

The INKSLINGER

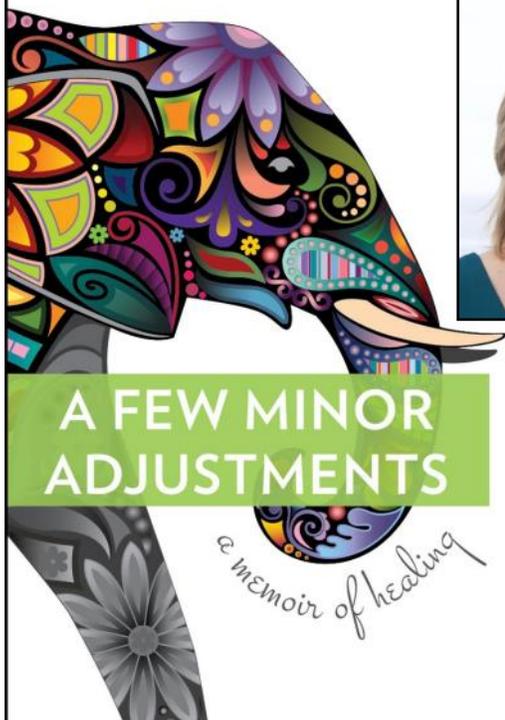
HIGH DESERT BRANCH CWC
Inspiring a Community of Writers

Sail On

MARCH 2018

Healing Through Writing Memoir Soul Therapy: The spiritual side of writing memoir

CHERIE KEPHART



San Diego-based author, Cherie Kephart
✿ Guest Speaker ✿ *March 10, 2018*

memoir can have. There is not one way to write a memoir, or one way to heal. There are multiple paths. We will examine those differences and how you can find the one that is right for you.

Writing a memoir is a journey beyond words. It is a soulful experience. Enter the unwritten and learn about writing a memoir from a spiritual vantage point. It's about relinquishing the power your story has over you. By learning to let go of the story that is holding you back, you can craft the story you were meant to tell. In this workshop, we will explore the fears that block us, the truth behind our intentions for writing our stories, how to discover the real message we are communicating to the world, what to focus on, what to let go of, and how this entire experience transforms us.

Writer, editor, and poet, Cherie Kephart holds an M.A. in Medical and Cultural Anthropology, and has worked for many years as a scientific and technical writer. Her debut memoir, *A Few Minor Adjustments*, won the 2017 San Diego Book Awards Best Unpublished Memoir Award and also won a coveted spot in the San Diego Annual Memoir Showcase, where a scene from the book was performed onstage at the Horton Grand Theater. Kephart's essays, stories, and poems have been featured in *The San Diego Writers Ink Anthology*, *The San Diego Poetry Annual*, the *Magee Park Poets Anthology*, the *Oceanside Literary Art Walk*, and the *Wild Lemon Project*. Kephart resides in San Diego and has been celebrated for her holistic approach to healing and her willingness to examine her own life lessons in her writing.

Writing a memoir is about making a connection with readers, but also about healing. By crafting a memoir, we learn how our experiences have shaped us, and we share this wisdom with our readers. Memoir writing then becomes a healing experience that is a shared discovery. In this workshop, we will explore the practical process of writing memoir and how this process can heal us through the use of specific techniques and writing exercises, and by understanding the bigger picture and restorative effects that writing a

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California Writers Club
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by Bob Isbill

The club is gearing up to put on its third annual Spring Book Fair. As a member of the HDCWC, you are eligible to participate if you have authored and published a book. This is a great opportunity to join with fellow club members, receive wonderful publicity, and personally sell your book to the public.

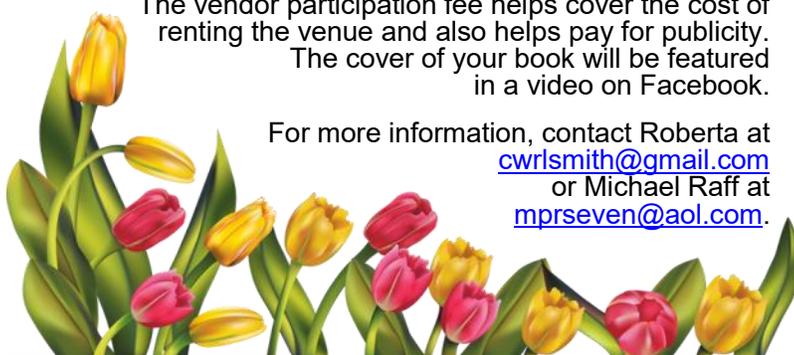
The date of the event is May 26, 2018. The location is the Church at Jess Ranch where we hold our club meetings. Set up is at 9:00 a.m. The public will be welcome from 10 a.m. to 4 p.m. The cost to participate as a vendor is \$15.00 per author, for which you will get a table and as many chairs as you need. Bring your own tablecloth and props. There will be no food or drink provided, so bring your own packed lunch and water.

