



Coeur d'Alene Chapter Idaho Writers League



Lakegazette

Celebrating our 66th Anniversary 1943-2009

June 2009

P.O. BOX 1113, Hayden, Idaho 83835

COEUR d'ALENE IWL MEETINGS:

June 10

Jewett House
9:00 AM – Noon
Speaker: Thomas Leo
Program: Why Writers Need
Websites

June 18

Lutheran Church
6:30 – 9:30 PM
Speaker: Wes Hanson
Program: Writing Personal Essays

July 8

Jewett House
9:00 AM – Noon
Speaker: Nikki Arana
Program: Query Letters

June Birthdays

ELIZABETH MASTIN 6/1
SUSAN FRANCIS 6/2

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

SEVEN REASONS TO TAKE YOUR LAPTOP ON VACATION

Summer's here, and many of us will be heading out on trips of one sort or another: vacations, conferences, business travel, weekend jaunts. You might be tempted to just leave your writing projects at home and get back to them later. That might be the right thing to do if you've been working intensely to meet deadlines or perfect a piece of writing. In that case, you could use a breather. Or if the point of the vacation is to spend time with your family, they may be a little miffed if you bring work with you. Still, as a writer, consider taking your laptop or at least a journal with you on your travels. Here are seven reasons why:



Jennifer Leo

- 1. Capture brilliant ideas.** Some of the best ideas come to us while we're staring idly out the car window or lying on a deck chair. You may think you'll never forget that great idea for a story or wonderful turn of phrase, but why take a chance? Jot it down while it's fresh in your mind.
- 2. Eavesdrop.** Traveling in a different region of the U. S. or a foreign country is a great way to pick up the cadence of the local dialect and certain words or phrases you don't hear every day. You may never utter the phrase, "Well, that just dills my pickle!" but it might be a perfect line for the Southern belle in your story.
- 3. Describe the location.** What's the weather like where you're going? What kinds of plants grow there? How does the air feel? What do you smell? Is it flat, hilly, mountainous? What do the houses look like? What are people wearing? Driving? Doing? You never know when some of these details might work their way into a story, if you've captured them on paper or on your hard drive.
- 4. Remember the food.** What's the regional cuisine? Are there foods you can't get at home? What's the predominant ethnic influence? Seafood at the beach? Cherries in the fruit belt? Enjoy a succulent regional meal and take notes, right there at the table. (Maybe

someone will think you're a restaurant critic and you'll get extra-special VIP treatment!)

- 5. **Pass the time.** Travel can involve a lot of waiting in airports, train stations, and hotel lobbies. If you have a writing project with you to work on, you'll never have to be bored.
- 6. **Escape.** Sometimes vacations can lead to a little too much family togetherness. Taking some time out to go to a quiet place and write for a while can restore your equilibrium.
- 7. **Read the local press and regional magazines.** News items and features about what's going on in other parts of the country or world can be great fodder for stories you might want to pitch to editors back home. Make a note of them.

Bon voyage, and happy writing!

Jenny

Two-Minute Reads

Thanks to all those who have signed up for our Two-Minute Reads. We have only ONE SLOT left for 2009, our October 15 evening meeting.



We want YOU

for our Two-Minute Reads.
To sign up for a Two-Minute Read, please email Nancy Barnes at nancyowensbarnes@yahoo.com

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 to members.

Any member who has not received a copy of our Lending Library list, please email Nancy Barnes at 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!

REFRESHMENT VOLUNTEERS NEEDED

We need a few folks to bring our meeting munchies this summer!

With personal summer schedules getting more in line now that the sunny season is upon us, please consider bringing some goodies for our meetings this summer.

We need folks to step up for the June evening, July day, and August evening meetings.

If you will be in town and will be attending one of these meetings, how about bringing a snack to share. If we get a couple of folks to contribute at each meeting, the burden is light. Bring what you like to eat and share it with the group!

Please take a turn bringing refreshments to the night meetings in the next couple months. Please contact Hospitality Chair **Barbara Rostad, 777-1030**, to volunteer.

Board Meetings

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

All members are welcome to attend.

Chapter Highlights

Our Wednesday morning speaker, Susan Hagen Nipp, walked us through her journey of becoming an international best selling author of children's "Ed-U-Tainment" books, audio and video products.

The adventure began back in the 1970's when two schoolteachers, Susan and her coworker Pamela Conn Bell, identified a need of their young students. They self published - literally doing all the printing, collating, and stapling work by hand, (including drawing musical staves with a ruler!), a pamphlet of children's activities with music as the focus.

The creation of this initial work snowballed into the huge WeeSing line of products that today has produced over 80 titles published worldwide.

