

Coeur d'Alene Chapter Idaho Writers' League

Celebrating our 60th Anniversary - 1943-2003

Lakegazette



April 2005

P.O. BOX 1113, Hayden, Idaho 83835

COEUR d'ALENE IWL MEETINGS:

April 13 Jewett House

9 A.M. till noon

Refreshments: Larry Telles

Refreshments: Valerie Mandiloff

Program: Three Mini-Workshops
in Fiction, Non-Fiction, Poetry.

April 21 Lutheran Church

4800 Ramsey Road

6:30 to 9:30 P.M.

Refreshments: Noah Buntain

Refreshments: Sally Thicelfall

Program: *Mary Smith* - How to
Write a Scene and a Sequel

April Birthdays:

18 - Anna Goodwin

28 - Linda Fletcher

May Refreshments

May 11 - Volunteer Needed

May 11 - Volunteer Needed

May 19 - Mike Andrews

May 19 - Linda Fletcher

April 03 - Daylight Savings Starts

April 22 - Earth Day

April 24 - Pass Over

April 27 - Administrative

Professionals Day

Trichotomy of Workshops

by Noah Buntain

April excites the senses. The month is so hopelessly entangled with the notion of poetry that it has been named National Poetry Month.

To celebrate the attributes of poetry, our April meetings will, encourage looking at the world through a poet's eyes and applying the new vision to fiction and non-fiction.

Wednesday April 13th

In our morning meeting, we will feature mini workshops. There will be three presentations on different genres: fiction, non-fiction, and poetry. In our first hour, beginning at 9:15, you will have a choice between a 45 minute fiction or non-fiction presentation.



Member Chris Moore will be covering the Elements of Fiction. This will serve as a refresher course for those have been writing for a while (but may have left some writing skills to rust) and as a foundation for those who have just embarked on the writing life. Chris is a dynamic teacher with many years of experience writing herself and guiding others through writing. She is the author of *Writing: A Crash Course* and has just concluded a class based on her book at the Workforce Training Center.

Author and past chapter vice-president Patti Dickinson will show us how to use fiction techniques to find the heart of a non-fiction story. Working from her experience in writing *Hollywood the Hard Way*, as well as lessons learned from her current project, Patti will explain how the growing field of creative non-fiction lets you use the story to sell the facts. Handouts will be provided to help you find, research, and present your own true stories.

Following a short refreshment break, at 10:15 we will all then gather for the poetry session with NIC professor and volunteer EMT Gala Muench who will talk about her collection of poems, *Siren's Song*. *Siren's Song* explores the connections between life and nature, as well as the timeless qualities that underpin the random

(continued on page 2)

joy, sorrow, peace, and violence of modern rural living.

For example, in her poem *Listening to the Farm* she portrays this humanistic tranquility.

*If you stand here
rooted waist-deep in the waves,
you'll learn the language of the soil*

Then contrasts that with poems depicting the chaos, violence, and fragility of life gleaned from her experience as an EMT:

Dead to the world,
we bolt awake—
paggers shrieking
Cold Blue
in the black
Unconscious
bedroom.

Static crackles
bits and pieces
Two Victims
Head Trauma
cats flying off the bed
Vehicle Submerged

sheets trailing
like a late bride—
all ready
on our feet.

(Siren's Song)

Gala will share her experiences and answer questions. Her book will be available for sale, as well.

Thursday, April 21st

If you can't make our morning session, don't worry! We still have plenty to quench your thirst for knowledge. At last month's evening meeting, member and past president Mary Smith opened up all the stops to encourage us to write a novel, using the Snowflake Process as a pattern. Mary organized a group interested in writing a novel in 60 days, and a good two-dozen of us were crazy enough to take up here challenge. This time, Mary will concentrate on how to write a scene and a sequel, a necessary skill for anyone who wants to compose dramatic, effective prose.

Come join us for these presentations.

I'm looking forward to seeing everyone at one or both of our April meetings.

