



Coeur d'Alene Chapter  
Idaho Writers League



# Lakegazette

Celebrating our 65th Anniversary 1943-2008

July 2008

P.O. BOX 1113, Hayden, Idaho 83835

## COEUR d'ALENE IWL MEETINGS:

**Note:**  
**There is only one  
meeting per month in  
July and August**

Wednesday Morning  
July 9

Jewett House  
9:00 A.M. to Noon  
Speaker: : **Jenny Leo**  
Program: Copywriting for  
Business: Beyond Junk Mail

**August 21**  
**(Stay Tuned.)**

**August 23**  
**AmeriTel Hotel**  
9:00 A.M. to 12:30 P.M.

**Elizabeth Lyon Mini-Workshop**  
Manuscript Makeover:  
Revisions Techniques  
For Fiction and Memoirs  
**See page 6 for information**

**We have no  
July Birthdays  
on file.**

## The JOY of writing?

President – Mary Jane Honegger

*Please read and enjoy the following email message I recently received from IWL member and fellow Spokesman-Review columnist, Barb Lund early one morning. Barb and I both began writing regular columns and feature articles for the Prairie Voice when it was first introduced in March, 2007. Our friendship has developed through the shared agony and ecstasy of writing with weekly deadlines. I thought it should be shared with others and include it with her permission. Enjoy your summer!*

*Mary Jane*



Hello you,

You just wrote two articles? That is really heavy. I bet you feel like you've been thru the ringer. I did one that I turned in Tuesday a.m. Maybe you read it – it was on Hummers as big, intimidating monsters, plus industry findings about the type of people that drive those excessive, super consumerism, status symbols. I haven't seen the paper yet to see if it was printed.

Worrying about the approaching deadlines for those unwritten stories hangs heavily over my head and it's the worst thing about this writing business. It's only superseded by the drag of having to actually sit down and START writing. Oh yes, and then to stick with it and get the thing done on time. How's that for some good, quality and heart-felt kvetching?

Writing is a lousy job, however you look at it. It is stressful to the body, too.....too much sitting causes our muscles turn to flab, worry causes wrinkles and hair loss, and there's no telling what havoc the computer is wreaking on our unsuspecting eyes and brain? I know I've said that before, but it is still true and remains to be a compelling reason to consider giving it up.

Do we need the glory - probably - at least we think we do. The money is not all that good - but the work does actually offer some advantages. It's work one can do in bed or in the nude, on the beach, or after three or four

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beers. I don't have to shower, curl my hair or put on a face, either. There I go, talking myself right back into it again. As twisted as it may sound, I have to confess to feeling an enormous sense of accomplishment and satisfaction when I read the (finally) finished product. I always wonder how I did it. With a lot of passion, that's what.

I'm just a hapless victim of my addiction. Thanks for your communiqué.....yes let's keep aiming for a gab session to get this thing hammered out.

Love, Barb.



## Nail Your Editing Changes on Paper Drafts

Larry Godwin

**Y**ou've written a poem, article, or story and begin the editing process. This is hallowed territory. Although you've added and deleted text as you write on your word processor, sooner or later you're probably going to want to see a draft on paper.

If you're like me, you sit in a comfortable chair, free of distractions, and take a red pen to the stapled pages. Then it's back to the computer to type those changes. How can you ensure you've completed the task and made each addition or deletion you intended?

I've tried two techniques with limited success. I used to run a ruler down the page, line by line, typing as my finger neared the bottom. Invariably I later discovered I missed a few items. Then I began to place a check mark beside each change; the disappointing result was the same.

My third attempt to guarantee I process at least 99% of my alterations has been successful. After I type in an editing modification, I immediately run a blue highlighter over it on the paper draft. When I look at the page and see a field of blue over red, I rest easy.

Another procedure I learned is to date and save previous paper drafts for a while in case I change my mind on a segment of my poem or prose piece. Of course, I could accomplish the same result by saving multiple files for each on disk, but the paper routine seems easier and conserves space on my computer.

I've always enjoyed editing at least as much as the original writing, and now that I've adopted these techniques, frustration is largely missing in the process.

## From AARP Magazine.....

“The graying of America is spreading fast to mystery bookshelves. A genre some have dubbed “geezer lit” featuring crime-solving protagonists age 70-plus is growing in popularity. While publishers have not released sales figures, more and more mystery titles are popping up starring older characters.

In *Retirement Homes are Murder* by Mike Befeler, an octogenarian sleuth suffers from short-term memory loss. Among other novelists contributing recent titles are Cynthia Riggs (*Shooting Star*), Parnell Hall (*The Sudoku Puzzle Murders*) and Rita Lakin (*Getting Old Is to Die For*). “We've just scratched the surface on so-called geezer lit,” observes best-selling thriller author Harlan Coben, president of the Mystery Writers of America. “It could be the next big frontier in crime fiction.”