To demonstrate exactly how interactive the WeeSing method of teaching is, Susan called two volunteers, Shirley and Ruth from the audience and ran through one of the exercise songs. Many of the members who used WeeSing products with thier children recognized the song. Toes were a-tappin' and smiles blossomed across the room.

Susan took us down the path of evolution of the products through the point where the phenomenon grew too big to handle from their home. They had to find a publisher to take over the business infrastructure so they could concentrate on the creative process. The next logical step was to provide audio tapes along with printed material. Soon Susan and Pam were music and video producers.

The ever-changing publishing industry had it own set of dynamics as businesses were bought and sold and the WeeSing line moved from publishing house to publishing house. The non-book products moved to separate business entities.

Susan described her creative process as a bit of role-playing. When she comes up with a new idea, she often puts on a kids hat to start thinking like her audience!

She wanted to create something apart from the WeeSing venture and she had this idea about a couple of characters playing around in Coeur d' Alene. She told us that she wrote the first draft of Mudgy and Millie while on a plane headed for Alaska!

She used many tools of the writers craft in creating the story of the moose and mouse. Plenty of action words peppered her descriptions, - words like walked, skipped, danced, moved Mudgy around town. She

used lots of alliteration and imagery to hold the kids attention.

She wanted the book to be a vehicle she could use to give back to the CDA community. She stumped the region eliciting support from government and businesses. Finally, after a gestation of two years, in 2008 Mudgy and Millie became reality in the streets of CDA. Susan returns all proceeds of this venture to the CDA Library Foundation.

Susan demonstrated that a simple idea and a lot of tenacity pays off - for herself, her community and her world. All because she wanted to make learning fun!

Jim Turner

SUMMARY OF THE MAY 21, 2009 EVENING MEETING

Jennifer Rova

The May Thursday evening meeting was led by President Jenny Leo. There were a couple of Two Minute Reads, a poem by Larry Laws that he wrote for his daughter's wedding and portions of a work-in-progress memoirs book by Joan Hurst. Mike Kincaid brought a display for his new book "Alaska & Beyond," parts of which are set in various Idaho locations. He asked for suggestions to improve his display before he begins a journey of several book-signing events.

Jenny reminded us that the nominating committee is being formed and encouraged members to volunteer to serve on it. She also asked that articles on writing be submitted to Jim Turner for the newsletter. She said the deadline to enter the state IWL writing contest is July 31. Please see the state web site for instructions and categories.

The program for the evening, "Round Table Discussions," demonstrated the talent in our chapter and the willingness of members to share their knowledge.

- Book signing: things that help are good media attention right before the event; bring your own posters and signage for the bookstore the day of your signing; handouts at the signing describing your book(s); one person makes cookies available to draw people to the table; there were varying opinions on the value of book signings.
- Web sites: it was suggested not to use edited.com despite it being recommended by Writer's Digest because you cannot edit or get your work off the site. The Adult Writers' Club

on Yahoo allows you to post your written article once a month.

The group discussed the idea of individuals writing to an author via his editor or her web site to see what response is elicited. It was the consensus that having a blog helps to get your name known and editors can read excerpts of your work. It is a valuable, easy marketing tool for your book.

- Jenny recommended the books *The War of Art* by Steven Pressfield and *Making a Literary Life: Advice for Writers and Other Dreamers* by Carolyn See.
- Magazine articles: no specific conclusions. There was discussion about writing an article first then finding a magazine to match it versus querying a magazine about a specific idea you have, then writing the article.
- Methods of writing: one person uses a timer telling herself she has to sit down and write for the time set on the timer. An other suggestion was to just write and don't stop for corrections for the first draft. Do a critique of your work for structure and content versus polishing specific phrases for the first rewrite. All agreed that putting aside your "finished" work for a day, or in the case of a book for 3-4 weeks, then returning to it with fresh eyes is beneficial. If you are absolutely stuck, do something else, write in a different genre or analyze why you are stuck. Several people listen to instrumental music while writing and others need silence; listening to music of the era about which you are writing can be beneficial.
- Several people said they keep a pad and pen beside the bed for middle-of-the-night inspirations but all agreed they usually cannot read what they wrote.
- Screenwriting: totally different than any other writing. Authors cannot describe emotions but have to write it so actors convey the meaning through dialogue and actions.
- Choosing a title: several methods were put forth. Read your book for predominant themes and then use a thesaurus to find the best words; write down several choices and let your spouse pick one; send your book to friends and ask for title suggestions; start with a title and you frequently develop a story to go with it.

Achieve Your Writing Goals! Eight Keys to Success as a Christian Writer

By Agnes Cunningham Lawless

As a Christian author, you've no doubt made a list of writing resolutions for this year. But how can you achieve these goals? Here are eight keys to success:

1. Clear the Clutter

A perennial problem for many writers is office clutter. I'm learning that before I can have the mental clarity to write, I need to clear my desk and put away the clutter. Here's my advice: Place material for articles or book chapters in separate folders and file them. Put the remaining papers into file folders or baskets labeled: "To Do," "To Answer," "To Read," "To File," and "To Copy." Toss unwanted papers, and place books back on shelves.

