

Coeur d'Alene Chapter
Idaho Writers League

Lakegazette



Celebrating our 65th Anniversary 1943-2008

November 2008

P.O. BOX 1113, Hayden, Idaho 83835

COEUR d'ALENE IWL MEETINGS:

November 12

Jewett House

9:00 AM to Noon

Speaker: Anna Goodwin and
Mary Smith

Program: Adding Emotional
Content to your Writing

November 13

Coeur d'Alene Library

5:30 – 7:30 PM

IWL Book Authors Presentation
and Book Sale Event

November 20

Lutheran Church

6:30 – 9:30 PM

Member "Open Mike" Night:
Sharing the Written Word

Plus: Used Book Sale

December 10

Jewett House

9:00 AM – Noon

Christmas Party, Awards, Officer
Installation

Plus: Final Used Book Sale

November Birthdays

11/18 CHUCK LYONS

11/21 DAVID E HIBBERD

11/28 PATTI A DICKINSON

If your name has NOT
appeared here during the
year, and you would like it to,
get your birth date (month
and day) to Anna Goodwin or
David Hibberd.

First the Good News...

When I sat down to write a November message to IWL members, I couldn't decide whether to begin the message with the good news...or the bad news. Then, voila! Everything came together. I'm talking about leadership for the next year, and I'm happy to report (the good news) that our members have stepped up to the task, and the nominating committee has a full slate of nominees for all offices in 2009.

Now for the even better news: next year will be great! A capable and creative group of people have indicated they are willing to serve, and I know you'll find the same informative and inspiring programs, creative challenges, and steady support that you've come to expect from IWL.

Now for the best news: there's still time for you to get involved. Instead of just sitting home and watching your 401K disappear, why not consider spending a little time helping with some of the small jobs that enable our organization to run smoothly. With 75 members, two monthly meetings, a monthly newsletter, a yearly writer's workshop, a lending library, and other special events and projects throughout the year, a little volunteer help from everyone is appreciated.

In an effort to spread the work of IWL a little more evenly, the board recently voted to enlarge the number of board members to include not only the five elected officers, but also other appointed positions including: a historian, and the chairs of the publicity, special events, and hospitality committees. This means there are a lot more defined volunteer opportunities for our members, and most of them will not require regular additional meetings.

Please take a look at the Committee and Appointment Duties included in this newsletter and take a minute to think about where you might fit in next year. Remember, "Nobody can do everything, but everyone can do something." Together, we'll make 2009 our best year yet.



Mary Jane
Honegger

Nominating Report for 2009 Officers

Nancy Owens Barnes



As Nominating Committee
Chairperson, I am happy to report
these nominations for 2009 office vacancies:

| | |
|--------------------------------------|----------------------|
| President | Jenny Leo |
| 1st Vice President | Nancy Barnes |
| 2nd Vice President | Jim Turner |
| Secretary | Jennifer Rova |
| Treasurer | Peggy Chapman |

Please note that nominations can also be made from
the floor during the November meetings.

Membership Dues are Due!

We have many members who have renewed for 2009.
How about you?

It's easy to renew. Give your \$35.00 check to Anna
Goodwin or any of the officers at the next regular
meeting.

OR You can mail your check to:

Idaho Writers League
P.O. Box 1113,
Hayden, Idaho 83835

OR Visit the Idaho Writers League website and
renew via PayPal.

When you renew make sure to let us know of any
changes to your address, phone number, or e-mail
address.

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 contact her at 687-2900.

Calendar Quote

Write so simply that a fifth grader can
understand it and a graduate student will
want to remember it.

TWO-MINUTE READS

As many of you have noticed, we have begun holding
two-minute readings at our regular meetings. These
readings are important to the group in a number of
ways. First, it allows members of the group to hear the
writing style of other members. Second, it provides a
friendly forum for authors to practice reading their
work aloud and to receive positive feedback from
members. Third, it helps us get to know each other a
little better. And fourth, its fun!

Due to time restrictions, however, it is best ensure that
the readings are done in an efficient, consistent manner.
Therefore, we ask that you please follow these simple
guidelines for your two-minute read.

1. Be prepared. Practice your reading ahead of time
to make sure it fits within two minutes.
2. If you feel a need to explain your material before
you read it, your explanation must fit within your two-
minute time frame. If you can, either read something
that stands alone or something that does not require
more than a few words of simple explanation.
3. Readers should stand and face the group when
reading. This gives the author practice at reading in
front of a group (which all authors should learn to do)
and allows everyone to hear them better.

We began the Two-Minute Read program with the
board members reading their work. Now it is time to
begin hearing from the general membership. To sign up
for a two-minute read, please email me at
nancyowensbarnes@yahoo.com. The next two-minute
read opening for a day meeting is January 15 and the
next opening for an evening meeting is February 19.
So send me a note and I'll get you on the schedule.

