdA last September. It took them until November to get their wine & beer license, a stumbling block that slowed things down. "This is the first restaurant we've owned & I am grateful to CAILA for their business classes. They helped prepare me to deal with the business side of running a restaurant. They got me this far." This far is a warm cozy restaurant that seats 40. It looks spit-spot clean & has simple, functional furniture. The atmosphere is friendly; Rick is likely to pop out of the small kitchen to see how you like this or that; Peggy does the same thing. It's a family affair: Rick Jr. does the books, his wife, Pam, and Peggy waitress. The Alexander's other daughter is moving up soon from California.

Rick likes the culinary freedom that comes with owning his own restaurant. He showed me his cooking Bible (not meant to be blasphemous.) It's worn & the pages are highlighted. "It takes every bit of 18 months to get through this, but it's terrific." The talk turns to Cajun ingredients: Rick's own special dry herb/spice mixture contains garlic & onion powder, paprika, cayenne & black pepper, Kosher salt, thyme & oregano. "My mentor at CAILA helped me w/this. The ratio, how much of each, took 10 years to perfect." Rick makes a gallon at a time & uses it in sauces, in the catfish breading, and the flour-dredge for veal. A gallon lasts about a month.

Yours truly learned that Mirepoix is basic flavoring in Classic French sauces & stocks. Mirepoix, 2 parts onion, 1 part celery & 1 part carrot, is always started w/cold water. The Trinity (again, sorry!) a standard only in Louisiana is also started w/cold water—always! The Trinity, 2 parts onion, 1 part celery, 1 part green bell pepper is, according to Rick, "the basis for all Creole & Cajun cooking." His marinara sauce starts w/his vegetarian-based stock. Rick also makes his own beef, chicken, & fish stock for a variety of recipes.

Speaking of [recipes] most of theirs have been gathered over a lifetime. "We constantly tinker with them." He uses shallots (looks like a small onion but belongs to the garlic family) in his sauces rather than onions. "Shallots are sweeter & lighter in taste. They don't overpower a sauce. Shallots are a flavor enhancer, onions a flavor builder. They're strong." Rick likes to see what meats & vegetables are fresh & then design dishes around them.

Asked what chefs he admires, Rick immediately replies. "My mentor, Edward Rhinehart, Executive Chef at CAILA. He's only 26 years old, was Executive Chef at the Bayou Country Club, the Ponchetrain Hotel, & then became Exec. Chef at the Institute. He is brilliant." Another is Justin Wilson, now deceased, but a native Louisian-an. "He spoke w/a Cajun accent, was a fantastic Cajun cook [self-taught.] Justin was Cajun through & through."

Rick talks about dishes he loves to serve: Mussels Marguerite, mussels cooked in white wine, served w/mari-

nara sauce & topped with fresh parmesan cheese. It's on the menu as an appetizer. Right now Peggy's Cajun Stuffed Bell Pepper [stuffed w/dirty rice & topped w/marinara sauce] is a special they may add to the permanent menu. The restaurant serves a custom blend of coffee created for them by Craven's Coffee in Spokane. "It turned out so good that Craven's is marketing it under the name, Marguerite Blend."

The wine list is modest—7 vintages—that our own Dean Opsal helped them choose: Each vintage, from Cavit Pinot Grigio to Straccali Chianti can be purchased by the bottle or glass. "We intend to add to our wine list." Spring hours: [Lunch] Tues-Friday 11:00 A.M–2:00 P.M. [Dinner] Friday & Saturdays 5:00-9:00 PM. Summer hours begin Memorial Day: Tues-Sat. 11:00 A.M to 9:00 P.M. Their phone (not yet in directory) is 208-667-3640.

## CANINE VISITOR HELPS SHARE GUIDE DOG STORY



WOODBINE — Pamela Bauer Mueller has attracted national attention in children's literature with her story about a guide dog for the blind.



**Pictured below:** David Hibberd, IWL President (left) giving a brief description of the "Write From The Heart" conference during a meeting of the SCBWI (Society of Children's Book Writer's and Illustrators) Spokane Network. Seated at the table, Kenn Nesbitt, poet (left) and Deborah Fredericks, Network coordinator (right). Other IWL members at the March 20th meeting were Chris Moore and Larry Telles.

To read this story in full, please visit:

[http://www.jacksonville.com/tu-online/stories/031404/geo\\_15080565.shtml](http://www.jacksonville.com/tu-online/stories/031404/geo_15080565.shtml)

*Editor's note: Pamela will be in Kellogg, Idaho, May 10 to May 15. She may be coming to the IWL meeting at the Jewett House on May 12th.*



# WRITE FROM THE HEART

MAY 20-22 CdA INN



**Sunni Jeffers** - Award winning novelist.

Sunni's Flowers for Victoria has received a number of awards including the Colorado Romance Writers 2003 Inspirational Award of Excellence. 4th place in the Romance Writers Ink 2003 More Than Magic Contest Inspiration Book the American Christian Romance Writers 2002 Long Romantic Contemporary Book of the Year.

**Kirby Jonas** - Western writer, artist, songwriter, and firefighter.

Kirby has agreed to be a part of our 2004 conference. He spoke at the 2003 conference in Burley and was such a hit that we immediately invited him to come to the 2004 conference. First published in 1994 with Season of the Vigilante Book I Kirby now has seven published books. Kirby's most recent book, The Devil's Blood, came out in 2002. Kirby is currently working on three books, including Yaqui Gold with Clint Walker, star of the TV Western Cheyenne.



