



Coeur d'Alene Chapter Idaho Writers League



Lakegazette

Celebrating our 66th Anniversary 1943-2009

May 2009

P.O. BOX 1113, Hayden, Idaho 83835

COEUR d'ALENE IWL MEETINGS:

May 13

Jewett House
9:00 AM – Noon
Speaker: Susan Nipp
Program: An Author's Story

May 21

Lutheran Church
6:30 – 9:30 PM
Speaker: IWL Members
Program: IWL Round Table

June 10

Jewett House
9:00 AM – Noon
Speaker: Thomas Leo
Program: Why a Writer Needs a
Website

May Birthdays

JENNIFER ROVA 05/07
KURT LEONARD 05/18
JOAN S HUST 05/20
RUTH ANDREW 05/27

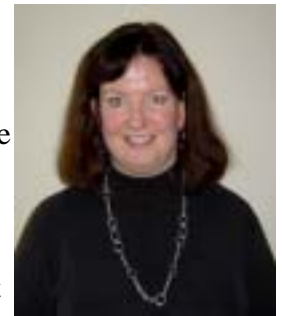
If your name has NOT appeared here during the year, and you would like it to, get your birth date (month and day) to Jennifer Rova or David Hibberd.

What's Your Story?

Recently IWL members and guests enjoyed a workshop devoted to "Writing Your Story," presented by Marianne Love and Erica Curless. In the good soil of laughter and learning, a seed was planted to go home and start putting my own story down on paper, and I wasn't the only one who was inspired that day.

Even people who are not writers can create a memoir. But we, as writers, have a unique ability to put thoughts, memories, and experiences into words. Consider sharing this gift with future generations by writing your story. Why? Here are a few reasons:

- **To share your story.** You may have a fascinating personal history, full of drama, intrigue, and madcap adventures. You might have been an international spy, contracted Dengue Fever in some remote jungle, and had a brief but intense love affair with someone who is now a household name. Or you may have lived your whole quiet life within ten blocks of where you were born. Whatever the case, your memories and stories hold a lot of interest for those who matter to you now, as well as future generations who won't have the chance to know you personally. (And the nice thing is, when you write the story, you get to control what information goes into it and what stays out!)
- **To share life lessons.** None of us makes it to age six, much less sixty, without experiencing something that teaches us a lesson about human nature or the way the world works. Don't keep it a secret. Your family probably doesn't want to be preached at, but they'll listen carefully to hard-earned wisdom couched in a true-life story.
- **To sort things out in your own mind.** You don't need to write a memoir for anybody but yourself. Sometimes the mere act of writing about our experiences infuses them with clarity or insight—and possibly inspires a plot twist or witty bit of dialogue to use in other writing. So write it all down, mull it over, take what's good and leave the rest—then burn, shred, incinerate, or chew and swallow the paper it's written on. (Hey! Extra dietary fiber!)



Jennifer Leo

I hope you'll consider writing your story. If leaving a written legacy of your life is not your thing, then write your memoir for an audience of one—you. Happy writing!

Jenny

NEEDED

All 2009 speaker slots for IWL meetings have been filled except for the following evening IWL meetings: June 18, August 20, September 17. 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!**

Two-Minute Reads

**We have TWO SLOTS left for 2009:
September 17 and October 22.
Both are evening meetings.**



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!

REFRESHMENTS NEEDED AT NIGHT MEETINGS

The cadre of folks willing to bring treats to our meetings has filled the bill more than adequately so far this year and I thank each of you. However, April and May night meetings each need another helper.

Two servers are adequate, three is more than plenty, but it's not fair to place the full burden on one individual.

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

What to bring? It's easy! Our group is happy with most anything edible. It need not be a feast. Some members enjoy making and sharing a special treat with us; others stop at the market on the way to the meeting. We eat it all!

We love sampling your favorite recipe and we gladly consume store-bought donuts, cookies or crackers. You should see the glee where I attend church when someone brings: (drum roll, please)—Ding Dongs!

So don't worry about what will please our palates. Take a deep breath—and take your turn!

Most slots at both meetings are open for the second half of the year so if now is too soon, pick a later month.

Board Meetings

Board meetings are held on the Monday before the Wednesday meeting each month. The May 11th meeting will be at Perkins Restaurant in Coeur d'Alene at 10:00AM.