2. Begin the Day with God

Read a portion of the Bible and then pray, committing yourself and your work to God. Through the day, pray over the words you write. Ask God to make your material a blessing to others.

Catherine Marshall, author of such best sellers as *Christy* and *A Man Called Peter*, began every day with a quiet time. She felt that "Bible study and meditation were vital; so was intercessory prayer."

3. Make a Daily To-Do List

You've probably heard the old story about the president of General Motors who asked a consultant how to improve his business. The consultant handed him a narrow pad with these words printed across the top: "The Ten Most Important Things for Me to Do Today." He said, "Try one of these pads for ninety days, and then send me a check for whatever you feel the idea has been worth to your firm." Ninety days later, the president sent him a check for \$25,000.

Try identifying the ten most important things you want to accomplish each day, and see the difference in your writing output.

4. Keep a Writing Schedule

Use calendar software, or buy a weekly organizer with divisions for days and hours. Write or type in appointments, meetings, and duties, then add blocks of time for writing and marketing. You also may want to make a weekly schedule to post on your bulletin board.

Some writers keep strict schedules. As an accomplished author, Catherine Marshall let nothing interfere with hers. Immediately after breakfast, she wrote in longhand on a yellow pad, had her secretary type the material, then edited it. She put off all phone calls until late afternoon.

Writers with full-time jobs often set aside writing time on weekends. Prolific suspense novelist Clint Kelly, author of the Sensations Series from Zondervan (Scent, Echo, and Delicacy), does research in the evenings, then produces a chapter a week by writing all day on Saturdays. With this method, he completes a book in nine or ten months.

Other writers have looser schedules. Bonnie Wheeler is a time stewardship consultant and the author of such books as *The Hurrier I Go*. Besides parenting five children (two of whom are severely handicapped), she manages a fifteen-room home, has two part-time jobs, and teaches workshops. She says, "I look for any uninterrupted time to fit in my writing."

Still other authors write whenever deadlines loom. For instance, NCWA member Lydia Harris has regular markets. She not only writes two monthly devotions for Campus Crusade of Canada but also a column, "A Cup of Tea with Lydia," which is published for tea lovers across the United States and Canada. Her method? She sets goals for projects and works on them daily until she finishes them.

5. Set Long-Term Goals

Would you like to write a book or a certain number of magazine articles or short stories? Condense your desire into a vision statement, such as, "I want to write a nonfiction book on prayer this year," or "I want to write and market twelve profile articles."

Then you'll have direction as you read books and magazines on the subjects you have chosen. Search the Internet for material too.

6. Break Goals into Measurable Parts

You may not have time to write a chapter a week like Clint Kelly. But even if you wrote only a chapter a month, you would have a twelve-chapter book by the end of a year. You could also have twelve articles or short stories to your credit if you wrote one a month.

Break the chapters or articles into sections to accomplish each week. You may want to break them further into a certain number of pages per day.

7. Strive for Excellence

Rewrite and revise as many times as necessary to make your work the best you can. Use such references as *Merriam-Webster's Collegiate Dictionary* (11th ed.), *The Chicago Manual of Style* (15th ed.), *The Christian Writer's Manual of Style*, and a good English grammar, such as the *Harbrace College Handbook*. Join a critique group that has at least some published writers, and allow them to go over your material as well. Polish it until it shines.

8. Attend Christian Writers' Conferences

An excellent choice is our own Northwest Christian Writers' Renewal, May 1–2, 2009, with keynote speaker Dr. Dennis Hensley, a prolific writer. As professor of English at Taylor University, he directs the professional writing major. Editors from several publishing houses will also be there. For more information, contact conference director Judy Bodmer at jbodmer@msn.com.

Like all accomplished writers, "we should make plans—counting on God to direct us" (Proverbs 16:9 TLB). John Warren Steen, "The Greatness of Catherine Marshall," *The Christian Writer*, February 1984, 24.

Taken from a paper pad printed by the Murray Publishing Co., Seattle, WA.

Steen, 24. Bonnie Wheeler, *The Hurrier I Go* (Ventura, CA: Regal Books, 1985), 178.

Agnes Lawless has found success as a Christian author and editor by following these guidelines. Her books include The Drift into Deception (Kregel), God's Character (Gospel Light), and Under His Wings: Protected by God in China (Christian Growth Ministries). © 2009 by Agnes C. Lawless. All rights reserved.

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

Paul Castro

Screenwriting Workshop

Nancy Owens Barnes

Although I regretted missing Susan Nipp's program at the Wednesday, May 13 IWL meeting, the day nevertheless, proved productive as I attended Paul Castro's workshop on screenwriting.