**WE LOOK FORWARD TO HEARING YOUR
WORK!**

Board Meetings

Board meetings are held on the Monday before the
Wednesday meeting each month. The November 10th
and the December 8th meetings will be at Perkins
Restaurant in Coeur d' Alene at 10:00AM.

All members are welcome to attend.

Chapter Highlights

Ann Washington – Secretary

Programs this month re-inspired members to “get back at it” and maybe even try something new.

Poetry was the primary focus of the Wednesday October 8th morning meeting .

Wes Hanson, an accomplished poet, writer and watercolorist, enjoys teaching people ways to express themselves through their own creativity. To get the most out of someone reading poetry, Mr. Hanson suggested we close our eyes. He then demonstrated by reading some of his favorite poetry while members closed their eyes and listened. Images replaced words we heard.



Wes believes “*most writing is flat*” because writers don’t engage all their senses. To energize writing, members were asked to close their eyes and listen to the world around them . Then with eyes still closed, Wes directed them to touch an item and describe what they hear and what they felt, discovering the object’s texture, temperature and shape.

“Poetry is a compact language”, he said. Lessons for poetry can be applied to other writing as well. Get rid of boring adjectives. Use more powerful words, as an example: instead of writing “tree” or “the red tree”, write “maple”. Instead of “rock”, write “sandstone”. Remember, future tense has less power than present tense. “I will gag.” is less powerful than “I gag.”

Write daily. Wes starts everyday by writing a poem and has written perhaps over 3000. To help prove everyone has the ability to write poetry, he had members write a descriptive paragraph of a memory, then taught them how to turn the paragraph into poetry by deleting unnecessary words. The results were powerful. A first time visitor, who had never tried writing poetry, joined in the exercise. She shared what she wrote, admitting she even amazed herself. Thank you to Wes, who left us with this message “Love your language. Let it love you.”

Thursday evening, October 16th, guest speakers T. Dawn Richard and Frank Zafiro were as entertaining as they were informative in presenting their secrets of being a writer. Specifically, they spoke of the nuances of the mystery genre and how to write a successful mystery novel.

Ms. Richard, author of May List Mystery Series, spent time in the Army as a medic and a Russian

linguist. She gave up her military career to write full time. Going on police ride-alongs enhanced her writing.

A former military intelligence analyst, Mr. Zafiro is currently a police lieutenant. Most of his stories take place in a fictional version of Spokane. His stories have appeared in anthologies, print magazines and online magazines. He is author of *Under a Raging Moon* which is the first in his River City series. *Heroes Often Fall* is the sequel. *Beneath a Weeping Sky* is due out soon.

The authors talked about their differing types of mysteries i.e. cozy, hard boiled, police procedural, private detective and thrillers. A *cozy* is primarily a “who-done-it” with an amateur sleuth as the main character. Police procedurals are primarily “how did they do it” stories akin to those used in the CSI television series. Ms. Richard and Mr. Zafiro offered several valuable reminders and important elements of mystery writing.

- ◆ There must be tension on every page.
- ◆ A writer’s job is to primarily entertain a reader and offer an escape.
- ◆ You can learn a lot about dialogue by watching plays and movies.
- ◆ Use strong verbs and fewer adverbs in your writing.
- ◆ Kill your *darlings*. No matter how wonderful you think some passages are, if they don’t further the story, take them out and save them for another story.
- ◆ 30% of your characters are shown using dialogue. 10% is through action words and 60% is with body language. (A side note here: Mary Smith and Anna Goodwin will be presenting a program focused on body language at an upcoming meeting.)
- ◆ The person in a “stand-alone” mystery has to make great changes to show growth in their personality/ character. Yet when writing a series, the person should make changes slowly from one book to the next.

You may visit their websites:

www.tdawnrichardonline.com and <http://frankzafiro.com> We were told members went away enthused and smiling.

Board meeting news: Efforts continue on compiling helpful reference information to assist future officers. Don’t hesitate to let the board know if you or a member you know has interest in serving our chapter.

Remember all members are welcome and encouraged to attend board meetings which promise to

In Dialogue, “Said” Is So Boring

Larry Godwin

“Said” is such a plain word, with writers tempted to spice up dialogue with creative substitutions that do double duty and convey a character’s tone or emotional state, as well. Why write *She said* when interesting alternatives, such as *She insisted*, *She agreed*, and *She retorted*, are available?