All members are welcome to attend.

Chapter Highlights

Wednesday Morning Meeting

Jim Turner

Technically Speaking

Seventeen members braved the chilly, overcast morning and journeyed to the Jewett House to participate in an engaging presentation of “The Art of Technical Writing.” After Valerie Luce shared her two-minute read of an excerpt from the story of her grandmother’s flight from Russia in the early nineteenth century, B.J. Campbell dove right in to the explanation of what technical writing is all about.

She canvassed the room, having the attendees share their experience with this often-overlooked genre of writing. It was surprising to see how involved many of us already were with technical writing. Most had this style of writing as an aspect of their real world job.

After sharing our backgrounds, B.J. had the assembled group write a procedure about an everyday occurrence that everyone is familiar with – putting on a coat! It was quiet humorous to hear how general, to how detailed the instructions for putting on a coat could be.

We discussed the many areas that technical writing surrounds us in our lives; résumés; operating procedures; business summaries; demographics; letters to the government; grants; instruction manuals; policies; brochures, and on and on.

B.J. assured us that we need not be an expert in the field of what we will write about to do it effectively. She explained that we usually have source material at hand to assemble facts and procedures into the desired format.

She discussed the different scales for charging for our work. Sometimes projects are bid by the hour, while others are bid as a package. B.J. shared the numerous opportunities we can explore to use our writing talent to generate income. The Small Business Development Center at NIC is a good place to start.

For a writing exercise - how about jotting down the procedure for making coffee, or combing your hair, or opening a can of soup! You will be surprised at what details go into these every day tasks!

Hey, you could submit your effort to this newsletter, and get it published!

IQ #5

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. I have never begun a novel with more misgiving. (1944).
2. Nobody could sleep. (1948).
3. In those days cheap apartments were almost impossible to find in Manhattan, so I had to move to Brooklyn. (1979).
4. A sharp clip-clop of iron-shod hoofs deadened and died away, and clouds of yellow dust drifted from under the cottonwoods out over the sage. (1912).
5. Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and razor lay crossed. (1922).

What’s your score?

10 – 09 points: Genius!

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

06 – 05 points: You’re just average. You’ll do better next time.

04 – 03 points: Get a library card.

02 – 01 points: Can you read?

ANSWERS:

1. The Razor’s Edge. W. Somerset Maugham.
2. The Naked and the Dead. Norman Mailer.
3. Sophie’s Choice. William Styron.
4. Riders of the Purple Sage. Zane Grey.
5. Ulysses. James Joyce.

A Note from Ruth Andrew

I'm writing to tell you all how much I learned in the recent 'Pacing' class taught on-line by Mary Buckham, and to encourage any of you who might want to kick-start your writing to consider taking the next class that Mary is teaching, in early May. From what I understand, the class in May is a much more in-depth class than the one I just finished.

We all took a book to analyze, and were amazed to realize that our favorite writers followed pacing standards, with **hooks** at the **end of the first page**, at the **end of the third page**, and again at the **end of the chapter**. There was **SO MUCH MORE** that we learned about pacing!

We also learned the difference in a primary plot, a secondary plot and a sub-plot, and as I said – SO much MORE! I told Mary I thought her class taught me exactly what I needed to learn exactly when I needed it.

I hope any of you who belong to other writing groups will send this around, to encourage other writing buddies and critique partners to consider Mary's next class.

OPENINGS THAT PACK A PUNCH!!

by Mary Buckham

Registration \$35 at www.MaryBuckham.com/
click on ONLINE CLASSES

Most writers understand the importance of a compelling and powerful opening, but not all grasp how to turn a ho-hum opening into a strong hook that engages a reader, including an editor and agent, into turning that first page. In this very interactive workshop, you'll not only learn the power of hooks but how to apply them to your first line, your first paragraph and other key areas of your manuscript.

Mary will be working one-on-one with all class participants to power up YOUR openings—first page, chapters and more!

In **OPENINGS THAT PACK A PUNCH!** you'll learn:

- * The ingredients of a page-turner
- * What hooks are and how to maximize them
- * Great beginnings & endings that have your readers wanting more!
- * How to rework YOUR openings

Mary Buckham

Bio:

Mary Buckham is an award-winning romantic-suspense author who, before becoming published in book-length fiction was a freelance article writer, selling hundreds of articles to local, regional, and national publications as well as editing a regional magazine.