The President's Corner

by Larry Telles

Let's circle the wagons!

We need to put together a strategy to combat those forces outside of our wagons. Namely the Idaho Falls Chapter of the IWL. The strategy concerns our upcoming Annual State Writing Contest. They beat us last year with more prizewinners but only by a slim margin. They have 23 members and we have 72. Sounds a little lop-sided doesn't it?



We can turn that around this year by putting forth a group effort. Here is the plan. Look over the contest rules and categories. You may already have a story you can enter into the open title category. Bring that story to the April meeting and read it during the critique session. If you don't have a story written yet, then write in one of the categories and bring your first draft to the meeting. April could be the first reading, May the second and June the third. The deadline for mailing is July first. The assigned titles for the 2005 Assigned Title Or Theme Contest are "Off the Top of My Head, From the Bottom of My Heart" and "It Will Never Happen Again." The assigned themes are "Writing: The Poetry of Life" and "Epiphany".

Those of you writing your book in 60 days, could you have a synopsis and three chapters ready? It amount to 35 pages which includes the synopsis and manuscript pages. Three full months till June, which adds up to a chapter a month. It all sounds realistic to me, but I'm not a member of the "Snowflake Squadron." What a better opportunity to plan, to plot, to write, to revise, to format your manuscript, and write a short synopsis. You have the support group to do just that.

This scenario also fits the poets in our chapter. The prose people can't carry the complete load. They will need help from those persons who create images from words and who are sometimes forgotten by the fiction and non-fiction crowd. Poetry is a beautiful thing.

Take a look at the contest rules on page 8 and 9 in this newsletter. You have everything to gain and nothing to lose. Bugler sound the charge. . .

National Poetry Month

by Liz Mastin

From “The Choir Invisible” by George Elliot

Oh, may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence; live
In pulses stirred to generosity,
In deeds of daring rectitude, in scorn
For miserable aims that end with self,
In thoughts sublime that pierce the night like stars,
And with their mild persistence urge men’s search
To vaster issues. So to live is heaven:

Although I initially had planned to write an article about America’s poet laureates, I changed my mind — in favor of an article in a chapbook put out by the Poetry Foundation: a surprising commentary written by a Lieutenant General William James Lennox Jr. of the WestPoint Military Academy. In it he states that during each cadet’s pleb year, he or she is required to invest a semester in English literature, studying and discussing poetry from Ovid to Owen, Spenser to Springsteen. “Cadets must also recite poems from memory.” Now this would beg the question: where does poetry fit into a cadet’s military training?

The reason for the requirement, he says, is that poetry ensures the cadets become filled with a unique appreciation for the “power” of language. He also says, “Those who can’t communicate, can’t lead. Poetry tends to describe reality with force and concision, providing an effective tool for communication.” He goes on to say: “We may not produce a poet laureate at the United States Military Academy. If, however, we develop graduates who can communicate clearly, think critically, and appreciate the world through different perspectives, we will provide the Army and the nation with better leaders.”

In a closing cadence of MacArthur’s farewell (he) said: “When I cross the river, my last conscious thoughts will be of the corps, and the corps, and the corps.”

One can only think that in studying poetry, the cadets come away with a better understanding of human behavior and a better sense of man’s responsibility and moral obligation in his or her relationship to the world. Many stellar poems provide sterling examples of compelling values and conflicting emotions. Studying poetry can help a cadet to make the best moral decisions during times of war.

This said, studying poetry helps to produce effective leaders: leaders who know how to give right and concise commands and who can lead in effective, compassionate and moralistic ways; people who are more understanding of the variances in all situations and, in times of indecision, make the correct moral choices.

NEWSLETTER STAFF

Co-Editor - Position vacant
(Help wanted)

Larry Telles - Co-Editor (762-2548)
ltelles@icehouse.net

Tomia Browning - Editor at Large (687-6071)
tbrowning@icehouse.net

If you have stories, poems, articles, or just bits of information, send it to anyone listed above.
Deadline: the 25th of each month.