Here are some links to other mystery authors writing about senior sleuths:

<http://www.noreenwald.com/>

<http://www.montanamysteries.com/>

<http://www.annettemahon.com/>

<http://babyboomer mysteries.com/>

<http://www.jeanhenrymead.com/>

[www.geocities.com/CarolaDunn](http://www.geocities.com/CarolaDunn)

Nikki Arana found this interesting article in the New York Times and submitted it to the Lakegazette.

## Bits, Bands and Books

By PAUL KRUGMAN

Published: June 6, 2008

OP-ED COLUMNIST

**D**o you remember what it was like back in the old days when we had a New Economy? In the 1990s, jobs were abundant, oil was cheap and information technology was about to change everything.

Then the technology bubble popped. Many highly touted New Economy companies, it turned out, were better at promoting their images than at making money — although some of them did pioneer new forms of accounting fraud. After that came the oil shock and the food shock, grim reminders that we're still living in a material world.

So much, then, for the digital revolution? Not so fast. The predictions of '90s technology gurus are coming true more slowly than enthusiasts expected — but the future they envisioned is still on the march.

In 1994, one of those gurus, Esther Dyson, made a striking prediction: that the ease with which digital content can be copied and disseminated would eventually force businesses to sell the results of creative activity cheaply, or even give it away. Whatever the product — software, books, music, movies — the cost of creation would have to be recouped indirectly: businesses would have to “distribute intellectual property free in order to sell services and relationships.”

For example, she described how some software companies gave their product away but earned fees for installation and servicing. But her most compelling illustration of how you can

make money by giving stuff away was that of the Grateful Dead, who encouraged people to tape live performances because “enough of the people who copy and listen to Grateful Dead tapes end up paying for hats, T-shirts and performance tickets. In the new era, the ancillary market is the market.”

Indeed, it turns out that the Dead were business pioneers. Rolling Stone recently published an article titled “Rock's New Economy: Making Money When CDs Don't Sell.” Downloads are steadily undermining record sales — but today's rock bands, the magazine reports, are finding other sources of income. Even if record sales are modest, bands can convert airplay and YouTube views into financial success indirectly, making money through “publishing, touring, merchandising and licensing.”

What other creative activities will become mainly ways to promote side businesses? How about writing books?

According to a report in The Times, the buzz at this year's BookExpo America was all about electronic books. Now, e-books have been the coming, but somehow not yet arrived, thing for a very long time. (There's an old Brazilian joke: “Brazil is the country of the future — and always will be.” E-books have been like that.) But we may finally have reached the point at which e-books are about to become a widely used alternative to paper and ink.

That's certainly my impression after a couple of months' experience with the device feeding the buzz, the Amazon Kindle. Basically, the Kindle's lightness and reflective display mean that it offers a reading experience almost comparable to that of reading a traditional book. This leaves the user free to appreciate the convenience factor: the Kindle can store the text of many books, and when you order a new

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book, it's literally in your hands within a couple of minutes.

It's a good enough package that my guess is that digital readers will soon become common, perhaps even the usual way we read books.

How will this affect the publishing business? Right now, publishers make as much from a Kindle download as they do from the sale of a physical book. But the experience of the music industry suggests that this won't last: once digital downloads of books become standard, it will be hard for publishers to keep charging traditional prices.

Indeed, if e-books become the norm, the publishing industry as we know it may wither away. Books may end up serving mainly as promotional material for authors' other activities, such as live readings with paid admission. Well, if it was good enough for Charles Dickens, I guess it's good enough for me.

Now, the strategy of giving intellectual property away so that people will buy your paraphernalia won't work equally well for everything. To take the obvious, painful example: news organizations, very much including this one, have spent years trying to turn large online readership into an adequately paying proposition, with limited success.

But they'll have to find a way. Bit by bit, everything that can be digitized will be digitized, making intellectual property ever easier to copy and ever harder to sell for more than a nominal price. And we'll have to find business and economic models that take this reality into account.

It won't all happen immediately. But in the long run, we are all the Grateful Dead.

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## HEY YOU GUYS ... WE NEED TO SELL SOME TICKETS & WE NEED YOUR PARTICIPATION!

### **Buckets, Blues & Brews**

Date: July 18, 2008

Time: 5:00-8:00 p.m.

Place: Coeur d'Alene Chamber

Cost: \$20 per person



**What it is:** The Buckets, Blues & Brews event is being put together by Arts Forward, a group organized by the Arts Alliance, in order to provide cooperative events for nonprofit, art-related groups in our area. The event will include a relaxing evening, good food and great entertainment. It will be catered by Daanen's Deli and guests will enjoy the music of Two Second Tom, local brews, a silent auction for Arts Buckets from participating organizations and a raffle for the "Best of the Arts in Coeur d'Alene Big Bucket" throughout the evening.

**How we benefit:** Our organization will benefit from through ticket sales and a portion of the funds the arts buckets bring in.

**Tickets:** It's still not too late to buy a ticket or make a donation to the bucket, but you must do it right away.

**Bucket Donations:** We would like to include a gift certificate to Barnes & Noble or Hastings in the bucket, so financial donations would be appreciated.