“Said” is called a speaker attribution because it tells readers who is saying the words that follow it. In professional prose, that’s its primary function. For action, it’s important to choose just the right verb, but for dialogue, “said” for statements, and “asked” or “asked” for questions, are almost always the right choices. These words, or tags, are transparent, like punctuation marks. There’s no valid reason to explain dialogue; let the speaker’s word choice carry that burden. Even innocuous tags like “added” and “answered” lack the unobtrusiveness of “said” and draw attention away from the dialogue itself. Beginning writers may be afraid their stories are boring, so they insert innovative attributions to describe emotion or tone, or to tell the reader what’s taking place. However, such tags tend to annoy readers after a few pages and appear lazy and amateurish to most editors and publishers.

Speaker attributions fall into three categories; superfluous, impossible, and utilitarian. The ones I described in the first paragraph are superfluous because they cheat the dialogue by attempting to tell rather than show the speaker’s intent. If readers must be told how a character says something, the dialogue is deficient. “Lied” and “joked” constitute a special peril; they infer the writer doesn’t trust readers to figure out the truth for themselves.

Although they occasionally appear in published books, other tags are literally impossible. A character cannot chuckle, gasp, grin, or snort words. These, as well as “breathe,” “burble,” “chortle,” “giggle,” “hiss,” “sneer,” “sniffle,” “sob,” and “wheeze,” are action verbs that can precede dialogue but have no place masquerading as speaker attributions. For example, a competent writer might pen, *Fred whimpered and said, “No, I can’t do that,”* but would not write, *Fred whimpered, “No, I can’t do that.”*

The third category, the utilitarian speaker attributions, are those that tell the reader the voice

properties the character used to speak his or her words. “Said” and “asked” indicate normal speech, in contrast to “cried,” “mumbled,” “murmured,” “muttered,” “shouted,” “stammered,” “whispered,” and “yelled,” which convey the audible quality of the character’s voice. For example, the appropriate tag for *Help! I’ve been robbed* would likely be “shouted” rather than “said.” These attributions are permissible, but use them sparingly. If a character murmurs on every page, it will put the reader off.

Many times, speaker attributions aren’t necessary. When two characters are speaking back and forth in a dialogue sequence, it’s understood they take turns; there’s little chance the reader will confuse one person’s line with another’s, so using “said” each time is tedious. But if a scene contains more than two characters, you’ll need to use “said” and “ask” liberally.

Another tip: If you need a speaker attribution, don’t place it at the beginning of a paragraph. Instead, start with dialogue and insert “said” or “asked” at the first natural break in the first sentence, or afterward if it’s short. For example, *It’s getting chilly,* *Brittany said. “Would you close the window?”* Take care not to place the attribution at the end of a long dialogue passage because the reader won’t know who is speaking without reading ahead.

Finally, don’t yield to the temptation of teaming up “said” with –ly adverbs, such as “candidly,” “comfortably, or “politely,” to explain a character’s tone. Doing so is another attempt to smuggle emotions or explanations into speaker attributions. Again, let the dialogue itself, along with action, perform this task, and trust the reader to “get it.” Don’t write, *She said furiously, “You’re a fool. You should have left her alone.”* Instead, write, *She said, “You idiot! You should have left her alone,” and stomped out of the room.* Show the fury; don’t tell the reader about it. Likewise, instead of writing, *She said quietly,* write, *She whispered.*

In conclusion, in dialogue, “said” by itself is indeed boring and for that reason, it’s perfect. Show your characters’ emotions via the words they choose to speak and their actions, rather than through conspicuous, tiresome tags and modifying adverbs. Let your readers infer those emotions instead of telling them what they are.

There is no valid reason to explain dialogue; let the speaker’s word choice carry that burden.

Can My Non-fiction Efforts Help Me Write Fiction?

S. M. Garver

Based on the results of the writing contests I've entered, I communicate better through fact than fiction. Should I focus my efforts on non-fiction or can I manipulate my real experiences to support my fiction efforts? I'm currently writing a novel so I hope it's the latter. My fiction fountain is like a hose with a kink and needs help that my non-fiction efforts may be able to provide.

I recall only one fiction attempt prior to last year. At age twelve and having read mountains of romance novels, I pounded the keys of my mother's Underwood producing the first chapter to a romance story. Then I stopped. My highly critical self believed the story to be hokey so I never ventured to chapter two. My adult self believes my overly realistic self stymied the fictive dream. I have trouble dreaming with my eyes open, which hinders my story writing efforts. Dreaming is not required for non-fiction and that may be why I find it easier to write non-fiction.

For the 2007 IWL contest I wrote my second-ever piece of fiction. I let myself dream and wrote

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a short story. At critique, others told me my story sounded like a great first chapter to a book. They believed my story raised more questions than it answered. I shelved it with regards to the contest, but its replacement for a third contest entry (I set a goal of submitting three pieces) garnered a second place. That piece was a personal essay, but it spurred me to renew my IWL membership and continue writing the short story that should be a book.