Sky Chef Cuisine

by Liz Mastin

Away up high in the friendly skies
Such a convenient place to eat:
Cinnamon bars, rosemary crackers,
And bags of raisins — (sweet!)
Sour cherry biscotti, pretzels (fat free),
Frozen orange juice is nice:
Mysterious assortment in white paper bags:
Sky Cheffing — to paradise!!

LAKEGAZETTE CREATIVE CHALLENGE #2

This newsletter put out a challenge November, 2004, to all of the members of the Coeur d'Alene Chapter. Members picked slips of paper out of a hat. On the paper were: a person, a place and an object. They had to write a story (no more than 1000 words) or a poem using those three items. There is no time limit. Each member is challenging their own creativity. Ed.

For the object, I drew Bell.
For the setting, I drew Brewery.
For the person, I drew Singer.

The Brewery Bell is Ringing

By Joan S. Hust

I met an infamous singer after a delightful performance one evening at one of the spaghetti restaurants in our neighborhood. She was so well mannered, graduate of one of our top ten Universities in the USA, blue sparkling eyes, peachy cream complexion, contagious giggle, teenage figure, and most of all she was more than willing to tell you about her family that were on the staff of a brewery. “A brewery”, I said. “What in the world is a brewery?”

“My parents and their parents and their parents way back when as long as they can remember were on the staff of the oldest brewery in the world that is still in operation. It is the Bavarian State-owned brewery, Weihenstephan, found in the German city of the same name that can trace its history back to 1040.

The brewery is just a facility that produces beer. Typically a brewery is divided into distinct sections, with each section reserved for one part of the brewing process. Breweries can take up multiple city blocks, or be a collection of equipment in a home brewer’s kitchen. The diversity of size in breweries is matched by the diversity of processes, degrees of automation, and kinds of beer used in breweries.”

“I can’t imagine a lovely lady like you being raised by a beer making family. Did your folks, and grandparents drink a lot? When did they start serving beer to you”

“Everyone asks me that question”, she said with a giggle.

“This might surprise you, but no one in our family drank at all. My parents were brought up in a very religious home. My four brothers, and two sisters and their families are very active in the church. My brothers, sisters, and I would love to go down to the brewery, and watch the brewing Process. Work in the brewery is typically divided into 7 steps: Mashing, Lautering, Boiling, Fermenting, Conditioning, Filtering, and Filling.”

“I am sure none of us here at this table know anything about the 7 steps. Would you tell us what each step is all about?”

“Sure, I can tell you briefly. Mashing is the process of mixing malted grain with water, and heating this mixture up to allow enzymes in the malt to break down the starch in the grain into sugars, typically maltose. Lautering is the separation of the extracts won during mashing from the spent grain. Boiling the won extracts is called wort, and it ensures the sterility, and so it prevents a lot of infections. Fermentation is the next step in the brewing process, and it starts as soon as yeast is added to the cooled wort. This is when the product is first called beer. I like the smell Conditioning now starts when the yeast has eaten almost all the sugar in the beer. Filtering the beer stabilizes the flavor, and gives beer its polished shine and brilliance. Now the last step is putting the beer into the containers so it can leave the brewery”.

“I didn’t realize there was so much to making beer. We all have a better understanding now. Thanks a lot.”

“The most fun in going to the brewery was when all my brothers and sisters could talk my Dad into having the draft horses hitched up to the big red wagon, and letting the driver take us for a ride in the country. While the horses were being hitched up we would sit at the big round wood table, and have a glass of milk with ginger cookies. We all were very quiet at this time as we were waiting for the bells to ring as the horses pulling the red wagon trotted up, and stood snorting at the front door in front of the brewery”.

“ I am so glad you joined us for dinner in our neighborhood spaghetti house”.