Mary is a sought-after speaker and writing craft teacher for both online and in live presentations throughout the United States and Canada. Her non-fiction plotting book **BREAK INTO FICTION®** with author Dianna Love is currently available for pre-order and will hit the shelves June 18, 2009. For more on Mary go to- www.MaryBuckham.com or www.BreakIntoFiction.com

There was once a young man who, in his youth, professed his desire to become a great writer.

When asked to define great, he said, "I want to write stuff that the whole world will read, stuff that people will react to on a truly emotional level, stuff that will make them scream, cry, howl in pain and anger!"

He now works for Microsoft writing error messages.

Writing Tip Screenwriting

by Charles Deemer

I teach screenwriting at Portland State University. Other professors frequently send their fiction students my way when those students have particular trouble with dramatic structure in their work. Dramatic structure, or the art of storytelling, seldom gets the focus in other creative writing classes that it gets in screenwriting. This is because a screenplay is a blueprint for a movie, much more about storytelling than about rhetorical style.

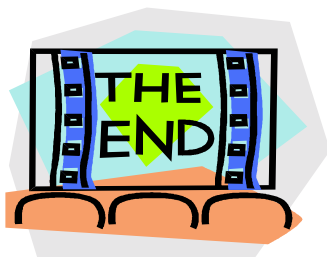
Playwright, screenwriter, director David Mamet presents the foundation of storytelling this way:

- Once upon a time —
- And then one day —
- Just when everything was going so well —
- When at the last minute —
- And then everyone —

If you can complete these sentences, you have the outlines of a tight, beginning-middle-end story. Let's work it out for a film you probably are familiar with, E.T.

- Once upon a time — there was a lonely boy.
- And then one day — he met a stranded alien.
- Just when everything was going so well — the alien said, "E.T. go home."
- When at the last minute — the boy revived E.T., rescued him from scientists, and helped him catch his spaceship.
- And then everyone — was sadder but wiser, learning that love is letting go.

Mamet's paradigm focuses on the major turning points in the story; the foundation of a tight structure. Structure is like a skeleton: as skeletons, all of us look alike. But add flesh, we are different. We react to the flesh of a story - but it is the tight skeleton, structure, that holds it all together.



POET'S CORNER

I Love The Wind!

Liz Mastin

Like a child I love the wind.
It hugs me all around per chance
It likes to dance and arm in arm:
It sings to me of high romance.

This wind I feel upon me now;
This breeze that swirls about my knees
Has rummaged far and wide I know
And offers me its vagabond dreams.

It blows the sun into my pores
And circles round my head and there
It sea shell sounds upon each ear
And sends to sailing all my hair.

Like a child I love the wind.
It charms me when it's blowing glance
Whispers to me "take a chance!"
It sings to me of high romance!

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Deadline:
the 25th of each month.

Vo kab u lere

Norm de Ploom

Gender free writing is a hot topic these days. The English language is androcentric because for centuries it has been evolving in a society dominated by men. Men made the decisions and the laws; they were in charge of the government, the work force, education and religion. They shaped the course of history and were the subjects of history with relatively few exceptions. Our own country's constitution says, "all men are created equal..."

Sex versus gender identification has developed through the onset of women's studies classes and the continuing force of feminism. There is a difference between an individual's sex (biological difference) and the person's gender (a social construction based on sex). Our understanding of "to be a man" is different than "to be a male". To be a male denotes having a chromosomal makeup of X and Y while females have only X. To be a man is to exhibit socially desirable traits usually associated with males (trust, strength, ability to get the job done, powerful, etc.) Are not these traits also desirable in the female of the species?

Sexism in the English language may be difficult to recognize because it is so embedded in our speech. Advocates of gender-neutral language are making an impact that started most recently in the business environment. More women perform jobs formerly thought as being handled only by the males of the species (airplane captain, ranch foreperson, automobile designer.) "Man" is reverting into the context of a sexual male and not a generic word for mankind or humans.

What does it mean to have a gender-neutral language? Gender-neutral terms apply to "someone" and "anyone" versus just to women or men. Continuing to use sexist language supports bias and implies irrelevant gender classification and negative stereotypes. Thinking only women can be nurses and only men can be electricians is outmoded.

