



The INKSLINGER

Sail On

HIGH DESERT BRANCH CWC
Inspiring a Community of Writers



August 2022

STRIKING CALIFORNIA GOLD IN APPLE VALLEY

By Mike Apodaca

Luis Fuerte, cameraman and traveling companion to Huell Howser, was the guest speaker at our July 9th meeting. Mr. Fuerte, a very kind and humble man, shared with us his many behind-the-scenes experiences while traveling throughout California shooting the series, *California's Gold* for PBS.

The many entertaining stories included one where Huell and Luis had visited with soldiers who had ridden for the last cavalry as well as some members of the Buffalo Soldiers. After they were done shooting, Huell asked how they might finish the program. Luis, taking in the setting sun and the wide valley nearby, said that Huell and the soldiers should ride into the sunset together and that he would edit the credits over the shot. This seemed like a good plan. However, when they started shooting, Huell fell off his horse. His saddle wasn't tight enough and it simply rolled beneath the horse with him on it. Huell didn't feel like "getting back on the horse," so they came up with a different ending.

This was our best attended meeting in some time with over a hundred people in the room and more on Zoom. Mike Raff, Jim Grayson, and a few others and I were setting up chairs like mad to accommodate the flow of people coming in the door. Thankfully, there were enough chairs.

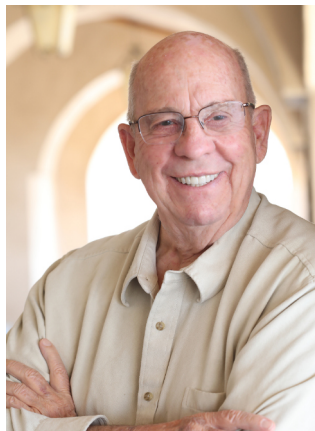
We had a delightful time with Mr. Fuertes and, I believe, he enjoyed being with us. I could tell that the outpouring of affection and real interest in his stories meant a lot to him and to Gloria, his wife.

Luis sold out of the copies of his book, *Louie, Take a Look at This! My Time with Huell Howser* which he wrote with David Duron. Another HDCWC meeting first.

Thanks to all who worked behind the scenes to make this meeting a success. Thanks also to those who stayed after to help clean up. It was greatly appreciated. 🚢



BACKGROUND OF ZOOM EVENT AND INTRODUCTION OF DEAN KOONTZ



Hello. My name is Robert Isbill of the High Desert branch of the California Writers Club. I am the branch programs/publicity chair and the CWC Director of Advertising & Promotions for the state CWC. I have the distinct honor and privilege today to introduce to you our High Desert President, Dwight Norris, who will be conducting the interview, and to introduce a remarkable, award-winning writer, Dean Koontz.

I know you were here to listen to Mr Koontz talk about writing and we are going there shortly, but I just wanted to give you a little background on how this event came about.

In the spring of 2021, I had sort of a fantasy. All fantasies begin with the question what if? And so did my dream. My imagination was this. What would happen if we invited a major, prolific, talented, successful writer to speak to our California Writers Club on a Zoom meeting and we invited all members to come and attend this Zoom meeting free of charge.

What if we went over the moon and got the best of the best to come and visit with us and talk about what we love most and that is writing. That was my fantasy.

So where do you look for the best of the best? The name that almost immediately came to mind was Dean Koontz. I knew that he was incredibly prolific and his book sales were gigantic. I knew that people would want to hear what he had to say and that they would be excited about such a presentation. And so I decided to write a letter to him. I wrote snail mail add what right to the point and told him we were looking for a successful, prolific writer to speak to our club on zoom and that we would open this up free of charge to all our members. I knew there was no way we could afford to pay for one hour of Dean Koontz's time, so I just explained that we would not be offering a stipend.

I had no idea if he would even get the letter or whether or not I could expect a response. However I have lived long enough to know this. The more successful people are, the more talented they are, the more creative they are, the more generous they are. I knew that if my request was granted, it would be incredible generosity. So on March 29th I sent the letter. And less than a month later I got a response.

Part of that response was an apology for not having written sooner but that he had been busy moving. His letter indicated that involved moving more than 20,000 books and the difficult part was digging up the six buried bodies after midnight and transferring them to the backyard of the new residence.

I knew I was dealing with a writing genius who had a sense of humor. He also said that he was open to the idea but that he could not do it in 2021. He said he would tell his publicity people at his Amazon publisher to get in touch with me and set it up for 2022.

And that is what happened. I want to thank the Amazon coordinator Nicole Dewey for her time and patience, and to especially thank our team at the High Desert Branch of the California Writers Club, including our High Desert president, Dwight Norris, and our technology experts vice-president Mike Apadoca and Anita Holmes.