Vendors will not be allowed to share tables or split the cost. Each author must have a California Board of Equalization Seller's Permit in order to sell books at the Fair.

If you are interested, please make a check out to Roberta Smith and mail it to her at:
[13040 Choco Road, Apple Valley, CA 92308](mailto:RobertaSmith@chocoroad.com)

The vendor participation fee helps cover the cost of renting the venue and also helps pay for publicity. The cover of your book will be featured in a video on Facebook.

For more information, contact Roberta at cwrlsmith@gmail.com or Michael Raff at mprseven@aol.com.



CWC's Literary Review Magazine

**Deadline for submitting your ad is
March 31, 2018, for the 2018 edition.
See Guidelines at www.CalWriters.org**

EDITOR'S NOTE

Retraction for the February issue: I made a mistake in identifying Sheryl Thomas-Perkin's mother in a photo. Her mom's name is Barbara Thomas.

My sincerest apologies.

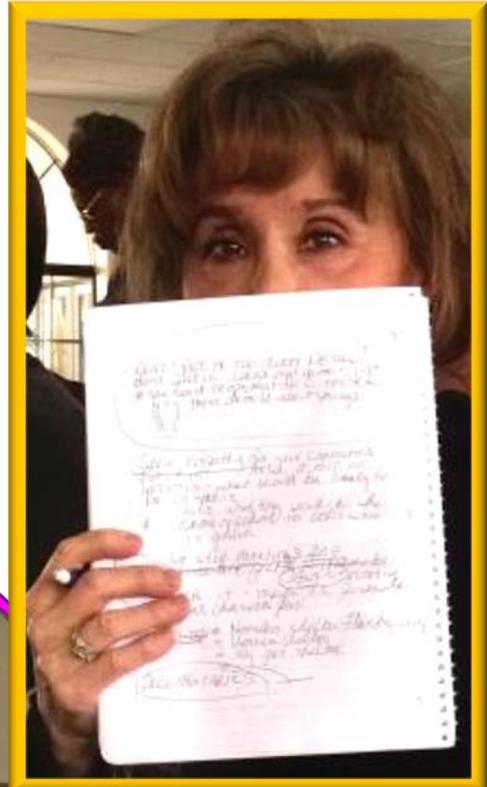
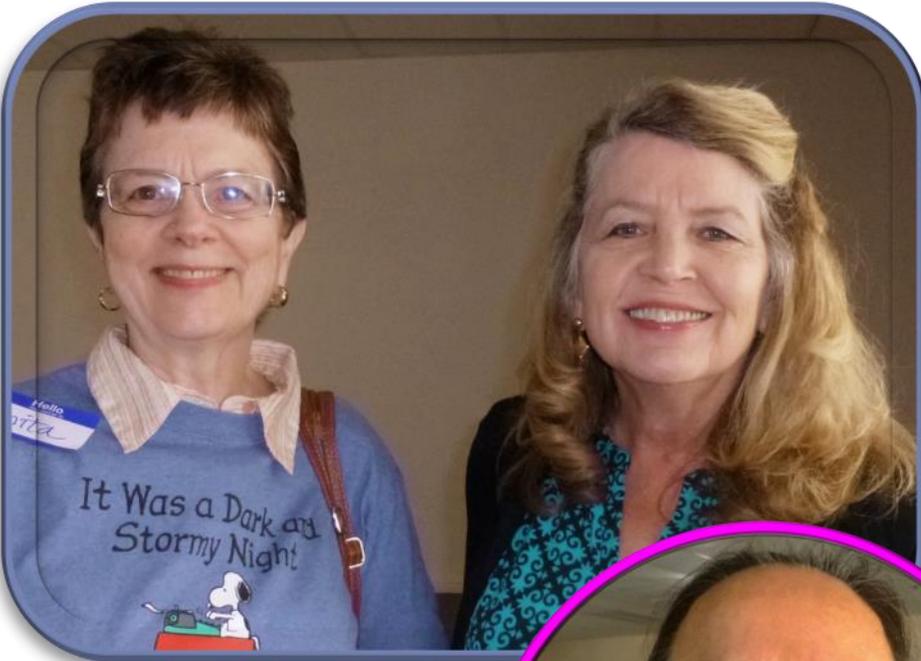
—Rusty LaGrange



Remember we now offer PayPal as a payment method for dues and purchases.