Call Mary Jane at 208-687-2900 if you would like to purchase an event or raffle ticket, or make a financial donation to the bucket.

# Chapter Highlights

Ann Washington – Secretary

**It's our pleasure to welcome our newest**

**members:** Gary A. Edwards, Gloria J Warnick, Richard "Dave" Welts, Shannon Rhodes, Rena Weed and Don Olson who joined at our chapter meetings **June 11<sup>th</sup> and 19<sup>th</sup>.**

We applaud Ruth Andrews whose story "My Mom, My Hero" will be published and Jennifer Leo who reports two of her articles were accepted by Northern Reach Magazine.

Larry Telles gave us news on the upcoming (August 23<sup>rd</sup>) Elizabeth Lyon Mini-Workshop "**Manuscript Makeover: Revision Techniques for Fiction and Memoirs**". Larry has registration forms.

Members were reminded to submit 6-word memoir entries for the chapter contest. Additions were made to our *Bucket* for contribution to the Arts Forward July 18<sup>th</sup> fund raising event of Buckets, Blues & Brews.

Our speaker **Wednesday morning, June 11** was **Dianna Dorisi-Winget**, a 1990 graduate of the Institute of Children's Literature who writes both fiction and non-fiction, particularly for children. Her work has appeared in *Highlights*, *GRIT*, *Northwest Living*, *Child Life* and *ByLine* Magazines. She won a full scholarship to attend the 2004 Writers Workshop at Chautauqua as a result of her middle grade novel, *Fly a Little Higher*, *Piper Lee*, and is currently marketing another middle grade novel. Dianna writes regularly for *Sandpoint Magazine*. Her program titled "**Query Letters: A Winning Invitation**" drew a large crowd.

She suggests a query letter at its basic form is really an invitation to an editor to request your manuscript. She shared hints to make that invitation irresistible.

- ◆ **FIRST**, it is helpful to personalize your letter to the editor. Keep it simple; Did you hear them speak at a conference? Are you a regular subscriber? Have you previously met? Did you hear or read an interview they gave? Let the Editor/Agent know specifically why you chose them. **SECOND**, perfect your hook. Keep it short and succinct.
- ◆ **THIRD**, follow your hook with one or two paragraphs summarizing the essential specific elements.
- ◆ **FOURTH**, making comparisons can be helpful to an editor to give an idea of your story's style and tone.

- ◆ **FIFTH**, brag a little about your accomplishments. Mention your involvement with IWL, for example, along with other things that tell an editor you're serious about writing.
- ◆ **SIXTH**, end with a handshake – be brief, friendly and professional.
- ◆ **FINAL TIDBITS**: your query letter should be no longer than one, single-spaced page written in present tense. Proofread. Make sure you've spelled the editors name correctly. Don't forget a self addressed, stamped envelope for mail queries. If the first editor you query isn't interested, be ready to try another.

She says e-mail queries are acceptable. She cautions to be sure email addresses are correct and emphasized you proof read carefully. Include the word "query" and a short description in the subject box. Keep the text short and snappy. A couple of paragraphs with white space between them is plenty. Always thank them for their time. Put an address block at the bottom with your physical address and contact information.

Elizabeth Lyon's books "**Sell Your Novel Tool Kit**" was highly recommended. We thank Dianna for good information and encouragement.

**Thursday June 19<sup>th</sup>** our guest was to have been Rebecca Tallent, but she was unable to speak due to illness. **Nikki Arana** our own award-winning author, conference speaker and professional editor filled in for the evening.

Nikki's topic was "**Seven Secrets for a Successful Novel**". She listed specific requirements of a novel and elaborated on each one.

- ◆ **ONE**, A novel has overall structure/plot with a beginning, middle and an end.
- ◆ **TWO**, each chapter also has to have a beginning, middle and end.
- ◆ **THREE**, a novel primarily shows story through action and scene. It should be more like a movie than an essay.
- ◆ **FOUR**, the protagonist(s) of a novel must meet certain criteria in whatever conventional or odd ways are true to them.
- ◆ **FIVE**, the protagonist(s) of a novel must have a character arc.

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# Elizabeth Lyon Mini-Workshop

## Manuscript Makeover:

## Revision Techniques for Fiction and Memoirs.

Saturday,

August 23, 2008

9:00 AM - 12:30 PM

AmeriTel Inn, Coeur d'Alene  
(I-95 @ Ironwood)



Cost: \$25.00 - IWL members  
Cost: \$30.00 - non-IWL members  
Consultations: one-on-one - \$20 for 20 minutes.  
Consultations start at 1:30 PM.

Elizabeth is currently working on a book tour to promote her latest book *Manuscript Makeover: Revision Techniques No Fiction Writer Can Afford to Ignore*. Elizabeth is a popular speaker, a down-to-earth instructor, known internationally for helping scores of writers break into print and secure movie options. An independent book editor & consultant to writers throughout the U.S. & Canada, Elizabeth has been a contributing writer to *The Writer & Writer's Digest* magazines as well as other publications. Her 1st "How-to-book" *Nonfiction Book Proposals Anybody Can Write* is considered a standard reference on preparing proposals. According to Literary Agent, Jean Naggar, Elizabeth's 2nd book, *The Sell Your Novel Tool Kit*, "is an indispensable guide that belongs on every writer's bookshelf."