“I am glad too. It was fun meeting all of you. Now if you will excuse me I want to get some shut eye so I don't sleep through the bells ringing calling me for church in the morning”.

July 1 is coming up. We still have time to write, analyze, edit, further analyze, edit, and improve articles, essays, stories, and poems for the IWL writing contests. I encourage all of our members to work on entries for the contests and submit them.

David E. Hibberd

BEING A CONTEST JUDGE

This past month brought me an enlightening opportunity. The Western Writers of America sponsored a student writing contest and I am one of the judges for the 7th to 9th grade entries. The WWA provided us with criteria for judging the submissions.

One by one the stories came in. I read them, getting a feel for the writing. I examined each category for judging and read the stories again, looking for how well they did or didn't meet the requirements. I looked for the good to provide encouragement. I looked for the poor to provide instruction.

The thing that I discovered is how much I have learned about the craft of writing since I became a part of the IWL. When I spotted an example of author intrusion, I pointed it out and explained why it should be avoided. Before the IWL, I didn't know anything about author intrusion, let alone recognize it when I came across it.

One entry showed an advanced vocabulary. The author also had a passion for ing verbs and ly adjectives. Nearly 1/10th of the total word count of 1,000 consisted of these kinds of words. I offered advice and examples of how to use stronger verbs instead of the ones used.

Prior to my involvement with the IWL, I wouldn't have the knowledge to analyze these stories and offer the suggestions needed to improve them. I can apply this understanding to my own writing and find ways to improve them. When I checked this article, I made a number of changes, including some in this sentence.

We are fortunate to have many talented and knowledgeable members in our chapter. Many of these people have shared their understanding of writing with us and will continue to do so in the future. For our experienced members, I encourage you to volunteer your talents through workshops at our meetings or with articles in the Lakegazette. I know Larry invites everyone to contribute to the newsletter.

POET'S CORNER

MY MOTHER THE THIEF

by Barbara K. Rostad

My mother the thief,
Adept at undercover stealth,
Crept down back alleys dressed in black,
Kept her heists for dark nights,
Stepped silently toward wealth.

My mother the thief
Noted where jewels were best,
Doted on diamond and pearls,
Toted sapphires and rubies,
Gloated over amethyst.

My mother the thief,
Wheeling and dealing with fences,
Concealing her acts with defenses,
Feeling like Midas the King.

My mother the thief,
Stealing lilacs every spring.

HAVE YOU READ A GOOD BOOK LATELY?

Why not share a book review with us! It doesn't matter if it is a "how to book" on writing, or a book you just couldn't put down. This is a writing group who likes to be made aware of good writing.

No Blog Left Behind

by B. J. Campbell

I know all about locked diaries hidden under the mattress, but publishing a personal journal for the world to read is new to me. Until a couple of months ago, I wouldn't have imagined that multiplied thousands of us chronic writers post entries daily on a journal or web log (blog for short) on the Internet. We expound on any topic at all as though anyone is listening.

A few of us bloggers keep a finger on the pulse of national trends, scooping the news media, gaining notoriety, fame and respect. Others of us let our brains bleed all over our monitor screen. Some, like myself in my own new blog called *Writeon Purpose*, aim for something in between. A warp speed blog-surfer with high standards could leave most blogs behind.

From my new expertise born of blog reading, I propose a Better Blogs Bureau (BBB) that touts the following Top Five Features to make a blog worth a reader's while.

Reveal our purpose up front. Bloggers have a motive. For example, we want to sell a product, advocate a cause, talk shop, search our souls, hear our keyboards rattle or in my blog's instance, encourage.

Keeping our motive a secret is downright sneaky. Whether a blog writer's goal is to overthrow all world governments or sell DVD players, a reader wants and deserves a direction-setting clue on page one to save time.