This year, Stephen King's *On Writing: A Memoir of the Craft*, inspired me to begin a short story based on a feeling. No plot. No story. Just a physical sensation. Although short, the words flowed to a logical conclusion. I believed I finally wrote a short story.

This time, others also felt it was a short story so I submitted it in the IWL contest. I surmised, if nothing else, I would receive feedback that could help me become a better fiction writer. It was the only fiction piece of the eight I submitted in this year's contest.

I think the judge required a new pen after inking my less than 1200 word story. I scored thirty-eight points of a possible one hundred. I'll never know if I won the honor of scoring the least amount of points in the category. I don't agree with all the judge's comments, but I will rewrite it using the suggestions and see how it feels for me.

My willingness to give the judge's feedback a try even though I don't agree with it, is based on a rewrite of one of last

year's contest entries which snagged second place in this year's contest. My short humor piece was a true experience although you might not guess it. I slashed and slashed and rewrote the 2007 entry until I felt I had a really good piece. I did. I'm expecting the same attitude will help improve my thirty-eight point attempt at fiction. In addition, if I can make a true experience sound like fiction, maybe I need to add some more true experiences to my story.

I believe I can use my experiences writing non-fiction to help me continue my novel for several reasons. My successes writing real experiences do spur me to continue my fiction efforts. I've proven to myself through feedback and rewrite I can significantly improve my non-fiction and I'm sure I translate those efforts to stories. Since some of my non-fiction masquerades as fiction, I will try adding more reality to my fictive dreams. Reality is easier for me to write anyhow. Then again, maybe I should dream more in my life and write the reality I have easier time writing. ;-)



Name: _____

Please take a look at the following volunteer opportunities, then place a check beside one (or two) committees or jobs that fit your interests and talents.

IWL COMMITTEE & APPOINTMENT DUTIES

_____ **Hospitality Committee** (2009 Chair: Barbara Rostad)

Members of the hospitality committee set up for meetings and greet members and visitors. They act as hosts during the meetings, making name tags and ensuring everyone signs the meeting roster. They maintain a refreshment sign-up schedule and call to remind members before the meeting.

_____ **Newsletter Committee** (2009 Editor and Chair: Jim Turner)

Newsletter committee members gather articles, news of upcoming events, photos, poems, short stories, etc., for publication in our monthly chapter newsletter. Other duties include proof reading the newsletter and mailing it to members either by email or regular mail.

_____ **Publicity/Membership Committee** (2009 Chair: Jennifer Rova)

It is the duty of the publicity/membership committee to see that chapter meetings are listed in the calendars in local newspapers. They are responsible for publicizing IWL through placement of IWL flyers and brochures throughout the community and for arranging for the publicity of special events. This committee is also responsible for organizing and distributing new member packets.

_____ **Special Events Committee** (need chair for 2009)

Members of the special events committee work under the direction of the board to coordinate and implement events throughout the year including at least one Writer's Workshop and a state conference when it is our turn to host.

_____ **Historian:** The historian collects and archives information about our chapter and chapter members including press clippings, membership lists, newsletters, and special event news.

_____ **Lending Library:** Maintains and distributes the Lending Library list.

_____ **Sunshine:** Send cards to members in recognition of birthdays, achievements, etc.

_____ **Two Minute Reads:** Arranges for members to read from their writings at monthly meetings.

_____ **Used Book Sale:** Collects books and organizes a book sale for chapter members.

_____ **Contest Receiver:** Acts as receiver for state Open Contest entries.

_____ **Chapter Delegate:** Represents chapter at state level. (should plan on attending state conference – need 2)

_____ **Contest Organizer:** Organizes a small writing contest – similar to Six Word Memoir Contest.

Thank you to the volunteers who help us inspire, encourage and motivate local writers each year!

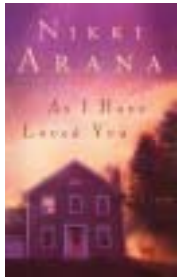
Mystery
Romance
Memoir
Adventure
Historical

The Idaho Writers League Presents BOOKS FOR CHRISTMAS



Thursday, November 13, 5:00 - 7:30 pm, Coeur d'Alene Public Library

Join these area authors, including award-winning novelist Nikki Arana and bestselling "Seatbelt Suspense" author Brandilyn Collins, as they introduce their books and gather for an evening of reading, signings, prizes and refreshments!