Consultation information: E-Mail Elizabeth up to 5 pages in advance. This would include a paragraph to one page of synopsis if possible for books. She will edit your material ahead of time and will go over how to "makeover" in that one-on-one. Deadline is on or before August 10, 2008. No exceptions, since Elizabeth will be on the road after that date. Her E-Mail address: eyon123@comcast.net

### Tear Off Registration Form For Elizabeth Lyon Mini-Workshop

Mark box, enclose check (to IWL), & mail: Idaho Writer's League. Lyon Workshop, PO Box 1113, Hayden, ID 83835

(Name) \_\_\_\_\_ Phone ( ) \_\_\_\_\_

Address \_\_\_\_\_ e-Mail \_\_\_\_\_

**IWL member:** Workshop \$ 25.00                      Number of tickets \_\_\_\_\_ X \$25.00 = \$ \_\_\_\_\_

**Nonmember:** Workshop \$ 30.00                      Number of tickets \_\_\_\_\_ X \$30.00 = \$ \_\_\_\_\_

**Consultation:** 20 minute one-on-one                      \_\_\_\_\_ X \$20.00 = \$ \_\_\_\_\_

Total Amount Enclosed \$ \_\_\_\_\_

**Please note: Tickets will be sold at the door if there is seating available. No registrations accepted after August 21, 2008 via mail. No cancellations after August 22, 2008, but a substitute attendee may take your place.**

# The Poets and Their Poems

Liz Mastin

## Katherine Mansfield

New Zealand's most famous writer:  
*Master of the short story and poet*



**K**atherine Mansfield (pseudonym for Kathleen Beauchamp) was born at 11 Tinakori Road, Wellington, New Zealand October 14, 1888. Her father, Sir Harold

Beauchamp, was chairman of a New Zealand bank and her mother, Annie Dyer, was of a gentile lineage. They were prominent members of Wellington's upper middle-class colonial society. Katherine was one of five children, including three sisters: Vera, Charlotte, Jeanne and her younger brother Leslie, whom she particularly loved and whom she nick-named "Chummie." He appears in many of her poems. She and her family later moved to Kaori, a small village near Wellington. The family often enjoyed weekend vacations at a summer home in Day's Bay, according to New Zealand author, Pat Lawlor in his book "*More Wellington Days.*"

Katherine would later write many of her best known short stories, about the early Wellington years. At the age of nine, her first published story appeared in the Wellington *High School Reporter*. Katherine was an avid writer and an accomplished cellist. She also had an adventurous spirit which would lead her down many paths. At the age of fifteen, she decided to leave New Zealand, travel to London, and study at Queen's College. She felt she could no longer tolerate, what seemed to her, a socially restrictive environment. She convinced her father to send her to school in London even though she was so young. Although he had reservations about letting her go at such a tender age, he acquiesced, partly due to his Australian cousin, Countess von Arnin, having recently become famous for having written *Elizabeth and her German Garden*. Perhaps, he reasoned, Katherine might also find success by attending school at Queens so early in life.

To Kathleen, London seemed a very exciting place. While at Queen's School, according to web site "Books and Writers," she joined the staff of the

*College Magazine*. After three years in London, she returned to Wellington where she planned to become a professional cello player. Music was her main interest at that time. Her father discouraged it, so now at the age of twenty, she began taking typing and bookkeeping classes at Wellington Technical College. A lifelong friend of Katherine's, Ida Baker, whom she had met in London, persuaded Katherine's father to let her return to London. He agreed to let her return, giving her a monthly allowance.



This would become a restless time for Katherine. She joyfully became part of London's bohemian society and joined a traveling opera group. She next, according to "The Encyclopedia of New Zealand," recklessly married George Charles Bowden, who was a singing instructor, but she promptly left him a day after the marriage. It happened that she was pregnant with another man's child. The other man was also a musician.

Katherine's mother soon came to London to accompany Katherine to a spa in Southern Germany. While in Germany, Katherine suffered a miscarriage. It was there Katherine wrote satirical sketches of German characters, published in 1911, "*In a German Pension.*"

Katherine reminds me a little of Robert Frost: the way she started to write *even better* under the most distressing circumstances. After she returned to London in 1910 she found she had acquired sexually transmitted disease for which there was no cure and which left her feeling weak. In 1911, Katherine met John Middleton Murray, a socialist and former literary critic. They married and stayed together for the remainder of her life.

Katherine began publishing her short stories in various journals including: *Rhythm* and *The Blue Review*. In 1915 a life changing tragedy occurred. Her beloved brother Leslie was killed at war. This began

Katherine continued

the time of sacred, dedicated, and prolific writing to honor his memory. Ideas for short stories began arriving in flashes and she concentrated with vigor on the details of her early years in New Zealand, using both a *stream of consciousness* and *poetic*



techniques. She focused on *character development* and became famous as a master of short stories. She was good friends with D.H. Laurence and Virginia Woolf among other notables of the time.