Focus on a single topic. You name a topic, a writer has published a blog on it. From airplanes to politics to (...insert your passion here...), blog writers have a great deal to say. If our purpose statement names yoga as our passion, then our blog will stick to yoga and closely related topics. Sure, a blog is a personal journal, but we welcome everyone on the planet to read it. To satisfy the reader and keep him from missing our point, we converge all our thoughts onto our topic. Readers will measure us by how well we focus, or in other words, how well we fulfill the promise made in our purpose statement.

Write clearly. Writing is always risky because we rely entirely on written words. After all, our page loses the non-verbal reinforcement we rely on in conversation to get our point across. A shrug or a glance at the ceiling can change a spoken statement into its opposite or add other meaning.

To prevent our message from coming across as flippant, angry, or incomplete when not intended, we will be on guard. We compulsive communicators leave no doubt about our meaning.

Publish our best. Our mothers told us to wear clean, mended underwear always, lest when we go out we should

be in a wreck, be discovered with tacky underwear and disgrace the family name. You remember. Literary wrecks are imminent every time we write, no matter where published. So whether we write a personal letter or go out and publish a journal on the Internet for a mystery number of potential readers, let us clean and mend our writing. Save our mothers from humiliation.

Be Brief. No limit exists on the length of our dated blog entries, but does exist on readers' time and attention span.

Once we bloggers prove to be forthright, focused, clear, serious and brief about our topic of interest, we'll win the readers' trust and the BBB's endorsement. No blog of ours will be left behind.

Visit the author's blog, *Writeon Purpose*, a journal about knowing God. <http://home.mindspring.com/~writeonblog/>

Blogging Resources:

Blood, Rebecca. (2005, March 17). *Rebecca's Pocket*.

Available: <http://www.rebeccablood.net/>

Whalin, Terry. (2005, March 11). *The Writing Life*.

Available: <http://terrywhalin.blogspot.com/>

Whalin, Terry. *Right Writing* (free e-zine) [http://](http://www.right-writing.com)

www.right-writing.com

Web Hosting Glossary. (2005, January 1) Available: <http://www.marketingterms.com/dictionary/blog/>

(Includes a list of blogging related articles.)

Zinsser, William.(2001). *On Writing Well: The Classic Guide to Writing Nonfiction*. New York, NY:

HarperCollins.

COMPUTER CLINIC

Dear Clinic,

What is the easiest way to put that copyright symbol (circle with the c inside) on my word documents? **AP**

Dear AP,

Here is that simple task. Leave your cursor on your word document where you want to symbol to go. Click on the Start (lower left corner) and choose Run. Inside the white oblong box type Charmap, and then click OK. A window will open with lots of symbols. First choose the font. (I use Arial because it is a clean, san-serif font). Click on the copyright symbol, choose Select and it will appear in the white box. Then click copy. Go back to your word document and choose Paste from your edit menu. It will place the © in the correct spot.

BOOK REVIEW

The Butterfly House by Marcia Preston

2005 Mira Books

Review by Patti Dickinson

As the only child of a distant alcoholic mother, Bobbie Lee finds refuge from her lonely life at her best friend's house—Rockhaven. Built of native stone and clinging to a hill overlooking the Columbia River, Rockhaven is a wonderful old house filled with exotic butterflies that Cincy Jaines's mother, Lenora, studies. To Bobbie Lee it is a magical house, happy and bursting with life. Unknowingly over time, Cincy and Lenora begin to take the place of Bobbie Lee's mother. Lenora becomes the mother she has always longed to have and Cincy the surrogate sister with whom she can share her secrets. They offer the love and guidance she depends on to navigate through her adolescence. But when the tangled intimacies of her real and surrogate families begin to unravel, it brings unspeakable tragedy to Rockhaven.

Ten years later, married and expecting a baby she's not sure she is capable of caring for, Bobbie's Lee has spent a decade hiding from her past. Then out of the blue, a stranger, a man with ties to Lenora and Cincy arrives at her doorstep and Bobbie Lee is forced to confront the memories she has tried to avoid. As the dark secret that brought about the tragedy emerges, Bobbie learns the truth. Able at last to shed the heartbreak that has held her captive, she realizes how much she wants her unborn child and the future she'll share with her husband.