The tricky thing about introducing a person such as Dean Koontz is that he has had so many accomplishments that it would be easy to leave something out, so I would just give a blanket overview of some of the things that he has accomplished. Besides dozens of short stories, he has written over 130 books, 79 of which have been on the *New York Times* bestseller list, and 14 of which have been number one best sellers. Several have been made into movies. He is published in 38 languages and his books have sold 500 million copies!

We are celebrating his most recent published novel, *The Big Dark Sky*, that was released on July 19th. We wish him every success on this great new thriller.

I don't want to take any more time away from our featured speaker, and I know you will appreciate hearing the interview done by our High Desert CWC President Dwight Norris as we enjoy a fireside chat with Dean Koontz. 🕯️



FROM THE PRESIDENT

Dwight Norris

SOME WRITING TRICKS I HAVE LEARNED FROM DEAN KOONTZ

When I got serious about writing in 2007, and '08, I knew I would have to take some courses and do some diligent reading. I signed up for some correspondence courses from the Long Ridge Writers Group out of West Redding, Connecticut—one in Children's Literature, one in Short Stories, and one in Novels. Then I started doing some reading in novels that could be classified as thrillers, because that is the genre I was most interested in. I started reading Dean Koontz because he was relatively close by and from what I knew, that is what he wrote.

Dean Koontz has been called a mystery writer, but more accurately he would be termed a *suspense* writer. Mystery is where something is unexplained, a *whodunnit* sort of experience. But *suspense* can be applied to all sorts of human activity and can give you white knuckles for a much longer period of time.

In one of the early Dean Koontz books I read, a serial killer broke into someone's house and made himself dinner. That was his MO. In a little while, an older woman let herself in with keys. She was the mother of the wife of the couple who lived there. Well, the tension is obviously raised immediately. You know the serial killer is going to kill this older woman, yet you want to hold out hope against hope that he might spare her, at least for a little while.

The two carry on a conversation as the killer pretends to be a friend of the husband and acts like he is a close friend of the family. Conversations work between the two and a couple of hours pass. The woman's time appears to be getting short. As the killer begins to corner the woman in a smaller part of the house, the reader turns the page and whoops! The next chapter is a totally different location with different characters! You gotta wait for the inevitable!

Is that suspenseful or what? And a total surprise! A whole book could be written on the types of writing skills Dean Koontz has mastered that make his writing so much fun to read. A special thanks to Bob Isbill for arranging Dean's visit to our club, the High Desert Branch of the California Writers Club! We are thankful for the wonderful visit paid to us by Dean Koontz! 🚢

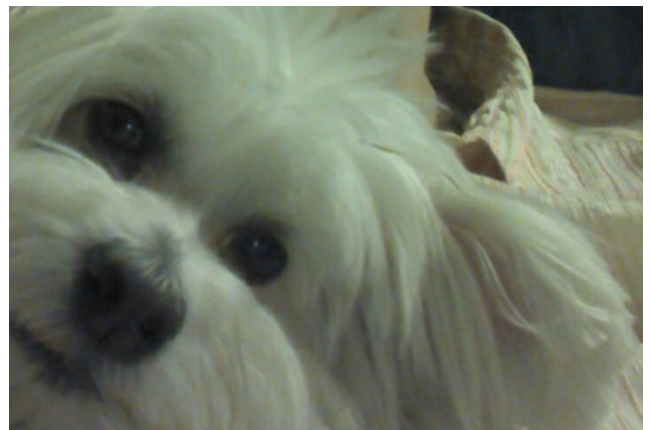
LOOKING FOR A FUN READ?

How about a cozy mystery with a bit of magic realism, humor, and romance?

Beta Readers are needed to check out Anita I. Holmes' novel, *In Their Wildest Dreams*. No charge, it comes with a free Beta Reader's Guide, and there will be prizes.

For more information, contact Anita at:

PennedByAnita@outlook.com 🚢





A DROWNING BIRD

By Gary Layton

One day after purchasing our home, my wife and I were starting the landscaping of the backyard when she noticed something floating in the swimming pool. I went over and looked in the pool and saw a partially submerged small songbird. I used the pool skimming net to retrieve the bird from the water. That poor little bird was in bad shape. I held it up by its tail and water started running out of its mouth. I noticed that when I raised the bird up, its wings would fold out and when I lowered the bird they would go back into the folded position and more water would drain out of its mouth. This reminded me of my earlier years of first aid training when we would lay the drowning victims on their stomachs and press on their backs, trying to push the water out of their lungs. I repeated this pumping action until I noticed the bird was reacting with a few movements, and no more water ran out. I thought the bird didn't have a chance, yet I had hopes it would survive. I took it over and tried to set it upright in the dirt of the yet unseeded lawn in hopes the warm sun would revive it. The bird was so weak that it kept falling over, so I propped it up in the upright position on the dirt with a few small rocks, letting it sit there. I went on working around our new backyard, forgetting about the dying bird. About a half hour later, that little bird flew halfway across the yard, landing near where my wife was working. To say I was surprised would have been an understatement. It wasn't long after that the little bird flew away without so much as a thanks.