During her last years, according to “Books and Writers,” Mansfield lived mainly in Southern France. She contracted tuberculosis, however, and was seeking any cure. She continued to write her short stories and poems until she died at the age of thirty-six from complications of tuberculosis. Among her best known works are “*A Doll’s House*,” “*The Garden Party*,” “*Bliss and Other Stories*,” “*Poems*” “*The Dove’s Nest*,” “*Something Childish*,” and “*In a German Pension*.” Her books are easily available through Amazon and other book web sites.

She was an innovator, avant-garde and master of the modern short story, influenced by Anton Chekhov.

Katherine Mansfield has many school buildings named after her in Wellington, as well as several monuments and her house in Wellington is open to the public.

## Across the Red Sky

Katherine Mansfield

Across the red sky two birds flying,  
Flying with drooping wings.  
Silent and solitary their ominous flight.  
All day the triumphant sun with yellow banners  
Warred and warred with the earth, and when she yielded  
Stabbed her heart, gathered her blood in a chalice,  
Spilling it over the evening sky.  
When the dark plumaged birds go flying, flying,  
Quiet lies the earth wrapt in her mournful shadow,  
Her sightless eyes turned to the red sky  
And the restlessly seeking birds.

### ***You can write a poem like this:***

I read that *one way* to learn to write poetry well is by *imitation*, just as an artist will go into a museum and copy a painting in order to learn. When I read this poem I liked the rhythm and decided to imitate it, concentrating on following the same rhythm and varying meters as best I could. It was a fun challenge.

## White Trailers

Liz Mastin (my imitation attempt)

Across the Mojave white trailers lowing,  
Grazing on gray mesquite,  
Searching and sunning they cover the ground.  
All day strong winds blow ghosts of Indian  
Ancestors around: trothed to the earth, they love her madly,  
Throwing sand, carving rocks into angled artwork,  
Spilling out boulders on every side.  
When the white lowing trailers are sleeping, sleeping,  
They hide the earth with aluminum shadows.  
That’s when the ghosts begin beseeching  
Their weary all-seeing gods.



# BEING A GOOD CRITIQUE GROUP PARTNER

## If you are critiquing another writer's work:

- ◆ **BE FRIENDLY:** Get to know each other. Become friends. Writing a story in today's market is a harrowing experience, best shared with others. The more you know about each other, the more you'll be able to help.
- ◆ **BE ENCOURAGING:** One of the biggest benefits to having critique partners is having others who understand what you are going through as you sweat blood trying to get work published. Encourage one another to do their best writing, and help one another when you face a nasty case of writer's block or rejection. Hang in there together!
- ◆ **BE KIND:** This is important. Treat others as you have them treat unto you. Honesty doesn't mean brutality. A writer's story is his/her baby—and you don't want to tell someone their baby is ugly! Word your critiques carefully, as you would have others critique your work. Give positive suggestions, not a list of negative problems. Say, "You might try," or "Perhaps you could." Give them positive suggestions they can think about to improve their work.
- ◆ **LOOK AT THE BIG PICTURE:** Often the first thing you'll be tempted to do as a critique partner (especially if you have strong grammar skills) is to start nit-picking commas, etc. While this is helpful on a FINAL DRAFT, what you should be looking for in the early stages is the overall picture. On the final draft, of course, you'll want to make sure what they are sending to the publishers is picture perfect. Now you get to edit out all those commas!
- ◆ **BE HONEST:** Now is not the time to lie. Be gentle, but tell the truth. If the submitter's story doesn't have enough plot, or the characterization needs work, tell them so.

## If you are being critiqued:

- ◆ **CONSIDER COMMENTS CAREFULLY:** Not every comment a critique partner makes will apply to your story. It could be just a personal preference. You are the final judge of what to change and what to keep. However, don't blow off a comment because it hurts your feelings. If possible, let it be for a while, and look at it again

later. Often you will find at least a shred of wisdom in the critique.

- ◆ **BE THICK-SKINNED:** The first time you have a story critiqued by a group of writers might be difficult for you. If some critiques are somewhat negative to your material, it doesn't mean you're a bad writer. It's sometimes hard to separate our writing from ourselves, but it is absolutely necessary that you learn to do so. Nothing is personal in a group such as ours; comments are made on the words that are submitted only. Even after you are published, editors will want to change things. And you may well gather a heap of rejections before that time. Learn to accept them as part of the process – and try again.

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## Critique Basics

You may find it easier to put your critiques into the headings below, and give your views on each topic. Some members prefer to break the story down into parts and refer to each element in the story that they feel needs further work.