MEMBER PHOTO MONTAGE



Above: Anita Holmes & Linda Boruff

Above: Anna Carey



Left: Donna Sandoval

Photos by
Mary
DeSantis



Above: Diane Neil



Right: Mother & daughter team June Langer & Mary Langer Thompson

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MEMBER PHOTO MONTAGE

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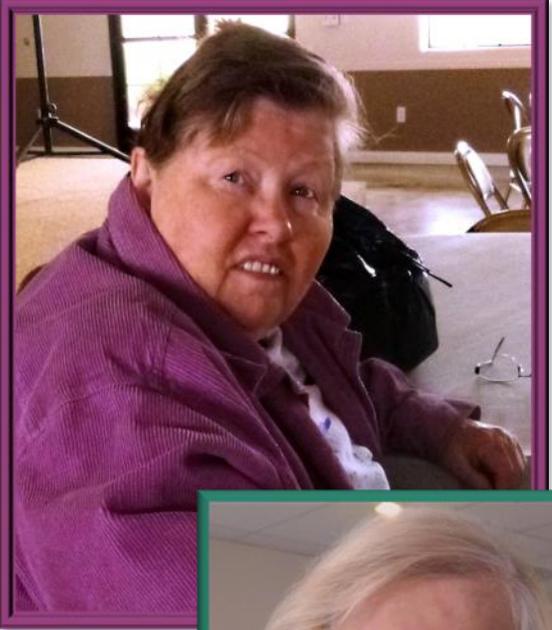
Videographer
Joan Rudder-Ward



Above:
Ann Miner



Membership Chair Lorelei Kay
& President Rebecca Kosko



Linda Cooper



Treasurer Jenny Margotta.



Freddi Gold

Photos by
Mary
DeSantis

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Analysis of Story for Screenwriters – a four-part series

Graphically Speaking ...

by Mary DeSantis

PART 3

Subplots

Your screenplay should have:

- A main plot
- A main subplot
- Other subplots

There should be no more than 3-5 significant subplots in a movie. Otherwise, it becomes too complicated, and the movie will have to be very long just to sort out and complete each subplot.

All subplots should inform and feed into the main plot. Subplots should integrate with the main plot easily and seamlessly. A subplot's relationship to the main plot must be one of the following:

- Contradictory
- Complementary (NOT 'complimentary' – that's a different word!!!!!!)
- A set-up – hooking your audience until the main plot is introduced
- Complicating to the main plot (interference)

Functions of a Subplot:

- To show parallel action
- To reveal subtext
- To reveal different aspects of the main character
- To surprise the audience
- To delay the development of your main story
- To introduce another character
- To reveal backstory
- To provide a context or setting for the main story

All loose ends (i.e. subplots) must be tied up and resolved when the main plot is resolved.

Originality

Always look for and incorporate unpredictable and unexpected twists in your story. This keeps the audience on its toes and interested.

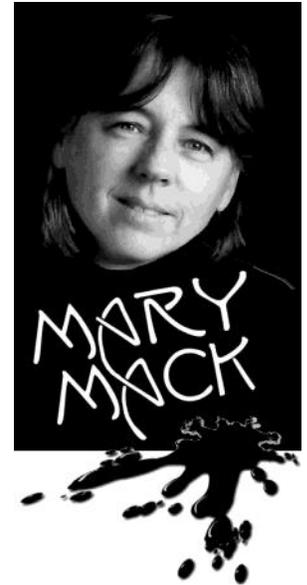
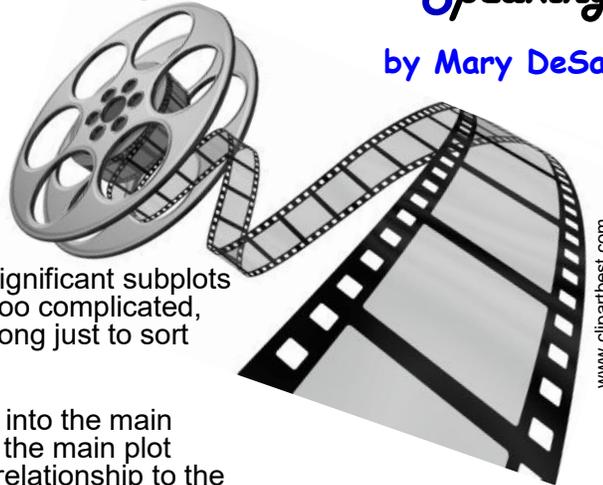
“You should have a surprise on every page of your script.”