Castro, author of the original screenplay for "August Rush" and UCLA professor, packed his workshop full of ideas not only for writing screenplays and getting your work noticed, but ways to make the most of your talent as a writer. And although many of his comments and ideas related specifically to screenwriting and dealing with Hollywood, many of his offerings fit well within the needs of any writer. Here are a few highlights Castro discussed.

Understand your intention: Are you strictly hoping to trade daydreams for dollars, or are you writing a story that needs to be told, one that will help heal a wound in yourself or others, or will shine new light on an old theme?

Write from personal experience: Whatever your intention, Castro explained the importance of always writing from your personal experiences; to tap into the best part of yourself and the worst part of your history, and put it on the page. It is cathartic to write it down, get it on paper, and work with it. An amateur will pass it up, he said.

Whatever you write about, it has to feel right to you. It must be organic to who you are as a person. It must be in harmony with your core values. Inculcate the pain from your life into your writing. It will save lots of frustration and heartache if you write what you love. Don't WRITE anything, simply take dictation from life.

Hollywood buys emotion, not screenplays: Don't write about what you know, write about what you know HURTS. You must get emotion into it. You can make a REAL situation into a REEL situation. It's the emotion that is intriguing. Your screenplay must be visual and visceral.

Think differently: Don't go by what's already out there. Be better and be clever

Know your pitch WELL: Know your pitch by heart. You must be able to recite your title, genre, and pitch quickly and clearly to anyone, anywhere, at a moment's notice.

All movies are "suspense" movies: Castro stated that all movies contain suspense, and said that an

effective way to judge movies is by the "pee" factor. It's a good movie if people "hold it" because they want to see what happens next.

Simple plot, complex characters: You need to make your story about "one" thing. Determine the launch point of your story. Use a "petting the dog scene" to make your audience care about your character. Know why your character is going on the story's journey.

Learn the foundation, break rules later: Castro cited a variety of important milestones and turning points that should be in screenplays, and noted that all writers need to know the foundation of writing a screenplay first. They can break the rules later. He said to let your characters talk to you. Do a character rant. And don't forget about the spine of your story. Always return to the spine.

And if you have the choice of making your screenplay visually compelling or emotionally impactful, choose emotion. When we only watch, it is not good. When we feel, it is good.

Castro said there is a sense of urgency in Hollywood, so you must "get to the point" then, once your story reaches its emotional highpoint, "get out." You don't need to explain everything.

Think hard about themovie before starting writing: Screenwriting is a musical score, with harmony, and lyrical balance. What is the overall rhythm of the script? Capture the energy. Make your screenplay about a "person on purpose" not "person on paycheck."

Go into scenes late and exit early. Follow the law of "rising action" so things keep building through the story, both dramatic and cinematic.

Employ sequence writing for outlining your screenplay by writing all the scenes of a particular character together. This will help you track your characters and make sure each has a character arc. Then you can edit and stylize your screenplay.

Screenwriting is like ice sculpting. It is a subtraction art. Once you write your screenplay, through editing you must keep chipping away to get to the essence of the story.

Castro's other suggestions: Keep an "eavesdropping" journal to help with dialogue and how people interact. Put yourself in the best possible position to sell your work by targeting the right people and getting permissions and rights in order first. Protect yourself by leaving an email trail, copyright registration, and back yourself with an attorney or an agent when an

Castro from page 6

offer is on the table. Surround yourself with people who are going to empower each other rather than deplete each other. Find mentors, those who have been there before. Keep healthy to support your art, you need every ounce of energy. Throw open your “treasure chest” of possibilities.

Throughout the workshop, Paul Castro held to a theme of integrity and hard work. If you get to use your creativity, be grateful, he said. And rather than writing your Oscar speech, write your lifetime achievement speech.

He finished by telling us about John Wooden, a UCLA basketball coach who inspired Castro and who, over many years, created a Pyramid of Success. The Pyramid is included in this newsletter and is well worth a thoughtful read.