During my years as a fireman, I revived dogs and cats that were overcome by smoke inhalation but this was a first for a bird. 🚒

CONGRATULATIONS TO MICHAEL RAFF!

Dragon Soul Press has accepted Michael Raff's story "Bed Thirteen" for publication in its upcoming October anthology, *Beautiful Darkness*. Written in the early nineties, "Bed Thirteen" was originally published in Mike's first horror anthology, *Seven: Tales of Terror*. It's about a bitter nurse working alone on the nightshift at a state hospital. It's a story not for the squeamish. 🚒



P o e t r y

TO ERR IS HUMAN

In the July issue of the Inkslinger we incorrectly attributed the poem "To Love Canada 12" to Karen ohta/fumi-tome. The actual author of the poem is of course, Aileen Elizabeth Rochester. Our sincere apologies to Aileen and Karen. Mea culpa.

Richard Zone, Editor, Inkslinger 🚩

TO LOVE CANADA 12

Where red gold leaves fall
In the fresh cold of autumn
Breathe luster through me.
Maple leaves, crimson
Surrender to winter's chill
Lie on frosty ground.
Emerging buds of hope,
Verdant sprigs, blossoms pink-white.
Spring's sweet love song chimes.
Warm midsummer harvest
Blessings of land and spirit.
Creator's bounty. 🚩

By Aileen Rochester

DESERT SUMMER SUN

I seek shade from heat,

That hide purple mountains
& Joshua trees.

By Aileen Rochester

HAIKUS IN VICTORIAN JUNE

Green yellow queen
Of flowered chartreuse pathway
Pattern from the air.

Faintly colored gold
Flowers with pink painted tips
Filagreed arms reach.

By Aileen Rochester

TAKEN FROM TIME—

Way Back When . . .
Nostalgic soft rose-
colored compressor of time
Paints sweetness on pain.
Fuzzy foggy gaze
of fun loving memories
Conceals past hardships
Old clothes in a van
All winter months-I thought new
Gave lingering hope.

Fond remembrances
I'm on a pink cloud--
Float with golden songs.

By Aileen Rochester



CELEBRATING SONG WITH THE HDCWC

The High Desert Branch of the California Writers Club (HDCWC) will highlight the talent of writing lyrics on Saturday, August 13 at the Jess Ranch Community Church located at 11537 Apple Valley Road in Apple Valley. The meeting begins at 10 am. The public is welcome and invited to attend free of charge.

The HDCWC, composed of local writers, will honor the genre of writing lyrics by reading and sometimes singing favorite songs. Members are invited to play an instrument or just talk about music and its impact on their lives. It will be an Open Mic for music.

Members and guests wanting to sign up to participate may request a 5-minute spot by emailing HDCWC@aol.com. Time allowing, guests will be able to participate in the Open Mic for music; however, members will be given first priority.

Member authors are invited and encouraged to bring their published work to offer for sale at this meeting. The audience may want to do some early Christmas shopping at this event, buying original work from local authors and musicians.

The California Writers Club is a century-old nonprofit that is the largest professional organization of writers west of the Mississippi. Its goal is to assist writers at all levels of the craft to write, publish and market their work. The High Desert Branch meets in person on the second Saturday of each month. For more information, call 760.221.6367 or visit www.hdcwc.com. 🚢



BIRTHDAYS FOR AUGUST

Aug 3 Roberta Smith
August 6 Bob Isbill
August 8 Jerry Lentz
August 10 Mary DeSantis
August 21 Jenny Margotta
August 26 Elizabeth Pye
August 30 Freddi Gold

YOU HAVE TO KISS A LOT OF FROGS!

A writing Salon

Hosted by Richard Zone

Tuesday, August 16th at 5:30 p.m.

Space is limited. Reserve your spot soon!

Contact **Richard**: retiredzone@gmail.com

or **Lorelie**: LoreleiKay7@gmail.com

Find out how applied frog kissing can be an asset your writing pursuits.

REFRESHMENTS WILL BE SERVED



I Opened a Book

"I opened a *book* and in I strode.
Now nobody can find me.
I've left my chair, my house, my road,
My town and my world behind me.
I'm wearing the cloak, I've slipped on the ring,
I've swallowed the magic potion.
I've fought with a dragon, dined with a king
And dived in a bottomless ocean.
I opened a book and made some friends.
I shared their tears and laughter
And followed their road with its bumps and bends
To the happily ever after.
I finished my book and out I came.
The cloak can no longer hide me.
My chair and my house are just the same,
But I have a *book* inside me."