**Jane Kirkpatrick** - Author, speaker, teacher, and mental health professional.

Author of two non-fiction books, A Simple Gift of Comfort and Homestead. Author of three fiction series, The Dream Catcher Series (four books), The Kinship and Courage Series (three books), and The Tender Ties Historical Series (two books currently, the third coming in 2004).

**Marcia Preston** - Publisher and editor of ByLine Magazine

Author of Perhaps She'll Die and the newly released Song of the Bones. Nominated for a Macavity Award and a Barry Award for Best First Mystery of 2001. Nominated for the 2001 Mary Higgins Clark Award. Winner of the Oklahoma Writers' Federation's Best Book of Fiction for 2001.



**Ken Rand** - Science fiction, How-To, Short Stories.

He lectures at national, regional, and local writer conventions, high school writing classes, libraries, workshops, seminars, conferences. His "I Am A Writer" seminar continues to receive rave reviews. Has been the staff interviewer for Talebones Magazine since 1996, written 200 humor columns, published in the Seattle Times, Buffalo (NY) News, Monterey (CA) Herald, and Casper (WY) Star-Tribune. 50 published short stories, a dozen novels published by small and regional presses, and several nonfiction books, including The 10% Solution: Self-editing for the Modern Writer (Fairwood Press), Kaleidoscopes Made Semi-Easy (self-published), From Idea to Story in 90 Seconds: A Writer's Primer (unsold to date); Voices of Wonder: 20 Interviews in Fantasy and Science Fiction (coming soon from Wildside Press).



## ANSWERS TO LAST MONTH'S KALEIDOSCOPE CROSSWORD PUZZLE.

The prize for getting the correct answers was a ream (500 sheets) of printer paper.

Thank you to the two winners: Robert Casemore and David Hibberd, who participated in the puzzle contest.

## LETTER TO THE EDITOR

Larry,

Here's my recent submission update. All are pending (I haven't heard back yet): I've submitted two short stories and an essay to *Byline*, two short stories to *Trestle Creek Review*, and a short story to *Woman's World* magazine. And of course, I've entered the IWL and Coeur d'Alene Public Library writing competitions. I have a total of 13 submissions out.

Robin Heflin

WOW! - Editor.

## New Website Helps Northwest Authors Find More Readers

Northwestwriters.com went online in January of this year. The site is dedicated to helping promote the work of authors living in Oregon, Washington, Idaho, Alaska and B.C., Canada to a national and international audience.

Portland author, Marlene Moore, a board member of the Willamette Writers Group and coordinator of the WWG's annual Kay Snow Writing Contest, started the site when she realized northwest writers needed a cost effective method for expanding their readership base.

"I've been a professional writer for the past 10 years," Ms. Moore said, "and once your book is printed, the challenge for many writers is promotion. Not every author can afford to do extensive book-signing tours; travel costs add up. By listing their book on our website, local writers can augment their promotional efforts and reach more readers than they could by using the traditional book signing tours and conferences alone. Visitors to the site can find author bios, summaries and purchase the books by authors who post their work with us. There are many ways our site can help an author."

Ms. Moore also designed the website to be a valuable information resource. "We offer a free, monthly newsletter to anyone who subscribes to it, which lists information on conferences, classes, meetings, author profiles, writing tips and success stories. Plus, our Business Directory is geared to help authors find the professional services they need to see a manuscript through the publishing process, such as editors, publishers, agents, illustrators and printers."

Although limited to featuring the work of Pacific Northwest writers, Ms. Moore will be promoting the site to literary agents and publishers all over the country. "After all, there's a lot of talent in the Pacific Northwest and the publishing industry is well aware of this," Moore claims, "Every year, literary agents from both coasts attend the Willamette Writers Conference looking for fresh talent and new work. Our website will help them find it year round." For more information

<http://www.northwestwriters2003@yahoo.com>

###

Marlene Moore

<http://www.northwestwriters.com>

A NorthWest Writers Community

Covering: Oregon, Washington

Idaho, Alaska & British Columbia, Canada

Coeur d'Alene Chapter  
Idaho Writers League  
P.O. Box 1113  
Hayden, Idaho 83835 USA

## **ADDRESS CORRECTION REQUESTED**

### **2004 Officers**

David E. Hibberd: President  
509 928-5528

Noah Buntain: 1st VP & Co-Program Director  
667-8912

Larry Telles: 2nd VP & Newsletter Co-Editor  
762-2548

Jenni Hearne: Treasurer  
772-1766

Dottie Maley: Historian  
762-2247

Char Wyatt-Thompson: Hospitality Chair  
509 922-2826

Publicity Committe

Position Open

Liz Mastin: Secretary  
664-2785

Jan See: Newsletter Co-Editor  
772-7646

Judith A. Farrey: Special Events Treasurer  
623-2123

Mary L. Smith: 2004 Writers Fair Co-Chair  
762-4081

Patti Dickinson: 2004 Writers Fair Co-Chair  
667-8912

### ***Who is the Idaho Writers' League?***

#### **Purpose of the organization:**

The Idaho Writers' League is organized exclusively for charitable and educational purposes for the promotion of social welfare including:

- A. To promote and maintain a high standard of literary output and to recognize accomplishments of Idaho writers.
- B. To stimulate public respect and support for the art and profession of writing.
- C. To provide a unified organization for writers and those with serious interest in writing and literary skills.
- D. To encourage new writing talent, to exchange ideas through the League publication, and local and state meetings.
- E. To stimulate writing by means of contests and recognition awards.
- F. To encourage regional activity among neighboring chapters.