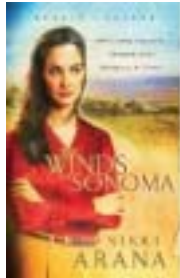


An award-winning author of women's fiction, essays, poetry, and magazine articles. **Nikki Arana** has won several national awards, including the American Christian Fiction Book of the Year for Women's Fiction, and the Beacon Award. Her book, *The Winds of Sonoma* was named one of the Top 20 Books of the Year by Christianbook.com. Nikki is also the recipient of the 2007 Excellence in Media Silver Angel Award. Her latest sale was the film rights to *The Winds of Sonoma*. Her newest book, *As I Have Loved You*, was released June 2007.

Gary A. Edwards grew up in Coeur d'Alene Idaho, graduating from Indiana University in Music Education. He has had 39 software review articles published in national magazines and writes and plays music in ensembles of various sizes. He has written eight books, musicals, operas and screenplays. His most recent success, a musical titled *The Friendly Enemy*, premiered in Spokane for a week in Spokane in April 2008.



Larry Telles is a published children's author and an illustrator of children's stories. He is a member of SCBWI (Society of Children's Book Writers and Illustrators) and past-President of the Idaho Writers League, Coeur d'Alene Chapter. His newest book, *A Brief History of the Silent Screen and the World at that time*, was published October 2008.



Author Mike Kincaid survived an exciting career with the Alaska Department of Public Safety where lived in the wilds of Alaska and skied, snowshoed, mushed dogs, flew Bush planes, and chased bad guys. His recent book, *Alaska Justice*, has been sold to readers as far away as Dubai and has been contracted to Books in Motion for the audio version. A flying instructor, Mike shares his passion for seaplane flying with students from around the globe in his restored Piper J3 from Hayden Lake and writes for various magazines when the weather grounds him.



Richard Wilks and his wife make their home in North Idaho where they are very active in their local Baptist Church. He was raised on a farm and grew up logging, farming, and ranching. He began writing after an accident in 2005. His first book, *Mackenzie Mountain Man* was published in January 2008.



Nancy Owens Barnes' first book, *South to Alaska*, was published as a trade paperback by New Leaf Books in October 2007. Her award-winning poetry and nonfiction has been published in a variety of magazines and literary journals. Barnes attended the University of Alaska and graduated from Vermont College of Norwich University.



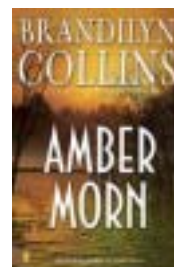
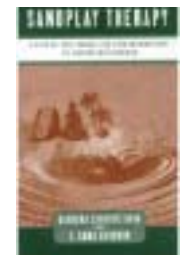
Michael Marsden graduated from Utah State University in 1963 with a degree in Applied Statistics and Computer Science. He received his Master's Degree from Colorado State University in 1973. He is the author of books of poetry, short stories and two mystery novels set in North Idaho, *The House in Harrison* and *The Man in the Closet*. His newest book, *A Walk in the Rain*, is a contemporary love story.

Sandy Smith learned to love stories from her librarian grandmother. A longtime member of the Romance Writers of America, Sandy has been published in magazines, newspapers and in two romance anthologies. Her first book, *The Trouble with Romance*, was coauthored with Theresa Davis-Lunde and published in 2003.



Maryn Langer aka Mary L. Smith descends from a long line of storytellers. Her inspirational books combine the history of the West with the romance of the heart. The author or coauthor of more than ten books, Smith's most recent title, *A Prairie Christmas*, was published in 2004 by Barbour Publishing. She was also co-editor of the award-winning book, *Kaleidoscope*, authored by members of IWL.

Anna Goodwin is a psychotherapist with a background in conducting workshops for therapists on play therapy techniques, sandplay, and storytelling. Her book *Sandplay Therapy*, coauthored with Barbara Labovitz Boik, was published 2000 by W. W. Norton Company and remains a bestseller in the mental health area.



Author **Brandilyn Collins** is a best-selling novelist known for her trademark Seatbelt Suspense®. Her recent Kanner Lake series is set near Coeur d'Alene. She is currently writing her 20th book. Brandilyn's first book, *A Question of Innocence*, was a true crime published by Avon in 1995. Its promotion landed her on local and national TV and radio, including the *Phil Donahue* and *Leeza* talk shows. Brandilyn's awards for her novels include the ACFW Book of the Year (three times), Inspirational Readers' Choice, and Romantic Times Reviewers' Choice.

Call Jennifer Rova at 208-762-0976 in Coeur d'Alene or Nancy Barnes at 208-448-0833 in Priest River for more information.

Give the Gift of a Good Read.

Getting into Bookstores

Let's face it, regardless of the odds we authors still want to get into bookstores. But if you've been having a hard time with this, take heart. It's getting harder and harder to get into stores but not impossible. We're going to look at some of the possibilities here.