Business manuals and job titles are pushing this change following the rise of feminism. "Best man for the job", "workmen", "waiter or waitress" and "freshman" are being replaced by "best person for the job",

"workers", "server" and "first year student." Instead of "The programmer should use his lap top for..." try using "A lap top should be used for this procedure." Not "Men must store their tools in the locker," try instead "Workers must store their tools in the locker."

For pronoun use, "she/he" is going out of favor. Instead, alternate "he" and "she" throughout the article or manual. One may choose to use a single pronoun throughout but should then include a disclaimer stating that the article is intended to be gender neutral. There is

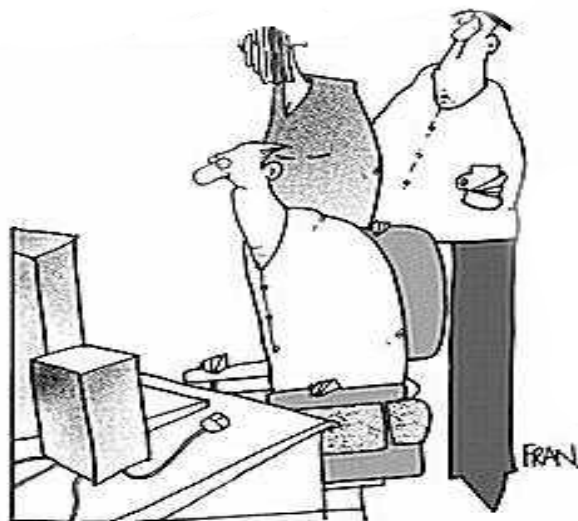
limited talk for creating a gender neutral, singular pronoun such as the new terminology of "tey", "e" or "E" but generally, writers and readers are uncomfortable with such a drastic change. Other tips to follow are:

- * use plural nouns
- * delete pronouns altogether
- * substitute *one, us or you*
- * write *Dear Professor, Dear Editor, or Dear Loren Thames* instead of *Dear Sir or Madam*
- * do not stereotype roles or jobs
- * research in-house guidelines and follow them
- * edit your work specifically for gender

bias

I can hear you saying "But..." If your novel is set in an earlier time, use the common practice for pronouns and language that matches the era and the locale of your work.

There is a difference between an individual's sex (biological difference) and the person's gender (a social construction based on sex).



HE'S VERY DISCIPLINED ABOUT HIS WRITING. THREE HOURS STARING AT A BLANK SCREEN EVERY MORNING AND FIVE IN THE AFTERNOON

Dialogue “-ly” Adverbs Revisited

Larry Godwin

In my article on dialogue in last November’s *Lakegazette*, I suggested we shouldn’t yield to the temptation of teaming up “said” or “ask” with “-ly” adverbs to explain a character’s tone or emotion. I’m going to retreat a bit from my rigid position and suggest some leeway may be appropriate, for not all such modifiers are equally sinful.

Consider these three examples.

1. The moderator announced the contest results and Mark’s essay failed to win a prize. Melanie said tactfully, “I thought your essay was concise and to the point.”
2. The moderator announced the consult results and Mark’s essay won first prize. Melanie said brightly, “I knew you could do it.”
3. The moderator stepped up to the microphone to announce the contest results. Melanie said quietly, “I think your essay will win a prize.”

In the first, the writer conveys a conclusion of faint praise the reader can make on his own from word choice within the context of the scene, so adding “tactfully” insults the reader’s intelligence. This adverb is redundant and wastes space, and its use, like that of “brutally,” “defensively,” and “warningly,” is unforgivable.

In the second, “brightly” shows Melanie’s emotion and suggests she’s supportive, not envious. The writer could have conveyed the character’s enthusiasm via action: “Melanie’s eyes opened wide and her lips parted in a broad smile.” This sentence would have shown, rather than told, Melanie’s emotion, so it’s superior to using the modifier “brightly”; it would have drawn the reader farther into the story. But repeatedly showing emotion in this way can become tiresome if it’s overdone, so using an “-ly” adverb such as “angrily,” “excitedly,” or “glumly” to do the job once every two or three pages is economical and moves the story along. Thus the writer may employ emotional dialogue modifiers successfully, if she does it sparingly.