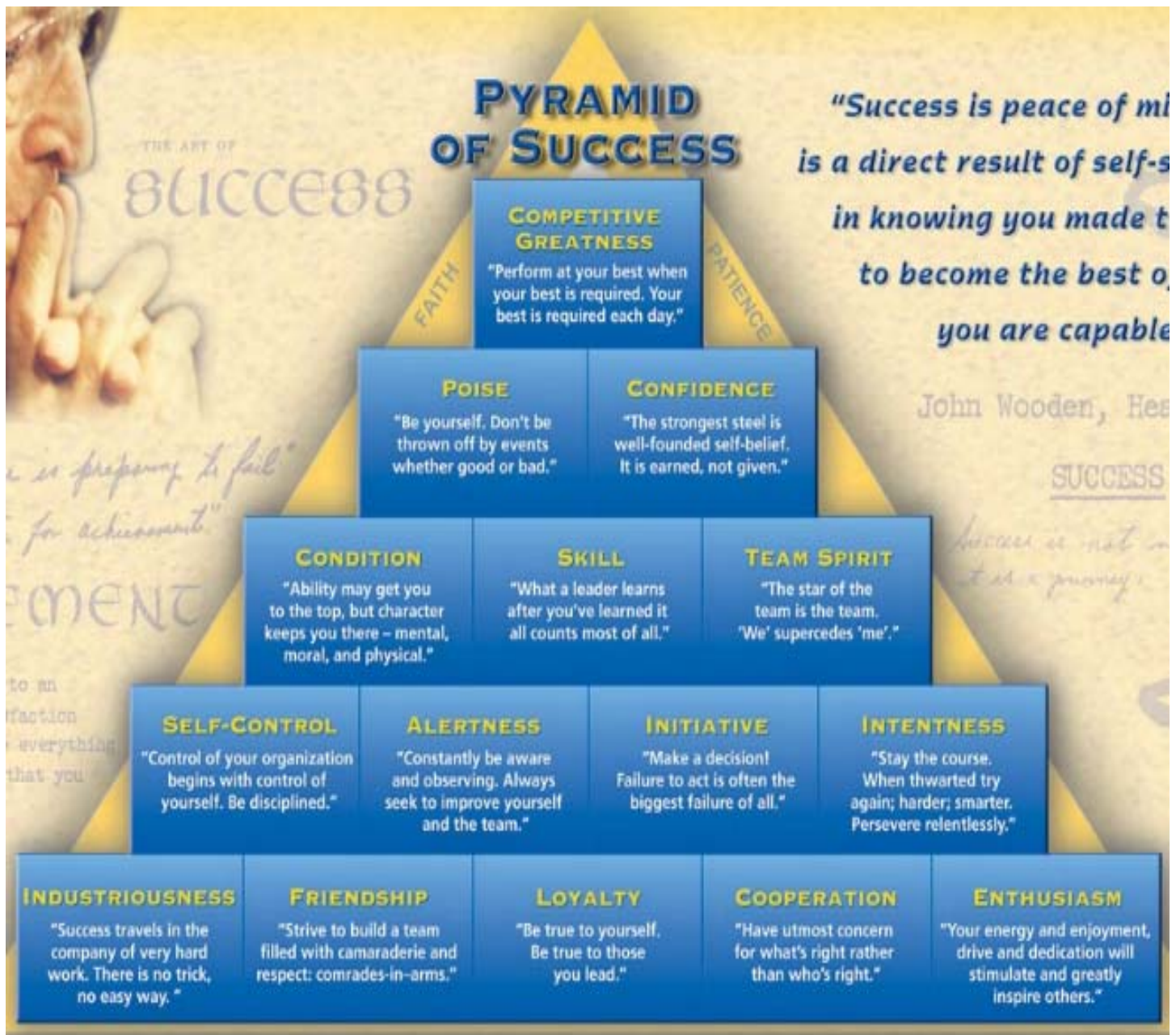
NEEDED

All 2009 speaker slots for IWL meetings have been filled except for the evening IWL meeting August 20.

If you would like to present a program yourself, or know of someone who may like to present a program, please email me at

nancyowensbarnes@yahoo.com.

SHARE YOUR KNOWLEDGE!



Vo kab u lere

Norm de Ploom

Common mistakes and correct use of words in English (*Concise Oxford English Dictionary, Oxford University Press, 2006, “Usage Notes”*)

altogether, all together

Do not mean the same thing. **Altogether** means ‘in total, totally’ as in “there are six bedrooms *altogether*”. **All together** means ‘all in one place’ or ‘all at once,’ as in: it was good to have a group of friends *all together*.

between, among

Between is used when speaking of two people, things, etc.: we must choose *between* equally unattractive alternatives; between you and I... **Among** is used for collective and undefined relations of usually three or more: agreement on landscaping was reached *among* (never *amongst*) all the neighbors; *among* the four of us, Ginny was chosen as the speaker. But when there are more than two parties involved, *between* may be used to express one-to-one relationships of pairs within the group; there is a close friendship *between* the members of the club; diplomatic relations *between* the U.S., Canada, and Mexico.

compare to, compare with

Compare to is used when similarities are noted in dissimilar things: shall I *compare* thee to a summer’s day? **Compare with** is to look for either differences or similarities, usually in similar things: *compare* the candidate’s claims *with* his actual performance.