First, it's important to understand the pressure stores are under right now. With the increased focus on publishers to get their authors out there, bookstores are being given most of their marching orders by their corporate office. Bookstore shelf space is bought and paid for by the New York publishers, making getting on the shelves or display racks a bit tricky, if not impossible. So here's a game plan for those of you trying to survive outside of the traditional market.

1) Get to know your local store. I know this might sound obvious, but you'd be surprised how many authors don't really know the people in their local store. The thing is, if you know them, they know you - and when you're ready to promote your book they might be more open to having you in their store if you have taken the time to get to know them.

2) Start to follow the types of events they do at the store. Get an events calendar or get on their email list. You'll start to see trends emerge. For example, they might have an independent author night you could participate in. Also be cautious for big releases like the recent Stephenie Meyer events many stores had planned. If you are trying to capture the attention of a store when they're in the middle of a major book launch, you're likely to get ignored.

3) Buy a book. Don't just wander the store trying to make friends: shop there. Support your local stores regardless of whether they are a chain or independent. You'd be surprised what a difference this makes when you're trying to get to know the folks who could book you for an event.

4) Book signings are boring, offer to do an event instead. Events are a draw, book signings aren't unless you're a celebrity. Plan to do a talk, educate, entertain, or enlighten. This will be a more attractive pitch to the bookstore and will draw more people to your talk.

5) Get to know the local authors in your area and then offer to plan events for them. Here's how this works: Bookstores are inundated with local authors asking for a time slot, but what if you went to the bookstore manager and said that you'd be willing to coordinate a once a month event featuring all the local

authors. The bookstore could just refer all local independently published authors to you, you could coordinate this, and guess what? Not only are you helping the store but guess who's getting a monthly showcase in their store? You. You can do this with more than one store if you have the time, but keep in mind that with cut backs often one store manager will oversee a few locations so you might only have to go through one person.

6) If they won't let you coordinate a monthly event, suggest that they have an Independent Author Night if they haven't already started this.

If they have an Independent Author Night you should definitely participate, it's a great way to gain exposure, not to mention network with some local people.

7) Try as best you can to funnel everyone to one store to purchase your book. If you're having a tough time getting shelf space (and aren't we all), funneling folks to one store might prompt that store to keep a few copies of your book on hand. Whenever you do local speaking or media, let them know by name and address where they can get your book. Stores have been known to take in books that they're getting lots of requests for, regardless of how they are published, so if you're sending people to one store instead of fragmenting them to a bunch of different ones you could start building an ongoing interest in reorders.

Getting into bookstores isn't impossible, but it does require a dash of creativity. Keep in mind that if bookstores aren't receptive after you've tried the tips in this article then maybe you're sitting in a tight market. Areas like Los Angeles, New York, and Chicago might be tough areas to get noticed because these are often the first stops traditional publishers seek when planning author tours. If you're near those areas, try looking outside of the city for alternatives that are often overlooked by New York. If that doesn't work for you then consider non-bookstore events. Over the years we've planned events for our authors in all sorts of non-bookstore venues such as: video stores, electronics stores, gyms, even grocery stores - so if events are your focus, keep an open mind and remember: often the biggest piece of getting an event in bookstores are the relationships you build with them.

Reprinted from "The Book Marketing Expert newsletter," a free ezine offering book promotion and publicity tips and techniques. <http://www.amarketingexpert.com>



Toot Your Own Horn

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 others be inspired by *your* success!

Send your **SUCCESS STORIES** to jimturner1@juno.com

Susan Garver has a lot to TOOT about!

She writes.....

Half my entries in this year's IWL contest garnered awards!

Susan took the following awards in the **Idaho Writer's League Contest 2008**

- **Assigned Theme or Title - Personal Essay - 2nd place**
- **Open Contest - Short Humor - 2nd place**
- **Open Contest - Article - First Honorable Mention**
- **Open Contest - Creative Nonfiction - First Honorable Mention**

Hard Work Gets Results

When reading works of prominent writers, we think that writing comes to them as if by magic touch. The right words just jump down onto paper from their heads. Elegant sentences are formed instantly by themselves. All the writer has to do is just write it all down. We regard writing as some innate gift given to the few. That is why most of us are too critical and unfair to ourselves when we judge our own writing. In fact, writing like any skill, can be acquired if you are ready to work hard, be persistent and patient.

Congratulations

to:

Dot Clark

Susan Garver

Ruth Andrew

Jennifer Rova

Barbara Rostad

Winners in the IWL writing contest.

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.

Notes, News, Announcements and other unpaid political incursions

Spokane Authors & Self-Publishers

Nancy Owens Barnes

In an effort begun by chapter president Mary Jane Honegger to spread the word about IWL activities and share information with other writing groups, the Coeur d'Alene Chapter of IWL and Spokane Authors and Self-Publishers (SASP) have agreed to share program information, which may be of interest to members of both groups. In this regard, the following are upcoming programs for SASP.