— Julia Donaldson

WRITERS ARE READERS

BOOK REVIEWS *by Mary Langer Thompson*



WRITE A POEM: SAVE YOUR LIFE: A GUIDE FOR TEENS, TEACHERS AND WRITERS OF ALL AGES

by Meredith Heller

A poet told me a couple of years ago that he was on a bridge ready to commit suicide when poetry saved his life. So I thought of that poet when I came across this paperback at Vroman's in Pasadena a month ago. The

author is a published poet, singer-songwriter, and teacher of workshops in schools and juvenile detention centers. She shares writing prompts and other tools and gives student examples. She believes poetry can heal and help us deal with issues like depression, trauma, and family problems. Poetry is medicine. In the introduction Heller writes, "But each time I hit my lowest point, when I no longer care whether I live or die, the poetry comes." She quotes Rumi, who said, "The wound is where the light enters us."

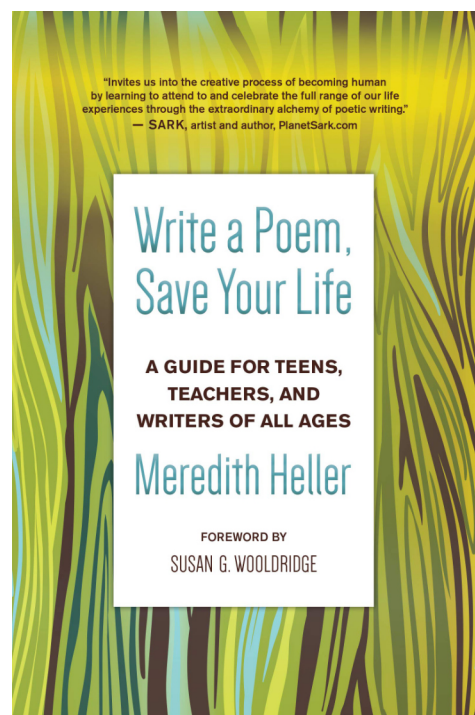
Even if you are not desperate, Heller advises, "write for you." She talks about what a poem is and how having a poetry toolbox will bring poems to life. She defines metaphor and simile and advises, "flesh it out or boil it down." She encourages the reader to write about memories. She invites us to create personal time capsules.

One of the most enjoyable tools is "synesthesia," the blending of senses. It's fun to consider her "synesthesia questions," such as "what is the taste of anger or fear or joy?" "What does disappointment smell like?" "What color or shape is sadness?" "What is the sound of sunshine?" You might come up with lines like, "Fear tastes like the nonappearance of angels when you need them," "Disappointment smells like dirty socks on an otherwise clean person," or "The shape of sadness is the shape of an empty Lazy Boy recliner, or "Sunshine sounds like a Rose bowl parade." This technique could be used in other writing as well, not just poetry.

Read how Heller suggests one use the 5 W's for poetry. She explains another delightful technique called "blackouts," sometimes called "Erasure poetry." "With blackouts, we'll take a page from a book, circle the words we like, and use a marker (like a Sharpie) to black out the parts we don't want, leaving a poem in our wake." She gives examples of what might be left.

Discover Recipe Poems, Tribute Poems, Rants and Raves, and Walker poems.

Poets and all writers can benefit from playing around with Heller's prompts to make their writing richer and more original. As one reviewer wrote, "If you love poetry, this book is for you. If you don't love poetry, this book is even more for you." 🌈





FROM THE VICE-PRESIDENT

Mike Apodaca

GET PUBLISHED IN THE LIT REVIEW

I was genuinely surprised when I opened my email from the CWC last week and discovered that my story had been accepted in this year's *Literary Review*—the second year in a row a story of mine has made it in. I know there were more stories rejected than were accepted. Some of my friends in the club received emails telling them that their writing did not make it in. To the *Literary Review* Committee's credit, these rejection emails were accompanied by clear guidance for the writer, suggestions that would strengthen their writing. The judges put many volunteer hours in reading and evaluating each of our submissions. They deserve our sincere thanks.

Here are some tips for submitting to the *Literary Review*, and really to any publication that you want to accept your writing.

First, read and follow the guidelines. The *Literary Review* (and all other publications) have guidelines. Take them seriously because the people you are writing for do. Not following the guidelines can lead to instant rejection, no matter how good your story is.

Next, study the publication you're writing for. The first time I submitted to the *Lit Review* I was rejected. I thought I'd submitted a good piece, so I didn't really understand why they didn't want it. Then I read the *Literary Review* to see what kind of stories made it in that year. Whereas my story was a historic fiction with a twist, the vast majority of stories in the *Lit Review* were humorous or emotional memoir stories that recounted unusual experiences and had a good moral in the end. That's the kind of story I've submitted for the last two years.