In example number three, the writer indicates Melanie’s tone of voice. “Whispered” might work as a substitute, but speaking quietly is different; it suggests characters other than Mark might have overheard her comment. Adverbs such as “evenly,” “stiffly,” and “briskly” demonstrate voice pitch, modulation, or speed and are permissible.

I’ve compiled a list of 200 “-ly” dialogue adverbs from the past several novels I’ve read and some are tough to categorize, for they exhibit attributes of more than one type. That said, as you construct dialogue, use your judgment. Take care to avoid the unforgivable modifiers; occasionally use the ones that convey emotion; and adeptly use the permissible ones to show voice quality, when they seem appropriate.

You lovers of the English language might enjoy this:

There is a two-letter word that perhaps has more meanings than any other two-letter word, and it is UP.

It's easy to understand UP, meaning toward the sky or at the top of the list, but when we awaken in the morning, why do we wake UP? At a meeting, why does a topic come UP? Why do we speak UP and why are the officers UP for election and why is it UP to the secretary to write UP a report?

We call UP our friends. And we brighten UP a room and polish UP the silver. We warm UP the leftovers and clean UP the kitchen. We lock UP the house and some guys fix UP old cars. At other times, the little word has a real special meaning. People stir UP trouble, line UP for tickets, work UP an appetite, and think UP excuses. To be dressed is one thing but to be dressed UP is special.

And this UP is confusing: A drain must be opened UP because it is stopped UP. We open UP a store in the morning, but we close it UP at night.

We seem to be pretty mixed UP about UP! To be knowledgeable about the proper uses of UP, look the word UP in the dictionary. In a desk-sized dictionary, it takes UP almost 1/4th of the page and can add UP to about thirty definitions. If you are UP to it, you might try building UP a list of the many ways UP can be used. It will take UP a lot of your time, but if you don't give UP, you may wind UP with a hundred or more. When it threatens to rain, we say it is clouding UP. When the sun comes out, we say it is clearing UP.

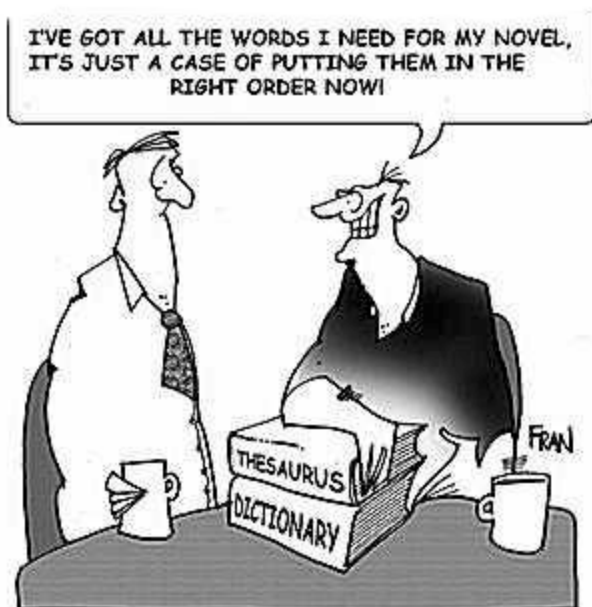
When it rains, it wets the earth and often messes things UP.

When it doesn't rain for a while, things dry UP.

One could go on and on, but I'll wrap it UP.

for now, my time isUP..

Time to shut UP



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

The Idaho Writer's League member, Liz Mastin, is now an international poet.

I was staying with Liz and her husband Earl Mastin who is a retired real estate broker in Bullhead, Arizona last week where the sun shines 24/7, the coyotes howl at night, roadrunners skit so fast by you before you can catch your breath, doves sweetly sing in the early morning hours, and the Colorado river is ever so clear and beautiful. Liz was the featured speaker at the Rivers Writers in the Bullhead-Laughlin area the week I was there.

She has her ISBN number and barcode, and is finishing the final editing of her book. She sends her greetings, and looks forward to seeing all of you in the June meeting.

Isn't it great to have one of our very own IWL member that is an international poet?

Joan Hust



Spokane Authors & Self-Publishers

Nancy Owens Barnes

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.



Something
is missing
HERE....

Could it be
YOUR
success
story?

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



English Language You Think English is Easy???