### When critiquing a piece of writing, consider the following elements:

- ◆ **CHARACTERIZATION:** Do the characters seem real with depth and emotion, or are they recognizable stereotypes? Are the motives of the characters understandable and logical to the story? Are the good guy(s) likeable and the bad guy(s) really bad? The characters are very important to any story and they must be believable. There is room in any critique for characterization.
- ◆ **DIALOGUE:** Does the dialogue seem realistic? Can the reader imagine real people talking as the characters do?
- ◆ **SETTING:** If the story is, for example, about the rich and famous, details of wealth must be included. If about poor people, the reader has to see that they are poor. Is there atmosphere in the story allowing the reader to experience what the characters experience? Can the reader imagine the location around the characters clearly?
- ◆ **POINT OF VIEW:** Is the POV first or third person? If it is third person, is the narrator able to see into the heads of the characters? Is the POV consistent throughout the piece?
- ◆ **DEVELOPMENT:** Does the story develop logically, so that the reader can follow the specific

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changes which occur in the story, or does the story make sudden leaps which cause the reader to lose the direction of the narration? Is the progression of characters and events logical, or is the whole story too confusing?

- ◆ **PACING:** Pacing is a key to appeal; how well does the reader get involved in the story? Does the action progress slowly or quickly? How long does it take for the story to be set up? Is the reader drawn into the story from the beginning? Is it non-stop action or character development? Different readers prefer different paces in what they read.
- ◆ **MECHANICS:** A beginning writer often has trouble with mechanics and needs help. Sentence structure, verb agreement, and aspects of basic style are considered here. If there are problems with mechanics, a reader should specify the problems seen, rather than simply stating there are problems.

#### Chapter News continued from page 5

- ◆ **SIX**, a novel must in every chapter and scene, on each page, engage the reader emotionally and keep the reader engaged. It must give him reason to turn each page and reasons to laugh and cry, to fear and root for the protagonist.
- ◆ **SEVEN**, a novel needs to make a point and leave the reader with some emotional response orchestrated by the writer.

We thank Nikki for coming on short notice, being so generous with her time and for always having valuable information to share.

#### NEWSLETTER STAFF

**Jim Turner - Editor**  
(208 664-9244)     [jimturner1@juno.com](mailto:jimturner1@juno.com)

**Larry Telles**     - Assistant to the editor  
**Nancy Barnes**     - Assistant to the editor  
**Ann Story**     - Assistant to the editor  
**Mary Smith**     - Assistant to the editor

**Deadline:**  
**the 25th of each month.**

## IWL Lending Library

Our Coeur d'Alene Chapter IWL Lending Library consists of a list of more than 200 books related to the craft of writing offered for loan by members.

Any member who has not received a copy of our Lending Library list, please email Nancy Barnes at [nancyowensbarnes@yahoo.com](mailto:nancyowensbarnes@yahoo.com) and she will email you a copy.

Hard copies of the list are also available at IWL meetings.

We encourage all members to take advantage of this great resource!



## Toot Your Own Horn

**Nancy Owens Barnes** received a telephone call last week informing her that her set of three poems titled "Urban Sprawl," "Two White Horses" and "Early Morning in the Meadow" is a finalist in the Pacific Northwest Writers

Association 2008 Literary Contest. Winners will be announced at the PNWA conference in late July.

Let your chapter members know about your successes. Any success can be an inspiration for others.

Now it's *your* turn to let us know about your accomplishments. Remember that all authors have to get involved in self-promotion. Let it start here!

Send an email telling about your work. What it is and where we can look for it. Let your success be an inspiration to others!

Send your **SUCCESS STORIES** to [jimturner1@juno.com](mailto:jimturner1@juno.com)

# Idaho Writers League Twin Falls Chapter Contest



## Rules for Twin Falls Chapter IWL Contest

Contest opens: May 1, 2008

Contest ends July 15, 2008. Entries must be postmarked by July 15, 2008.

Entry is open to anyone. Entry must be the work of the author, not previously published or contracted for publication at the time of submission.

Entry fee is \$15.00 check or money order payable to Twin Falls Chapter Idaho Writers League. Writers may enter as many times as they wish in both categories, but each entry must include the \$15.00 entry fee.

**Prizes:** First place, \$100.00; second place \$75.00; third place \$50.00; plus three honorable mentions in each category. If you wish acknowledgement of receipt of entry, include a self-addressed, stamped postcard. Each entry must include a completed cover sheet (see attached.)

**Manuscript format:** Place the title about one-third down from the top margin, centered and in all caps. Drop four lines and begin the writing. Title and page number must be on the top right corner of every page after the first page. **Author's name must not appear anywhere on the manuscript or the entry will be disqualified.** Entries must be typed using Times Roman, Courier, or Arial font, 12 point, and double-spaced with one-inch margins all around.

**Categories:** Fiction/Short Story: 3500 words. A story written in any genre (romance, mystery, western, speculative, or any other genre,) using elements of plot, theme, character, tone, mood, and style. Send fiction entries to: Carol Hunt, 3275 E. 3500 N, Kimberly, ID 83341

Nonfiction: 2500 words. An article or personal essay. It may be instructive, informational, or persuasive, and focuses on people, places, historical events and personalities, new ideas, how-to, or personal experience. Send nonfiction entries to: Marilyn Aggeler, 229 El Camino Avenue, Twin Falls, ID 83301

Please provide **three copies** of each entry. Do not send originals. Include a self-addressed envelope with sufficient postage so we may return your critiqued copies to you. Each entry will receive three critiques from members of the Idaho Writers League.