Butterfly House is a powerful story that captured me in the first few pages and didn't let me go until I closed the book. The characters are hauntingly real, warts and all. Preston's transition from the past—Bobbi Lee's childhood and the people and events that shaped her—to the present and her adult world, is seamless. Each switch spun me to a place in the story that either deepened the mystery or added to the drama. And, the change in voice from story-telling third person to first person present tense was masterfully done. Preston brilliantly weaves together strands of love, loyalty, family, secrets, and self-discovery into an intriguing story written in prose I found rich enough to savor.

If you are looking for a book that's hard to put down, one that when you finish the last page, you say "Wow!" then I recommend *Butterfly House*. You are in for a literary treat.

Editing Your Manuscript

I've developed some very helpful tips for editing my manuscripts and I thought I would share them with you in the hopes that you find them valuable as I do:

1. Verbs HAS to agree with their subjects.
2. Prepositions are not words to end sentences with.
3. And don't start a sentence with a conjunction.
4. It is wrong to ever split an infinitive.
5. Avoid cliches like the plague. (They're old hat)
6. Also, always avoid annoying alliteration.
7. Be more or less specific.
8. Parenthetical remarks (however relevant) are (usually) unnecessary.
9. Also too, never, ever use repetitive redundancies.
10. No sentence fragments.
11. Contractions aren't necessary and shouldn't be used.
12. Foreign words and phrases are not apropos.
13. Do not be redundant; do not use more words than necessary; it's highly superfluous.
14. One should NEVER generalise.
15. Comparisons are as bad as cliches.
16. Eschew ampersands & abbreviations, etc.
17. One-word sentences? Eliminate.
18. Analogies in writing are like feathers on a snake.
19. The passive voice is to be ignored.
20. Eliminate commas, that are, not necessary. Parenthetical words however should be enclosed in commas.
21. Never use a big word when a diminutive one would suffice.
22. Use words correctly, irregardless of how others use them.
23. Understatement is always the absolute best way to put forth earth shaking ideas.
24. Eliminate quotations. As Ralph Waldo Emerson said, "I hate quotations. Tell me what you know."
25. If you've heard it once, you've heard it a thousand times: Resist hyperbole; not one writer in a million can use it correctly.
26. Puns are for children, not groan readers.
27. Go around the barn at high noon to avoid colloquialisms.
28. Even IF a mixed metaphor sings, it should be derailed.
29. Who needs rhetorical questions?
30. Exaggeration is a billion times worse than understatement.

And the last one...

31. Proofread carefully to see if you any words out.

All the best (with your editing), David Woolley

IDAHO WRITER'S LEAGUE ANNUAL STATE WRITING CONTEST RULES

Section 4. Contests.

a. Writing Contests:

(1) Assigned Title or Theme Contest submission dates are February 1 to July 1.

(2) Open Title Contest submission dates are February 1 to July 1.

(3) Novel Contest submission dates are February 1 to July 1.

[Note: Entries postmarked after closing date will be returned.]

(4) The First Vice President presides over and has responsibility for the three yearly writing contests. The First Vice President will keep a running list of judges available for the chapters to use.

(5) Assigned and Open title contests award First, Second and Third Place and three honorable mentions. Prizes to be awarded to First, Second and Third place will be determined by the state officers. All winners and honorable mentions will receive certificates. Novel contest awards First, Second and Third place. Prizes to be awarded to First, Second and Third place will be determined by the state officers. All winners will receive certificates. The First Vice President will announce the winners at the annual state conference.

(6) Judges: Honorarium for Assigned and Open Title contest judges is \$20.00. Honorarium for Novel contest judges will be determined based on the number of entries and number of judges less postage expenses. A written critique for each entry will be required of the judge.

b. Contest Submission Rules (Assigned Title/Theme Contest and Open Title Contest):

(1) Only paid members of IWL may enter.