After you've chosen your story, make sure you write in a way the reader can follow. Lead them carefully through the events, embedding descriptions and dialogue where appropriate. Every story is like a tour and the writer is the tour guide. And remember, you only want to submit your best writing.

Once you've finished the rough draft, present it to your critique group. If you don't have a critique group by now, get one, or start one. I gave both my stories to my critique group before submitting them. My friends gave me invaluable advice which I followed. In fact, I share my success with them. Your critique group will help you put the polish on your story, which will raise it above the other submissions.

Lastly, read the story out loud to someone. I read my story to my mom and stepdad. This was an important test, to see if the story really had legs. When I finished, they both said, "You should find someone to publish this story, it's really good." Those words meant the world to me.

It's not too early to begin working on your story for next year's *Literary Review*. I hope this advice helps you get that acceptance email next time. 🚩

CRITIQUE GROUP OPENINGS

On-going mixed-genre critique group meets every other Thursday.

Easy commute: Meets online via Zoom. Meets late afternoon / early evening.

For more information (including help with tech issues), contact Anita I. Holmes at pennedbyanita@outlook.com 🚩




Jenny Margotta

From an Editor's Desk

PAGE NUMBERING

In the May *Inkslinger*, I outlined all the various parts and sections of a book and the preferred order in which they should appear. Now let's discuss page numbering. There's a right way and a wrong way—but there can be several *right* ways. I'm talking about printed books, of course. Many ebooks don't have physical page numbers, as the page breaks vary widely, depending on the device being used to read the book.

Publishers refer to pages as *leaves* (or, especially in older books, as *folios*.) A page is one side of a leaf. The page that lies on the right-hand side of the book when it's open is called the *recto*, and the reverse side of that leaf is called the *verso*. Generally, rectos (right-side pages) are always odd-numbered and versos (left-side pages) are even numbered. I say *generally*, because I recently formatted a children's book where the author wanted the illustration on the left and the corresponding text on the right. So what would normally have been page one of the book (which we left unnumbered) was a beginning graphic. Then, when the page was turned, she began the left-side page (the verso) as page 1 and the right-side page (the recto) as page 2. She published through KDP and they didn't reject it, so I am guessing other publishers/printers would accept the format too.

	This is the story of the cactus who hated the sun!
1	2

In most of the books I have done, the page numbers have been at the bottom of the pages, either on the outside corners or centered, in the area called the footer. The author's name and/or the title of the book/chapter went in the header, the top margin area of each page. However, for the central part of a book, *The Chicago Manual of Style* states, "The page number ... is most commonly found at the top of the page, flush left verso, flush right recto." CMOS does say that the page number "may also be printed at the bottom of the page." (CMOS 17, 1.6) The author and book title/chapter text is then centered in the same header space.

194 • Aaron Elkins	SKELETON DANCE • 195
that. From what we've been finding	"Yes, the bones," Noyon repeated.

Continued on page 11

WORD OF THE MONTH

ABBOZZO (verb) (ah-boat-so) from Italian. Meaning "to sketch." In fine art, it refers to the initial drawing or outline; in sculpture, it is the material, such as a lump of clay or chunk of wood, that has the rough form of the final piece.

PAGE NUMBERING

Continued from page 10

Page numbers on the first page of each chapter are either omitted or printed at the bottom of the page. This is called a *drop folio*.

202 • Aaron Elkins	
Enormously effective, making the bone	CHAPTER 16
than it had been in the first place.	It was the first time Gideon had ever
	203

Printed books have consecutive pagination, but you can have pages in the book without page numbers. The front matter sections of a book—such as the preface and/or the introduction—are paginated with lowercase roman numbers. These sections are, of course, optional. No page number appears on blank pages or on *display* pages such as the half-title, title, or dedication pages. Where page numbers do appear in the front matter, they are at the bottom of the pages (*drop folios*).

The main part of the book, the story itself, begins with arabic page 1. (You'll notice that neither "roman" or "arabic" is capitalized. I'm not sure why, but I have to assume CMOS knows what it's doing when it presents them in lower case.) Now, if your book starts with Chapter 1 and continues as straight text with nothing fancy, then numbering is easy. Page 1 through page 257, or whatever, with each page number appearing either at the top of each page or at the bottom. But if you have specific sections—say PART I, PART II, PART III—then you can present that text on a *display* page which is not numbered but is included in the page count. This page should always be on the right (the recto) and in most cases the back of that page (the verso) is left blank. (This is called *blind numbering*.) But even though the page numbers do not physically appear on these pages, they are counted in the page numbering when the numbering again appears on a page. For example, if the text in the first section ends on page 90, then "PART II" (on the right side or recto page) is on a display page, the back side (the verso) is left blank, and the text for that section begins on the next (recto) page with the physical page number of 93.