**Winners will be announced by October 1, 2008**



## Ode to the Spell Check

Eye halve a spelling chequer  
It cam with my pea sea  
It plainly marques four my revue  
Miss steaks eye kin knot sea.

Eye strike a key and type a word  
And weight four it two say  
Weather eye am wrong oar write  
It shows me strait a weigh.

As soon as a mist ache is maid  
It nose bee fore two long  
And eye can put the error rite  
Its rare lea ever wrong.

Eye have run this poem threw it  
I am shore your pleased two no  
Its letter perfect awl the weigh  
My chequer tolled me sew!



## The Write Environment

S. M. Garver

**O**ne of my goals this year is to focus on writing. I moved to a new home I thought would be ideal for it. This home includes a desk with a view overlooking trees and flowers and colorful houses. My first thought during my initial visit was *that's a perfect spot for writing my book*. I accidentally started a book last year and have yet to finish it. However, I've discovered my new home isn't quite as conducive to writing as I thought it would be.

I've always known writing is a two-part process consisting of the creation process and the editing process. I find editing to be easy, but one must create before one can edit. I can edit here, but I have difficulty creating. I placed inspiring images of my work near my desk to remind me I can create. They didn't help. I just don't apparently have the ability to create *here*.

Since one purpose of my new home is to write, I have to make it work. Another move so soon would further disrupt my writing process. I donned my thinking cap. I live close to the Coeur d'Alene Public Library, so that is an option for me. However, I find I get distracted by all the reading material begging me to fondle its pages and peruse its words. I can write there, but my output is limited.

My thinking cap reminded me of unusual places I've written past newsletter articles. I created one on Amtrak traveling from Pittsburgh to New York City. I created another in a hotel room in Miles City, Montana as I drove to Wisconsin.

Since these were written in places other than my home, I decided to take a writing pad and pen with me to lunch at Taco Bell® in an attempt to create a personal essay for a contest. I purchased my lunch and



found an open table, one of the few left in the restaurant. People zooming by wafted my papers, but I barely noticed as I scribbled and scribbled and scribbled (penmanship was never a stellar subject for me in school). I was on such a roll that after I finished my lunch, I went to Dairy Queen® for dessert and continued writing.

While in the midst of the lunch crowd, I was reminded of a similar work environment from my high school days. I attended a high school which had more students than room for them. Study halls were held in the cafeteria where up to six classrooms of students at a time would be there to study. There were no noise restrictions in study hall so the serious students obtained library passes and left the cafeteria. I never liked school libraries once I left elementary school so I stayed in the cafeteria to read. I had no problem shutting everything out and being in my own world. I had done the same at Taco Bell® and Dairy Queen®.

So I've now discovered the secret of writing at my new home. Go somewhere else to write and just edit at my new home. I'm writing this article while sitting on a rock on Tubbs Hill overlooking The Coeur d'Alene Resort's marina. Although the ants on the rock are making me wonder if I'll go home with an unintentional new friend, I refuse to leave until I feel the article is complete.

As I mature in my writing career, I'm discovering how my writing rhythm works. What works for editing doesn't work for creating. The reverse is true for me because I need to have a printed copy for editing which requires a computer and printer. My laptop battery lasts about five minutes and there are no power outlets in the tree near me on the rock so I can't edit on Tubbs Hill. I also read all my work aloud during the editing process for cadence, flow, and alliteration. I repeatedly read the same segment until it sounds right and flows well. While the ants might not mind, my Taco Bell® lunch mates might be concerned about my mental stability.

For some people, the two parts of the writing process can be done in the same place, but I now know I need different environments for those two parts. Maybe this correlates with the fact the creation and editing processes use two different parts of the brain. Everyone is different. I suspect Taco Bell® or Amtrak may not work for many of you, but Tubbs Hill may be a possibility. Keep trying until you find your write environment just as I did.

## Notes, News, Announcements and other unpaid political incursions

### From Jenny Leo.....

Here is info on a new magazine that's accepting submissions. It's a paying market.

#### **Northern Reach Magazine**

**879 Mahoney Rd.**

**Colville, WA 99114**

Executive editor is Wayne Gorst,

[gorstwriter@yahoo.com](mailto:gorstwriter@yahoo.com)

It's a new publication. No Web site yet.

### Ken Rand notifies us....

NOW AVAILABLE: **Port Chicago Isn't There Anymore—But We Still Call It Home.** Read the introduction on my website at [www.sfwa.org/members/Rand/](http://www.sfwa.org/members/Rand/). From Media Man!

Productions. To find out how to order, contact me at [KRand27577@aol.com](mailto:KRand27577@aol.com).