- 1) The bandage was wound around the wound.
- 2) The farm was used to produce produce.
- 3) The dump was so full that it had to refuse more refuse.
- 4) We must polish the Polish furniture.
- 5) He could lead if he would get the lead out.
- 6) The soldier decided to desert his dessert in the desert.
- 7) Since there is no time like the present, he thought it was time to present the present.
- 8) A bass was painted on the head of the bass drum.
- 9) When shot at, the dove dove into the bushes.
- 10) I did not object to the object.
- 11) The insurance was invalid for the invalid.
- 12) There was a row among the oarsmen about how to row.
- 13) They were too close to the door to close it.
- 14) The buck does funny things when the does are present.
- 15) A seamstress and a sewer fell down into a sewer line.
- 16) To help with planting, the farmer taught his sow to sow.
- 17) The wind was too strong to wind the sail.
- 18) Upon seeing the tear in the painting, I shed a tear.
- 19) I had to subject the subject to a series of tests.
- 20) How can I intimate this to my most intimate friend?

Let's face it - English is a crazy language. There is no egg in eggplant, no ham in hamburger; neither apple nor pine in pineapple. English muffins weren't invented in England or French fries in France. Sweetmeats are candies while sweetbreads, which aren't sweet, are meat. We take English for granted, but if we explore its paradoxes, we find that quicksand can work slowly, boxing rings are square and a guinea pig is neither from Guinea nor is it a pig.

And why is it that writers write, but fingers don't fing, grocers don't groce, and hammers don't ham? If the plural of tooth is teeth, why isn't the plural of booth, beeth? One goose, 2 geese. So one moose, 2 meese? One index, 2 indices? Doesn't it seem crazy that you can make amends but not one amend? If you have a

bunch of odds and ends and get rid of all but one of them, what do you call it?

If teachers taught, why didn't preachers praught? Sometimes I think all the English speakers should be committed to an asylum for the verbally insane. In what language do people recite at a play and play at a recital? Ship by truck and send cargo by ship? Have noses that run and feet that smell?

How can a slim chance and a fat chance be the same, while a wise man and a wiseguy are opposites? You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out and in which, an alarm goes off by going on.

English was invented by people, not computers, and it reflects the creativity of the human race, which, of course, is not a race at all. That is why, when the stars are out, they are visible, but when the lights are out, they are invisible.

And who came up with the phrase "cream of the crop"? Has anyone ever seen a crop of milk?

How many screenwriters does it take to change a light bulb?



Answer: Ten.

- 1st draft Hero changes light bulb.
- 2nd draft. Villain changes light bulb.
- 3rd draft. Hero stops villain from changing light bulb. Villain falls to death.
- 4th draft. Lose the light bulb.
- 5th draft. Light bulb back in. Fluorescent instead of tungsten.
- 6th draft. Villain breaks bulb, uses it to kill hero's mentor.
- 7th draft. Fluorescent not working. Back to tungsten.
- 8th draft. Hero forces villain to eat light bulb.
- 9th draft. Hero laments loss of light bulb. Doesn't change it.
- 10th draft. Hero changes light bulb.

My Favorite Birthday Party

Joan S. Hust

This glorious event took place in Cleveland, Ohio known as the *Buckeye State*. I was all of ten years old in the fifth grade at Hough Elementary School.

Cleveland was a wonderful place to live as a child. You had *Lake Erie* that is one of the five large freshwater Great Lakes in North America. It is the 13th largest natural lake. I would love to nose dive into it, and tried ever so hard to reach the bottom but never did of course as it is around sixty-two feet deep. It is fed from the *Detroit River*, and many a weekend trip was spent taking a small steamboat down the Detroit River as a child with my mother. The *Cuyahoga River* flows through *Cuyahoga Falls* right in through the city of Cleveland. The *Cleveland Lakefront State Park* was in the heart of Cleveland. It had sand beaches where you could build sand castles, huge rocks that you could jump from one to another, tree-lined picnic areas, and a breath taking panoramic view of the lake along the *Lake Erie* shoreline.

Now it was my 10th birthday and even though my mother and I would take turns going to *Lake Erie*, *Cuyahoga River*, *Detroit River steamboat trip*, and the *Cleveland Lakefront State Park* every weekend I could choose this time where I wanted us to go because it was my birthday. This time I chose to go to the Cleveland Lakefront State Park. My Dad was unable to join us as he was a Chef, and the weekend was the busiest time of the week in the restaurant. I loved building castles in the sand with a mote around the castle. Then it was fun after it was built to change the flow of water that would eventually wear down the wall of the mote, and the castle would slowly crumble to the ground.