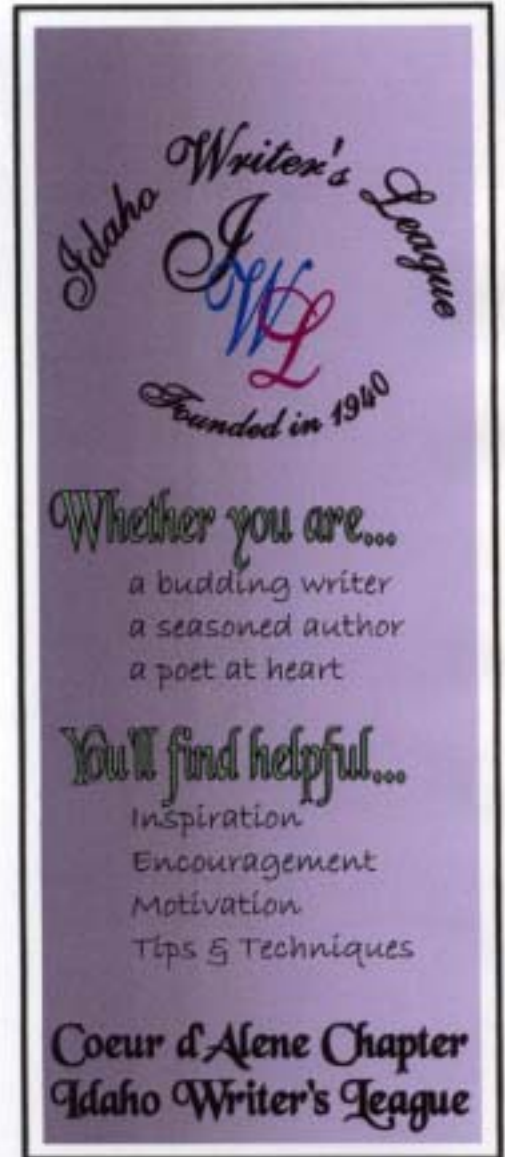
November 6, 2008

Chuck O'Conner and Dan Vollmer, along with help from Peggy DeHart, celebrate the 10th anniversary of SASP.

December 4, 2008

Anne Mini, Ph.D. returns with detailed information on "Writing a successful query letter and constructing a winning synopsis."

Spokane Authors & Self-Publishers (SASP) meets on the **FIRST THURSDAY** of each month at the **OLD COUNTRY BUFFET** 5504 N. Division, Spokane, WA. The meeting room is open at 11AM for us to eat lunch. Our formal meeting starts at **NOON** with our featured speaker or other event. SASP encourages guests to attend meetings—**one time only please. To continue, you need to become a member.** (Personal guests of members are welcome at any time.) Membership dues of **\$15** are due in January. For additional information visit www.spokaneauthors.org.



Your Bio Goes Here

Send the Lakegazette a short biography of yourself. Something that you would use on a book jacket.



Let us know a little bit about who you are and what you like to write.

Send your submission in a Word document. Pictures should be in jpeg format.

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Deadline:
the 25th of each month.

8 Leg Turkey

Joan S. Hust



Have you ever seen a turkey with eight legs? Well, I have never seen one, but at the Thanksgiving dinner at my Grandparents house their turkey had eight legs. How do I know that? There were eight of us grandchildren sitting on the benches at the Thanksgiving dinner table.

Grandpa who sat at the head of the table always served everyone the main dish. Grandma sat at the other end. Grandpa said the blessing. It was always long because there were so many of us, and he mentioned everyone in his prayer. When he finished he would stand, and Grandma would pass our plates to him. He cut and served the meat. He would ask what piece of meat you preferred, and our folks would answer light, dark or it didn't matter. All of us grandchildren would say "the leg." He and Grandma would just smile. I just hoped, and held my breath that one of the two legs would be mine. I only wanted a leg because all of us wanted one, and we all knew there were only two. I actually liked the white meat the best.