Page numbering continues for any back matter sections such as an appendix, chronology, glossary, and the author's bio page as arabic numbers. Traditionally, each of those sections begins on a right-side page. So if that section also ends on a right-side page, the back side (the verso) is left blank with a blind page number.

One last thing. You cannot have more than one consecutive blank page within the actual content pages. At least not if you use KDP. But you *can* have the back of each printed page left blank. I am currently formatting a book of poetry with all the text on right-side pages, even if the poem is more than one page long. But the author also wants the blank pages to have visual page numbers rather than the traditional blind number. She included a note in her introduction to explain this odd style. I wasn't sure it would work, but KDP has no problem with it.

So while there are certain guidelines that *should* be followed, and some that *must* be followed, you are left with some creative options for your page numbers. 🚩

*"If you don't have time to read,
you don't have the time (or the tools)
to write. Simple as that."*

— Stephen King

HESPERIA LIBRARY EVENT A SUCCESS

By Mike Apodaca

On Monday, July 25th, Michael Raff and I stood out front of the Hesperia Public Library, handing out flyers, inviting people to come to our meeting that evening. We met and talked with many delightful people who seemed excited that our club was offering a free workshop on writing.

And people showed up. We had over thirty people in attendance for this meeting.

The meeting started with our president, Dwight Norris, walking us through some of his treasured memoirs from his own family—quite a fascinating collection.

Mary Thompson followed Dwight, leading us in the workshop. She explained that memoirs are made up of turning points, life altering incidents or stretches of time. It could be something like a divorce or a year where you had an unusual job. Mary peppered her presentation with her own experience with memoir. She had us write down our turning points, then showed us how these were fertile ground for memoir writing.

The session was very positive and Mary allowed many people to ask questions and to share from their own experiences. Some of our senior writers also contributed from their wisdom.

I sat with a woman who was not a member of our club. She and I talked during the break. She has a fascinating life story with many unusual twists. She seemed to find this workshop very helpful.

Thanks to Bob Isbill for organizing this event, To Michael Raff for helping to publicize it, to the Hesperia Library for partnering with us, and to Dwight and Mary for doing such a wonderful job teaching us.

There will be another session at the library on August 29th. If you'd like to help us promote it, please contact Michael Raff at mprseven@aol.com. 🚩





THE MOST FAMOUS AUTHORS OF ALL TIME

By Michael Raff

HARRIET BEECHER STOWE

The author of *Uncle Tom's Cabin* was born in Litchfield, Connecticut, 1811. Her mother died when she was five. She enrolled in the Hartford Female Seminary. Her education focused on languages and mathematics.

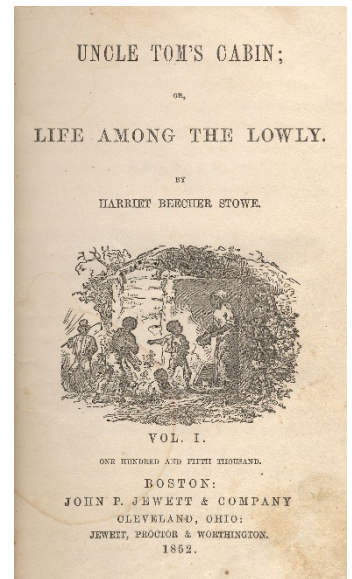
In 1832, Harriet moved to Cincinnati to join her father, the president of Lane Theological Seminary. The city's booming shipping business attracted escaped slaves. Harriet met a number of them, and their experiences influenced her.

She met Rev. Calvin Ellis Stowe, a widower and a professor of biblical literature. They married and had seven children.

Stowe moved with her family to Brunswick, Maine, where her husband taught at Bowdoin College. In 1850, Congress passed the Fugitive Slave Law, prohibiting assistance to fugitives. Despite the law, the couple supported the Underground Railroad and housed fugitive slaves.

Stowe claimed to have a vision of a dying slave during a communion service. In 1850, she wrote to Gamaliel Bailey, editor of the weekly anti-slavery journal *The National Era*, that she planned to write a book about slavery.

In June 1851, the first installment of *Uncle Tom's Cabin* was published in *The National Era*. Installments were published from June 5, 1851, to April 1, 1852. Stowe was paid \$400. *Uncle Tom's Cabin* was published in book form on March 20, 1852. In less than a year, it sold 300,000 copies. Arguably the most important book in U.S. history, in the 19th century it was the best-selling novel and the second best seller, bested only by the Bible.



The novel was meant to enlighten Northerners of the atrocities of slavery and to promote empathy in the South. The story of how Uncle Tom ended up beaten and murdered launched shockwaves. Stowe was considered a literary hero in the North and labeled arrogant and slanderous in the South.