enormity

The word **enormity** is imprecisely used to mean ‘great size,’ as in: it is difficult to comprehend the *enormity* of the continent, but the original and preferred meaning is ‘extreme wickedness,’ as in: the *enormity* of the mass murders. To indicate large size, the words enormous, immensity, vastness, hugeness, etc., are preferable.

feasible

The primary meaning of **feasible** is ‘capable of being done or effected.’ There is rarely a need to use *feasible* to mean ‘likely’ or ‘probable’ when those words can do the job. Sometimes the writer finds that the sense of likelihood or probability (as with an explanation or theory) is more naturally or idiomatically

expressed with *feasible* than with possible or probable.

first, second, third

First, second third, etc. are adverbs as well as adjectives. **Firstly, secondly, thirdly** are also correct, just be consistent.

a lot of, lots of

A lot of and **lots of** are very common in speech and writing, but they still have a distinctly informal feel and are generally not considered acceptable for formal English, where alternates such as *many* or a *large number* are used instead. Written as one word,

alot is incorrect, although not uncommon.

plus

The use of **plus** as a conjunction meaning ‘furthermore’; *plus*, we will be pleased to give you personal financial advice) is considered informal and should be avoided in formal writing.

they

He used to be used when referring to an unspecified sex but **they** became common after scrutiny on the grounds of sexism. It is now generally accepted in contexts where it follows an indefinite pronoun such as *anyone, no one, someone*, or *a person*: anyone can join if they are a resident; each to their own way. The use of *they* is becoming common except in formal context.

wrought havoc

The phrase **wrought havoc**, as they *wrought havoc* on the countryside, is an acceptable variant of *wreaked havoc*. Here, *wrought* is an archaic past tense of *work*. It is not a past tense of *wreak*.



Hyphenation 101: Compounds

Larry Godwin

The rules for hyphenation are daunting. It helps to tackle them by category, and in this article I'll talk about hyphen use when two words precede a noun, e.g., low-back pain.

The *Chicago Manual of Style* points out that the trend in spelling compound words veers away from hyphen use, but the writer must employ a hyphen if the meaning is ambiguous. For example, a character may say, "I wish I was involved in more interesting conversations." Here the character implies she wishes she were engaged in a larger number of conversations that are interesting. If the writer had used a hyphen (more-interesting), the character states he wishes the conversations he's involved in, as a whole, had a higher interest value. Similarly, if my daughter, Jenny, is a new car buyer, it means she hasn't owned one before; if she's a new-car buyer, she's looking to purchase a new car.

One of my favorite cafes in Missoula bakes its own pastries. A sign in front of one of the trays proclaims "Seven Layer Bars." The implication is there are seven bars on the tray and they are, in some way, layered. However, if the sign should read "Seven-Layer Bars," behold, we have one or more complex pastries and each consists of seven distinct layers.

The central question is this: does the first word in the compound modify the second word or the third? In the example I cited at the beginning of this article, if my low back hurts, I have low-back pain; "low" modifies "back." But if my back hurts generally and the pain is of low intensity, I have low back pain; "low" modifies "pain." In cases like this, we need to take care to avoid a momentary impression that the first word modifies the opposite one from what we intend.

In *Words into Type*, Skillin and Gay say a compound adjective made up of an adjective and a noun in combination should generally be hyphenated. Examples include "cold-storage vault" and "short-term loan." But they add that following this rule strictly would result in the use of a great many hyphens and sometimes they might actually be more distracting than

helpful. Thus the sign in front of the elementary school down the street from where we live announces, "School board meeting at 5:00"; no hyphen is necessary because "school board" is considered a single concept.

The writer must sometimes rely on experience or intuition when deciding whether to hyphenate and we find, in print, identical instances where one writer uses the hyphen and another omits it.

By the way, we can't rely on a word processor's spell-checker to provide accurate guidance. When I ran my MS Word tool on this document, it questioned "more-interesting," the phrase in parentheses above, and suggested "more interesting" (no hyphen).

Fortunately the rule is clear-cut if we write a compound where the second word bears the suffix "ed." Examples include "two-sided argument" and "spider-infested house." We need the hyphen, period—except if the compound follows the noun it modifies, in which case the writer has a choice: either use or omit the pesky punctuation. Thus one person may write, "The argument is two sided," and another, "The argument is two-sided"; they would both be correct.

The rule is even more clear-cut when we encounter an "ly" adverb coming before an adjective. Examples include "cleverly designed plot" and "genuinely interesting character." The rule is to always omit the hyphen.

I haven't covered all the types of hyphenating compounds but these are some of the more common ones. As you become more comfortable using them, hyphens may evolve into one of your favorite punctuation marks.

...we
can't rely
on a word
processor's
spell-checker to
provide
accurate
guidance.



IQ #6 Larry Telles

How many of the following “great first lines” from literature can you identify. Give yourself a point for the book title and the author of the five following examples. The year the book was published is provided as a hint. Ten points is a perfect score. Give it a try!

1. Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nice little boy named tuckoo...(1916).
2. Customs of courtship vary greatly in different times and places, but the way the thing happens to be done here and now seems the only natural way to do it. (1955).
3. In the ancient city of London, on a certain autumn day in the second quarter of the sixteenth century, a boy was born to a poor family of the name of Canty, who did not want him. (1882).
4. Though I haven't ever been on the screen I was brought up in pictures. (1941).
5. The world is what it is; men who are nothing, who allow themselves to become nothing, have no place in it. (1979).

What's your score?

10–09 points: Genius!

08–07 points: Very good, you've done your homework.

06–05 points: Your just average. You'll do better next time.

04–03 points: Get a library card.

02–01 points: Can you read?

ANSWERS:

1. A Portrait of the Artist as a Young Man. James Joyce.
2. Marjorie Morningstar. Herman Wouk.
3. The Prince and the Pauper. Mark Twain.
4. The Last Tycoon. F. Scott Fitzgerald.
5. A Bend in the River. V.S. Naipaul.

Fog — From Where?

Larry L. Laws

As on miniature kitten feet
silent fog arrives.
Tiny tentacles
Consistency of lace.
Swirl – encircle – amass,
Shroud landscape.
Then obscure blanket tween
heaven and earth.
Pliant – by handful
Solid moonbeam obstruction.
Jack Frost held at bay,
Fruit on vine granted reprieve.
Through vigil of darkness

Swathing remains.
Surrender stronghold
To mid-morning sun.
Ends as begun.
Reduced to lacy tentacles.
Wisp and swirl to oblivion
By whisper winds.
As on miniature kitten feet
Silent fog departs.

To where—?

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 2002 document, e-mail attachment. No need for any fancy formatting. Times New Roman 12 pt, single spaced works well for insertion into the newsletter.

Photographs should be submitted as a JPEG file. (DO NOT EMBED PHOTOS IN A WORD DOCUMENT!)

Please title your piece and include your by-line.

Submit to

jjturner1@juno.com.

SUCCESS STORIES

Congratulations **Mike Kincaid** on the release of your second book, *Alaska and Beyond*.

Mike has been on the road recently in Boise, McCall, and Moscow promoting his book. He has signings slated for Pleasant Land Books in Rathdrum on June 4 and Hastings in CDA on June 20.

See page 12 for Mikes marketing adventure!

From Michael Marsden

The old man with the bum leg is back in action.

Friday, June 19 from 6 to 9 I will be at Art, Music and More. Art, Music and More is at 610 West Second Street in Spokane.

July Fourth I will be in Wallace, Idaho for a book signing at the Northern Pacific Railroad Depot Museum from 1 to 3 in the afternoon. I am trying to get a friend, Peggy De Hart to go with me. She wrote a book about Riding the Rails during the depression. Peggy is 87. She is on a bowling team with four other eighty-plus year old women. An amazing woman, Peggy rode the rails as a 13-year-old girl back in 1938.

August 1 from 3 to 6 pm I will have a book signing at the Shadle Park Hastings, 1704 W. Wellesley Street, Spokane.

**Something is
missing
HERE....**
*Could it be
YOUR success
story?*

Spokane Authors & Self Publishers

Nancy Owens Barnes

In an interest to 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. In this regard, following are upcoming programs for SASP.

June 4

Fiction Writers Day

Open Mike Session

July 2

Marketing Panel Presentation

August 6

Non-Fiction Day

Open Mike Session

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.



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

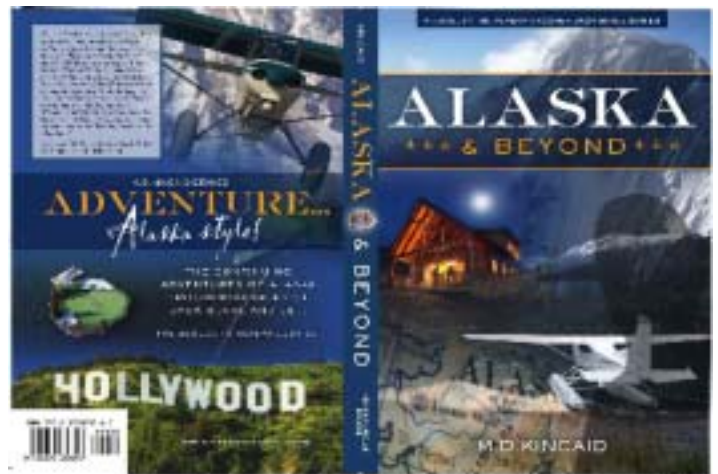
Marketing

Mike Kincaid

“On the Road”