(2) New members must have their chapter president sign the cover sheet verifying dues are paid.

(3) Cover Sheet: Do not put your name on the manuscript, only on the cover sheet that accompanies each entry. Cover sheet will include name, address, phone number, name of chapter, name of contest, category, title, and number of words or lines.

(4) Manuscript format: Put title and page number on every page. Entries must be typed and double spaced with one-inch margins.

(5) For EACH entry, include a self-addressed, postage prepaid envelope (SASE) large enough for return of your manuscript or neither your entry nor critique form will be returned to you.

(6) Entry must be your work and not previously published and not a previous winner in any IWL state contest (either monetary award or honorable mention).

(7) You may enter each category only once in each contest.

(8) Winning manuscripts, including the Vardis Fisher Award winner, will be held until annual state conference. All critiques and all other manuscripts will be returned after judging is completed, providing the author has enclosed an SASE.

(9) Categories and word limits are as follows:

Adult Fiction 3,500 words

Non-Fiction (formerly Article) 3,500 words

Science Fiction/Fantasy 3,500 words

Essay 2,500 words

Juvenile Fiction 2,000 words

Short Humor 1,500 words

Serious Verse 40 lines

Light Verse 40 lines

(10) Do not exceed the word or line limit or your entry will be returned.

c. Contest Submission Rules (Novel Contest):

(1) Only paid members of IWL may enter. Entries are limited to one novel per member per year. Any genre is eligible. The entry fee is \$20.00.

(2) New members must have their chapter president sign the cover sheet verifying dues are paid.

(3) Entry must be the personal work of the submitter, not previously published or contracted for publication at the time of entry, and not a previous winner in any IWL novel contest.

(4) Submissions, including a synopsis (required) and manuscript, are to total no more than 35 pages. Send one cover sheet, entry fee and 3 copies of your synopsis/manuscript to the receiver.

(5) Cover Sheet: Do not put your name on the manuscript, only on the cover sheet that accompanies your entry. Cover sheet will include title of novel, genre, author's name, address, phone number, e-mail, fax or other contact number (if available), name of chapter, and name of contest.

(6) Manuscript format: "Synopsis," title and page number must appear on every synopsis page. Title and page number (numbered separately from synopsis) must appear on every manuscript page. Entries must be typed and double spaced with one-inch margins.

(7) If you want your manuscript returned, include a self-addressed, postage prepaid envelope (SASE) large enough for return of your manuscript and critique. In case you are a winner and you want to have your critique sheet sent to you when judging is complete, include a standard SASE in addition to your large SASE. Otherwise, critiques of all winning entries will be held with the winning manuscripts until state annual conference.

(8) There will be one to three judges selected (depending upon availability). Honorariums and costs will be funded by contest fees. All entries will receive critiques.

The assigned titles for the 2005 Assigned Title Or Theme Contest are **"Off the Top of My Head, From the Bottom of My Heart"** and **"It Will Never Happen Again"**

The assigned themes are **"Writing: The Poetry of Life"** and **"Epiphany"**

Caldwell is in charge of the Open Contest. Leila Gohn is the receiver. Mail entries to her at 2205 E. Linden St. # 32, Caldwell, ID 83605-5980

Sandpoint is in charge of the Assigned Title Or Theme Contest. Harvey Pine is the receiver. Mail entries to him at P.O. Box 2099, Sandpoint, ID 83864-2099

David Hibberd is the receiver for the Novel Contest. Mail entries to him at 4704 N. Lucille Rd. Spokane Valley, WA 99216-1380

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ADDRESS CORRECTION REQUESTED

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Position Open

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Historian

Position Open

Hospitality Chair

Position Open

Publicity

Position Open

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Newsletter Co-Editor

Position Open

Special Events Treasurer

Position Open

Mary L. Smith: 2004 Special Projects
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Patti Dickinson: 2004 Special Projects
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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.