During the Civil War, Harriet met Abraham Lincoln. Years later, she lived in the South. "I came to Florida the year after the war and held property in Duval County ever since. In all this time I have not received even an incivility from any native Floridian."

In 1868, Stowe became an editor of *Hearth and Home* magazine, a new publication appealing to women. Stowe campaigned for the expansion of married women's rights, arguing that, "The position of a married woman . . . is, in many

(Continued on page 14)

(Continued from page 13)

respects, precisely similar to that of the negro slave. She can make no contract and hold no property; whatever she inherits or earns becomes the property of her husband.”

Stowe was among the founders of the Hartford Art School, which became part of the University of Hartford. She wrote 30 additional books and many articles as well.

Following the death of her husband, Harriet’s health declined. By 1888, *The Washington Post* reported that because of dementia Stowe started writing *Uncle Tom’s Cabin* all over again. In her mind the story was brand new. Researchers speculated she suffered from Alzheimer’s. Harriet Beecher Stowe died on July 1, 1896, in Hartford, Connecticut. She’s buried at Phillips Academy in Andover, Massachusetts, along with her husband and their son Henry. 🚩



FUN FACTS ABOUT HARRIET BEECHER STOWE

- Stowe was honored by the governor of Florida as one of several Northerners who had helped Florida's growth after the war.
- While writing *Uncle Tom's Cabin*, Stowe invited students from her husband’s college to read and discuss the chapters. One of these students was future general Joshua Chamberlain.
- The Harriet Beecher Stowe House in Connecticut was next door to author Mark Twain. Opened to the public, many of Stowe's letters and family documents are displayed there.
- In 1986, Stowe was inducted into the National Women's Hall of Fame.
- In 2007, the United States Postal Service issued a Distinguished Americans-series postage stamp in her honor.
- Harris–Stowe State University in St. Louis, Missouri, is named for Stowe and William Harris.
- Stowe sent a copy of *Uncle Tom’s Cabin* to Charles Dickens, who wrote her: "I have read your book with the deepest interest and sympathy, and admire, more than I can express to you, both the generous feeling which inspired it, and the admirable power with which it is executed.”



Until next month, keep reading and writing! 🚩

DEAN KOONTZ DROPS IN

By Mike Apodaca

There he was. Dean Koontz, someone I've admired for more than thirty years when I read his terrifying book, *The Watchers*. And now Mr. Koontz was speaking to our writing club—our club!

The meeting started with Bob Isbill sharing something he's learned about very famous people. They are some of the kindest, most gracious people you will ever meet. Boy, was he right. He introduced Dean Koontz and our own president, Dwight Norris, and the meeting began.

Mr. Koontz shared with us how he got started in writing. He wove a tale that he would circle back to throughout the meeting, adding details and color. In short, stories saved his life and gave him purpose and direction.

His greatest advice to writers—have patience and persistence. He explained that his own start with writing was difficult, with much rejection and struggling to make a living wage. It took many years for his writing to take off.

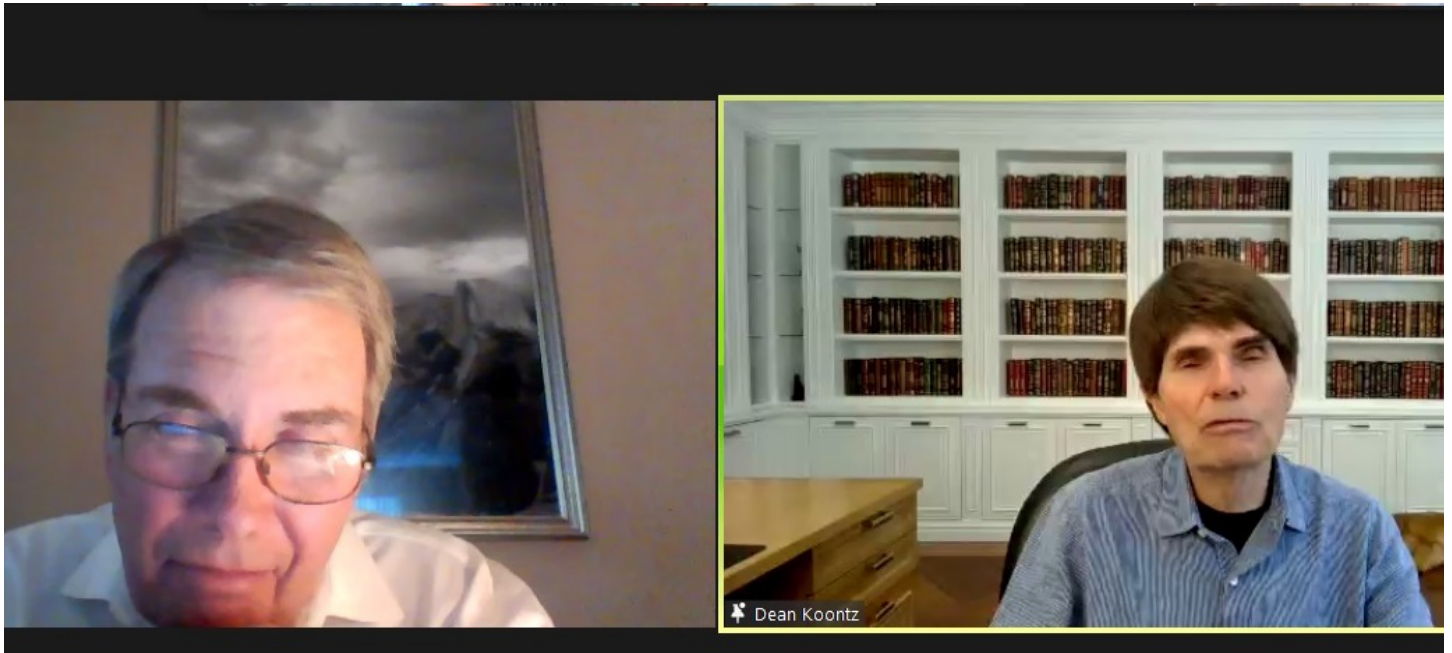
The meeting was peppered with incredible wisdom. I learned more in that one hour than I have learned from many books. This was wisdom gleaned from years of being at all levels of writing.