—William Goldman (screenwriter, *Butch Cassidy and the Sundance Kid*, *The Princess Bride*)

Write originally. Use unique ideas and characters. Write a good STORY.

Scenes

Open your screenplay (and each scene) at the last possible moment, just before or during the revelation of some vital piece of information. Don't waste time



setting up a scene; information will be revealed through exposition and dialog.

Exit each scene as soon as possible. This creates a sort of 'cliff hanger effect' and holds the audience's attention. It also avoids wasted screen time, for the same reasons that we never have characters waste time on lengthy and meaningless introductions and goodbyes. Every word of action description and dialog is precious. Don't waste time getting into or out of a car if the focus is on what happens inside the car.

Structure

The rules of screenplay structure should be used as a guide to tell a story compellingly. Structure should NOT be regarded as rigid rules set in stone that must be followed at all costs.

“Allow the story to dictate its own requirements.”
—David Webb Peoples (screenwriter, *Unforgiven*, *Blade Runner*)

Story Elements

According to Ray Frensham, author of *Break Into Screenwriting*, there are eight major Story Elements, combinations of which make for more interesting and original screenplays:

- Achilles (a fatal flaw in an otherwise flawless person or plan, which leads to downfall)
- The innocent abroad, naïve optimism triumphant. The hero who cannot be kept down
- Cinderella – the dream come true. Rewards achieved through transformed circumstances
- The chase. Spider and fly, victim and ensnarer/ chaser
- Selling your soul to the devil
- Personal loss. Either the tragedy of the loss itself, or the journey after the loss

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Analysis of Story

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- Romeo and Juliet (and variations)
- Triangles of love.

Michael Hauge says that all story elements can be condensed into one: David versus Goliath, i.e. the individual against impossible odds.

Subtext

Subtext is the unspoken stuff; what's between and beneath the lines of dialog; important meanings or feelings behind what a character says. Sometimes subtext is provided through contradictions; for example, when a character says one thing but means another. Often the subtext of what a character does NOT say is more telling than what he/she does say. Subtexts are often introduced through pauses or hesitation (beats) in dialog. Facial expressions and furtive movements also show subtexts. Important: the audience must be aware of the subtext even if the protagonist is not.

Subtext:

- expresses the hidden agenda of a character
- expresses what is being communicated beneath the dialog or action
- expresses the real intent of the character
- informs the audience of situations the protagonist is unaware of
- can create deception
- shows the true relationships between characters

Exposition

Exposition is how a screenwriter reveals clues about the Main Character and the plot. The character's life is shown through visual images of where and how he lives. The plot is exposed through actions and dialog. Backstory (that explains relevant things that happened in the past) can be exposed through flashbacks or conversation with other characters.

The audience should discover the world of the movie as the Main Character discovers it – through his/her eyes. For example, in Isaac Asimov's science fiction series *I, Robot*, the Main Character is Dr. Susan Calvert, a robotics engineer. In the movie version of the stories, Dr. Calvert's Point of View (POV) would require too much fake or contrived exposition because she's an expert on the subject and would know all the details already. Akiva Goldsman wrote the screenplay from the POV



Poster from the 2004 movie **i, ROBOT** starring Will Smith, provided courtesy of Fanart TV/Movie Posters

[online at <https://fanart.tv/fanart/movies/2048/movieposter/i-robot-5254b9dd48379.jpg>]

of Detective Del Spooner, who is a stranger in the world of robotics, and therefore asks the questions that the audience would ask. Difficult concepts are explained to Spooner in a dumbed-down version that the audience can understand, which couldn't happen if the story was unfolding from Dr. Calvert's POV.



FEBRUARY RECAP — WHAT YOU MISSED

Writing What You Don't Know

by Mary DeSantis



Christina Hoag, freelance writer/editor

February's Guest Speaker, Christina Hoag, lived a very exciting and danger-filled life as a foreign news correspondent for The Miami Herald and the Associated Press. As a journalist, Hoag has interviewed members of the Hell's Angels, had her laptop searched by Colombian guerrillas, was suspected of drug trafficking in Guyana, hid under a car to evade Guatemalan soldiers, and posed as a nun to get inside a Caracas jail.

Currently living in Los Angeles, Hoag is a freelance writer/editor. Her lecture, titled 'Writing What You Don't Know', was chock full of great ideas for researching subject matter unfamiliar to you, which is a necessary part of writing. Thorough research provides writers with details that flesh out their stories and imbue them with a sense of reality and authority.

"In a novel, you have to fill in all the little details of the picture with your words," said Hoag. "I do exhaustive research and add my writer's imagination and intuition." In order to research subjects beyond our own circle of experience, Hoag said it is imperative to step outside the "well-defined orbits of our lives."