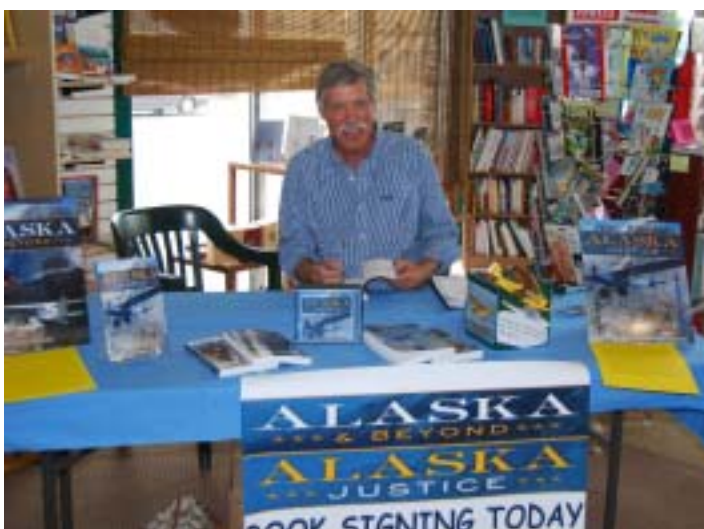
My wife and I just returned from a sweep through southern Idaho. Since we'd never been to Boise, this was a real experience for us. Although it was great to have dinner with Kitty Fleischman (editor of my books and publisher of Idaho Magazine) and her husband Gerry, we would have been better off skipping the state capitol for book signings. The 95 degree weather drew folks outside, onto the waterways and into the hills, instead of into the bookstores. McCall, however, was a much more pleasant adventure. The highlight of the day was on the evening after the signing when a man yelled my name across the main drag of McCall. The retired law professor ran up to me to say how much he was enjoying reading the book he'd purchased a couple hours before at Blue Grouse Books (AKA, The McCall Drugstore). Overall, it was a great trip, as the Idaho scenery really impressed us. I'd even give the edge to Idaho over Alaska in roadside beauty.



Future signings include June 4th, from 5 to 7 p.m. at Pleasant Land Books in Rathdrum and June 20th, from 1 to 4 at the Coeur d' Alene Hastings.

As Larry Telles told me, book signings equate to “paying dues” by the writer. I see Nancy Owens Barnes wisdom in putting her energy into marketing on the web rather than at book signings. However, this trip gave me plenty of material for my next magazine article—not just in the travel, but in the characters that always seem to appear at signings.

Mike Kincaid



Mike at his well-appointed signing station at Blue Grouse Books in McCall Idaho.

Traveling Safely

by
The Traveling Writer

Traveling has many faces, from pleasure to business, the list can be endless. The mere planning can be demanding and full of indecisions and anxiety, deciding what and how much to pack, your itinerary, lodging, expenses, language barriers, on and on an endless list of things to do and worry about.

Well there is another item that should be on your list of things to do. That is “travel safety and securely.” More to the point, it is taking charge of your own destiny while traveling. Below is a list of topics I will be covering during the next few months.

After that, I will discuss “Street Survival.”

Recognizing risks

Mitigating risks

Short list of actions that can be taken

Tips unique for women traveling

Planning for travel

Actions while traveling

Useful safety/security items to bring on travel

Recognizing Risks:

Below is a “shopping list” of things to be aware of:

Street Crime -this can happen in USA or overseas. Criminals are the most likely to be the threat you will face. You become their target for something you have that they want. Many criminals limit their targets to travelers or visiting business people as they generally have assets worth stealing and they are not likely to be around to identify the culprit or testify at a trial. Stealing becomes a “safe” crime to commit.

ON THE STREET – WALKING:

- ◆ During daylight hours stay in the center of the sidewalk and closer to the buildings.
- ◆ During darkness stay more towards the street. Be alert – head up, looking from side to side at those close to you and down or across the street.

- ◆ Be aware of open shops or businesses, should you need to avoid confrontations with possible attackers you can quickly enter and seek assistance.

MEDICAL ISSUES

Illnesses-This is more pervasive in 3rd world countries

- ◆ Consider having a full medical and dental checkup prior to going overseas.
- ◆ Check with your doctor, or sites on the Internet, to see if you need to take special medical precautions or prophylaxis against endemic medical problems.

Injury-Most often happens to those doing sports activities overseas or during winter travel.

Catastrophic events (crash/fire/etc.) Very unlikely except traffic and pedestrian accidents.

Political hatred of Americans-particularly in nations that oppose the US policies. Checking with the U.S.

Department of State at their on-line site will give you helpful information regarding the country you are planning to visit. <http://www.state.gov/countries>

Editors Note...

This series will continue in subsequent editions of the Lakegazette.



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ADDRESS CORRECTION REQUESTED

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Position OPEN Sunshine Committee

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.