My favorite part of the meeting was when Dwight asked Dean about his newest book, *The Big Dark Sky*. Mr. Koontz used this book as an example of what has made him successful—writing books with a large vision, a big message, with many characters playing out a grand theme. Dean was able to share with us about the characters of the book, different plot elements, without giving away anything about the book itself.

Dwight and I have read the book and talked about it. We agreed that Dean must have mapped out the entire story before writing. Dwight asked about this and was shocked to find out that Dean Koontz is the ultimate pantsner—he only knows some of the characters and, maybe, the main idea of the story before he begins writing. He trusts that the story will unfold for him, that his characters will act out the story like characters in a play, and that it will all come together in the end. Amazingly, it really does.

For those who were not able to attend this meeting, the video will soon be on our HDCWC YouTube channel. I know I'll be watching it again and again. It was truly inspirational.

Thanks to Bob Isbill, who persisted in getting Dean Koontz to come share with us. Thanks to Dwight for the excellent job he did interviewing. And special thanks to Anita I Holms, who co-hosted the meeting with me. Her help was invaluable.



COMMENTS RECEIVED ON THE DEAN KOONTZ ZOOM EVENT

Thanks. Very inspiring program.

Evelyn LaTorre

Congrats and well done!

I respect your branch highly. You do great work!

Brian

Brian Gaps, CWC President of Orange Branch

Dear Bob, Dwight, Roger, Mike A, and others,

Thank you for arranging the Dean Koontz presentation! I thought it was a wonderful experience and it was nice to see so many had submitted questions in advance to keep the conversation interesting and flowing. I have read quite a number of his books and enjoyed him speak about his process and background - fascinating and much of it previously unknown to me.

Just wanted to give a big thumbs up to the High Desert Branch and all who were involved in putting this together. I am sorry I do not have all of their e-mails.

All my best,

Linda Hartmann

Immediate Past President

CWC-Mt. Diablo Branch

Thank you so much! The presentation was excellent. Dean is most inspiring. Must wake up earlier and stay up later. More productivity. No more procrastination!

Just write!

RobinElizabeth

PS. Are you the one who introduced Dean and hosted the meeting? If not, please extend my appreciation to the person who did. I was so focused on listening to what Dean had to say that I forgot to pay attention to the person who started the meeting. I'm guessing it may be the president.

Dear Bob Isbill,

I want to thank you so much for sharing the High Desert's meeting with Dean Koontz. Mr. Koontz is one of my favorite writers and was thrilling and inspiring to see him "in person" via Zoom.

I wish you success with your writing and hope that our paths will cross again.

With gratitude,

Janet Skibinski

Writers of Kern

Can we get a link to the recording you're doing of this? We had a power outage right in the middle for about 20 minutes!

Yes, Karen, you may. It will be posted in about 2 weeks. Go to hdcwc.com and click on "links for members" in the sidebar on the left of the screen. That will take you to our YouTube channel and you can find Dean there when it is posted.

WOW! This is wonderful. Please thank whomever decided to give all CWC members access to the High Desert Branch's meeting with Dean Koontz! You guys get the BEST speakers. Thank you very much for sharing.

Dana

Dana Michaels

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Quote of the Month

By Mike Raff

“Neither genius, fame, nor love show the greatness of the soul. Only kindness can do that.”

-Jean Baptiste Henri Lacordaire, preacher, journalist, and activist (12 May 1802-1861)

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