## 18<sup>th</sup> Annual Flathead River Writers' Conference

with internationally renowned speakers will be held in Kalispell, Montana Saturday and Sunday October 4<sup>th</sup> and 5<sup>th</sup> 2008.

Several of our members attended a conference by the Flathead group in the past and have found it to be a high quality presentation.

For information contact: The Authors of the Flathead - P O BOX 7711 – Kalispell, Mt 59904-0711 – (406) 881-4066  
[www.authorsoftheflathead.org](http://www.authorsoftheflathead.org) Questions:  
[answers@authorsoftheflathead.org](mailto:answers@authorsoftheflathead.org)

### Board Meetings

The Board has decided to hold their meetings on the Monday before the Wednesday meeting each month. The June Board meeting will be at Perkins Restaurant in Coeur d'Alene on Monday, August 11, at 9:30 AM. All members are welcome to attend.

## Looking for input....

**The Lakegazette is looking for your input.** Now is the opportunity for you to get published. This newsletter can use articles, essays, poetry, book reviews, even short stories.

What's **your** story? How about jotting down a two hundred-word biography about you? Who are you? Where did you come from? What brought you to CDA? What do you write? Why do you write? Are you published?

You get the idea! I'd like to keep the topics based around writing or the writing experience. We are a writing organization and this newsletter should highlight that fact.

Dig around through your files and desk drawers and see what you have hiding in there.

**Guidelines for submission are simple.** Try to keep your piece to one page. 600-750 words or less. Submit as a WORD document, e-mail attachment. No need for any fancy formatting. Times New Roman 12 pt, single spaced works well for insertion into the newsletter. Please title your piece and include your by-line.

Submit to [jimturner1@juno.com](mailto:jimturner1@juno.com).

## Getting it ALL TOGETHER

We are working on an inventory of IWL materials. If you have any records, supplies, memorabilia, or items of any kind that belong to the Coeur d'Alene IWL Chapter, please list them and send the information to president **Mary Jane Honegger**:

[honegger2@verizon.net](mailto:honegger2@verizon.net) contact her at 687-2900.

## Six-Word Memoir Contest Entries!

Thanks to all who entered a six-word memoir into our contest! **NOW IT'S TIME TO VOTE!**

ALL members are invited to vote on their favorite memoir, even those who did not enter the contest. The more votes, the more fair it is to the entrants.

### Here's how to vote:

1. Address a single email message to these two addresses:  
nancyowensbarnes@yahoo.com (Nancy Barnes)  
jenny@ez2ba.com (Jenny Leo)
2. In the Subject line of your email, please put the word: Vote
3. Pick your favorite six-word memoir from the numbered list below and type the number of the memoir into the body of your message. **Only vote for ONE six-word memoir, please.**
4. Email your vote to the above addresses **NO LATER than July 21**. Votes received after July 21 **WILL NOT BE COUNTED**. Jenny and I will collect the votes and winners will be published in the August newsletter.  
**First Place winner receives a free pass to the August 23 Elizabeth Lyon Mini-Workshop!**
5. And, oh yeah....thanks and have fun!

## Six-Word Memoirs

1. Divorce final. Chandelier sold. Lights out.
2. Small in stature; big in heart.
3. Divorce club; like to cancel membership.
4. Born, discarded, adopted, surrounded by love.
5. Loved, learned, explored, crashed, shot, survived.
6. No Pen. No Pencil. No Write.
7. Made in Winnipeg Canada by Germans.
8. Creatively expressing my view of life.
9. Cup's half full...but it's cracked.
10. Marriages 6, Divorces 5, Game won.
11. So much stuff, so little space!
12. Attitude positive though cancer crept in.
13. London, Paris, Berkeley, married, Tekoa. Huh?
14. Seeking: Words, Revisions, Submissions and Publications!
15. Curious, failure, failure, failure, failure, wisdom.
16. Too plump, too old to care.
17. Rdanieg, wirtng and slpeling are ipmorantt.
18. Endless research, tempestuous writing, published book.
19. Finally, what's outside matches what's inside.
20. Only town of significance is mine.
21. Fuel prices makes tires last longer.
22. Harrowing life, loving wife, blissful retirement.

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

**ADDRESS CORRECTION REQUESTED**

## 2008 Officers

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**Mary Jane Honegger:** President

687-2900 honegger2@verizon.net

**Nancy Barnes:** 1st VP & Co-Program Director

208-448-0833 nancyowensbarnes@yahoo.com

nancyowensbarnes@conceptcable.com

**Jim Turner:** 2nd Vice President - Newsletter Editor

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**Anna Goodwin:** Treasurer

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**David E. Hibberd:** Webmaster

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**Linda Juergensen:** Historian

683-2792 hljuergensen@gmail.com

**Barbara Rostad:** Hospitality Chair

208 777-1030 BKR9950@aol.com

**Kathy Dobbs:** Sunshine Committee

208-765-4606 kathleendobbs@verizon.net

**Jennifer Rova:** Publicity

jrovacop@roadrunner.com

## 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.