I never understood why you had to wait till everyone was served before you could eat, but that was the way it was, and none us started before the other. Now all the adults had been served, and they seemed so content to smile, and wink at each other. Here I was jittery as a jitterbug waiting for Grandpa to serve the rest of us. Grandma then told us that the mashed potatoes were not quite ready yet. My cousin next to me whispered in my ear that he didn't care about the mashed potatoes. All that he cared about was the leg of the turkey. I thought the same way, but we did not say anything. Grandma passed the rest of the plates up to Grandpa. He put four plates on one side of him, and four plates on the other side of him. He took his time, and smiled at us with a twinkle in his eye. Then he talked to us about fairness, and how we had to accept in life every thing that came our way. Then he went on and on how we could not always be the winner. Someone had to lose. He said that there can be joy in losing even though we don't feel joy at first when we lose, but down the road when we look back, everything that happens to us works out for the best. My cousin on each side of me kept nudging me under the table. Here I am trying to keep a straight

face, and not budge as I really wanted to get back to them with a twisted pinch that would make them cry out for mercy. But no, I was



going to be a good girl so my parents would be proud of me. It got to be ridiculous as everyone was looking at the eight of us and smiling, and even winking at us. I began to wonder - Where are those two legs of the turkey? I thought by this time there weren't any legs at all. Maybe they had been badly bruised, and Grandpa didn't have the two legs. Now Grandpa looked at our four plates on each side, and counted them to make sure that he had enough plates. I was wondering what he would put on the six plates that were left after he put a leg on two of the plates.

To make the whole situation worse one of my Uncles started singing "Come Ye Thankful People Come." Everyone joined him including Grandpa.
COME, YE THANKFUL PEOPLE COME
William Alford 1844
Come, ye thankful people, come, raise the song of harvest home;
All is safely gathered in, ere the winter storms begin.
God our Maker doth provide for our wants to be supplied;
Come to God's own temple, come, raise the song of harvest home.
All the world is God's own field, fruit unto His praise to yield;
Wheat and tares together sown unto joy or sorrow grown.
First the blade and then the ear, then the full corn shall appear;
Lord of harvest, grant that we wholesome grain and pure may be.
For the Lord our God shall come, and shall take His harvest home;
From His field shall in that day all offenses purge away,

Continued on Pg 12

*Giving angels charge at last in the fire the tares to cast;
 But the fruitful ears to store in His garner evermore.
 Even so, Lord, quickly come, bring Thy final harvest home;
 Gather Thou Thy people in, free from sorrow, free from sin,
 There, forever purified, in Thy garner to abide;
 Come, with all Thine angels come, raise the glorious harvest
 home.*

Grandpa now made the announcement that we should put our heads down on the table, close our eyes, and leave enough room for our plate to set down. When he said LEG TIME everyone could open his or her eyes. We all looked at each other but did as we were told. You could hear the plate in front of you being set down. I was dying to open my eyes, but I waited patiently to hear Grandpa say LEG TIME. He finally said the words LEG TIME and it was music to my ears.

Guess what? All eight of us had a turkey leg on our plate. Everyone clapped their hands, and laughed uncontrollably. Oh, what a fun experience. I'll never forget Grandpa, and Grandma's eight-leg turkey.

Till this day I think my turkey leg was the biggest and best one.

POET'S CORNER

Ode to the Solitary Moose

Liz Mastin

Loping along the fern lined shoulder
 Of a logging road, stippled with moon shaped boulders,
 You round every corner with uplifted knees:
 I can't help but wonder: "where do you flee?"

You come to an opening crossing the way,
 And you suddenly drop down an incredible display
 Of a game trail, like a waterfall with great vertical drop,
 That descends through thick forests and heliotrope.

At last you arrive in low swamps and marshes
 Girdled by birch trees, aspen and poplars.
 You browse by a bog, munch on horsetail reeds,
 Where beavers build and marsh beetles cling.

You enter a pond right up to your hips
 And contemplate, while lily pads drip from your lips.
 Like a barrel stove on stilts, heat rises and shimmers
 Above your great form. In the noon heat you simmer



Like a tea kettle. Your snout holds two little moons
 With valves to protect you from water's flume.
 Your ears are antennas. They pick up tunes
 Of water bees buzzing; the yodel of loons.

If danger should threaten, you'll hopefully flee:
 Charge into woods with breakneck speed,
 For these forests hold dangerous bears and wolves
 But you'll blend in nicely; just another tree in the woods.

At nightfall you'll scramble back up the steep slope
 Where you'll retire and forage on willows
 And sallow and poplars, you'll strip the birch bark,
 Only you with the moon shining down in the dark.

Avoid Using "we"

Philosophy: The word "we" is often used by lazy writers because it provides an easy way to give a sentence a subject. The problem is that doing so usually dilutes the impact of the sentence or obscures the true subject.

Here is a real-world example (taken from a published paper): "In this paper we focus on statically checking behavioral properties of ..." The authors of the paper have little to do with the main point of the paper. The sentence above would be better as: "This paper focuses on statically checking behavioral properties of ..." This version emphasizes the true subject of the sentence, "this paper". It's also shorter.

Unless the true subject of the sentence is the authors, avoid using "we". An acceptable use is: "We would like to thank the anonymous referees for providing helpful feedback on the earlier draft of this work."

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ADDRESS CORRECTION REQUESTED

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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.