The Mayor of Cleveland at this time was Harold Hitz Burton. He was a very friendly person. He and his wife, Selma, often would take walks on the weekend, and especially down along the beach. They would hold hands, and laugh a lot. They admired my sand castle, and I just had to tell them it was my birthday. Some people gathered and they all sang "Happy Birthday" to me. Then he reached in his pocket, and gave me a dollar coin. It was a first for me to even see a dollar coin let alone own one.

Now I did not only have this grand experience on my birthday, but my mother asked what kind of a cake I wanted, and told me I could invite anyone to my birthday party. I wanted a red, white, and blue cake.

After all I just met the Mayor of Cleveland and his wife, and I felt very patriotic.

The birthday party was going to be in our apartment building on the fourteenth floor at two in the afternoon. My mother would call me when she had everything ready. I invited all the children on the first, seventh and fourteenth floors. The first floor was the Greek families. The seventh floor was the Italian families. The fourteenth floor was the Scandinavian families. These were my favorite floors, my favorite foods, and my favorite friends. The doors to all the apartments were always open so you could go in, play, and usually have something to eat. Oh, how I enjoyed living in this apartment building.

The time finally came, and the word spread fast. There were dozens outside in the hallway waiting for my mother to open the door. Finally my mother opened the door, and it was a patriotic sight to behold that I shall never forget as long as I live. The dining room table was in the center of the room with the chandelier hanging from the ceiling with the lights on, and all the other lights were off in the other rooms. The cake was decorated red, white, and blue. There was a red layer, then a white layer, and then a blue layer and then one layer after another in red, white, and blue till it reached the chandelier. We were all so excited, and all my friends hooted and hollered wishing me a Happy Birthday. Some of the mothers came in to help my mother cut and serve the cake and ice cream to the dozens of children from the first, seventh, and fourteenth floors. Everyone sat on the floor, and when we had all been served including the ones that had second helpings they sang HAPPY BIRTHDAY JOANIE.

We could eat all the cake and ice cream that we wanted too. Then we clamored out the door, and raced down the fourteen flights of stairs to the street to play *Kick the Can* till we were so exhausted that when our mothers called us to come in we were happy to do so. By this time the sun was going down. It was a custom at the end of the day before we all went to our own floors to climb the stairs to the roof for a half an hour or so, listen to the sounds of the city, the boats on the lakes, and watch the birds fly in and find their resting place at the end of the day.

What a wonderful birthday to remember when I lived in Cleveland, Ohio at the age of ten with my friends on the first, seventh, and fourteenth floors.

Bermuda Triangle Bested

Larry L. Laws

The flagrant-lashed to the mast:

Of mighty ship albatross.
Set adrift by sailor justice.
Mutiny was his crime.

Oppression – mind bender.
Insanity – a crutch of coping?
Illusive as yesterday's role and rife.

Again flogged, though
Now by – almighty elements.
Abused by supreme forces.

All buried gold he'd trade
For a single stein
Of saltless quencher.

Who read the compass
And charted the course,
Honed on hidden stars?

The swap – an illusion Of
paramount, flits
The fringes of sanity.

Who guided the stern
Through crested waves,
And kept the tub afloat?

A mermaid surfaces,
A goblet presented.
A figment of mind?

Through wracking storm
And killer tide,
churned to a frothy foam.

The cowed straightens.
Dimming eyesight riveted
On cruising sharks below.

That swamp sturdier craft.
And send them sinking
To a coral ledge below.

The trussed up sailor struggles.
Muscles bulge – hemp strands snap.
Straining strength renewed.

With shredded sail
And listed mast,
She rides the rolling swell.

A swan-dive of perfection
Cleaves sea nymphs wave.
Synchronized strokes, strive for shore.

Half turns to port,
Starboard by twos.
Her wheel spins to ocean pull.

Was fate robbed,
Or merely postponed?
For who is in command?

Salty spray repressive.
Jagged lighting cracks,
Distant thunder booms.

“GOD” supplemented human!
He charts the course
To sandy shores of home.



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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.