Some great resources that Hoag recommends for expanding your knowledge base include: YouTube videos for 'how to' instruction on any

subject; Google Earth for descriptions of locations you are writing about; movies and TV shows as references for period novels; Wikipedia articles; the sources quoted at the bottom of Wikipedia articles; law firm websites for legal information; Citizen Police Academy classes when writing crime novels; and of course, books.

With tongue-in-cheek she repeated the adage: "Don't let the facts get in the way of a good story." She encourages writers to bend the facts a little to help their stories. "But people will pick up on things that are wrong," she admitted. "Sometimes when you have too many details, you make a mistake, and it takes the reader out of the story." The solution? "When in doubt, be vague." Although it is difficult when writing a story to refrain from putting in all the details you have researched about a topic, Hoag relies upon the "Principle of Three" maximum details, and reserves the remainder for her own background knowledge of the situation so that she can write from a position of authority and insight.

Hoag's opening words at our monthly meeting took the audience by surprise. "I've spoken at a lot of writing groups and conferences throughout California, and I've been hearing a lot of buzz about this club. This club has quite a good reputation, and from what I've seen today, it is living up to its billing as one of the biggest and most active groups."



Hoag's compliment was greatly appreciated. Although the 'flu kept many of our regular attendees at home this month, the turnout was still very high, which is something we have come to expect at our meetings.

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MEMBER PHOTO MONTAGE

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Rebecca Kosko calls the meeting to order with the revered HDCWC cowbell.



Above: The room cracks up as Rusty LaGrange fesses up to stealing the cowbell from past president Dwight Norris.

"He hated it so much, I was afraid he would throw it away, so I stole it to keep it safe."

(February 10, 2018, club meeting.)



Above: Mike Brewer and Patrick Nee

Below: Mary Ruth Hughes, Rita Wells, & Fran Elgin



Above: Lorelei Kay

Left: Roberta Smith



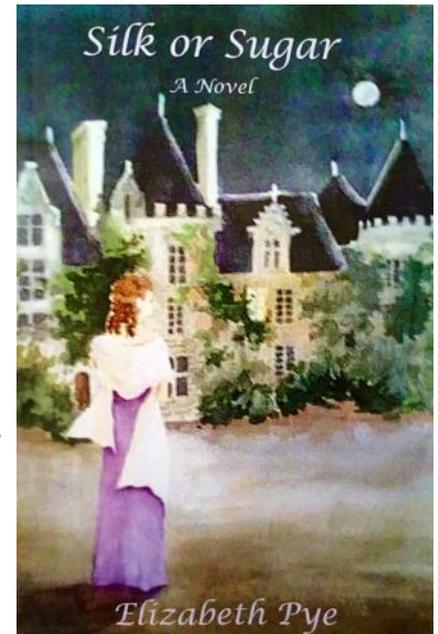
Photos by
Mary
DeSantis

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A Member Success Story from 2017



Liz Pye



Two novels in my *French Connection* Series were published within a ten-month period: *Return to Chateau Fleury* (October 2017) and *Silk or Sugar* (December 2016).

While one book was being edited, I started work on the third one, *Mon Amour, Friend or Foe*, a story set in occupied France during WWII.

I'm amazed that soon I will have produced a trilogy, which follows the de Fleury and de Laval French families of Paris and the Loire Valley through generational and personal loves and losses, all within a short period of time.

Another bonus is working with HDCWC author and artist, Barbara Parish, on the design of the book covers for the series.

WHAT YOU MISSED

February's Guest Speaker

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"Whenever I attend a CWC state board meeting, the other branch representatives always seem to want to know what we are doing, and are excited to hear the results," reported Bob Isbill, HDCWC's Publicity Chairman and Director of Advertising, and Promotions Director on the CWC state board. "We are the go-to branch for ideas and innovations, and the other branches look to us for inspiration and to find out what we're doing next."

Hoag's recent novel, *Skin of Tattoos*, has been described as "A noir crime novel where *Sons of Anarchy* meets *The Outsiders*." The story is the product of intensive in-the-trenches research she conducted within a Los Angeles street gang, and although it



was a finalist in the 2017 Falchion Awards, the praise she values highest came from one of the gang members who read the novel and sent her the following note:

“Your book has been *chollo* approved. You did a *firmo* job.”

The words that resonated with me the most were Hoag's repeated encouragement to "Write about what you're drawn to; what you're passionate about. It may be completely out of your field, but you may just have an interest in it. Your passion for your subject will really show through in your writing."



MEMBER PHOTO MONTAGE

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Rose Marie Velarde and Rita Wells



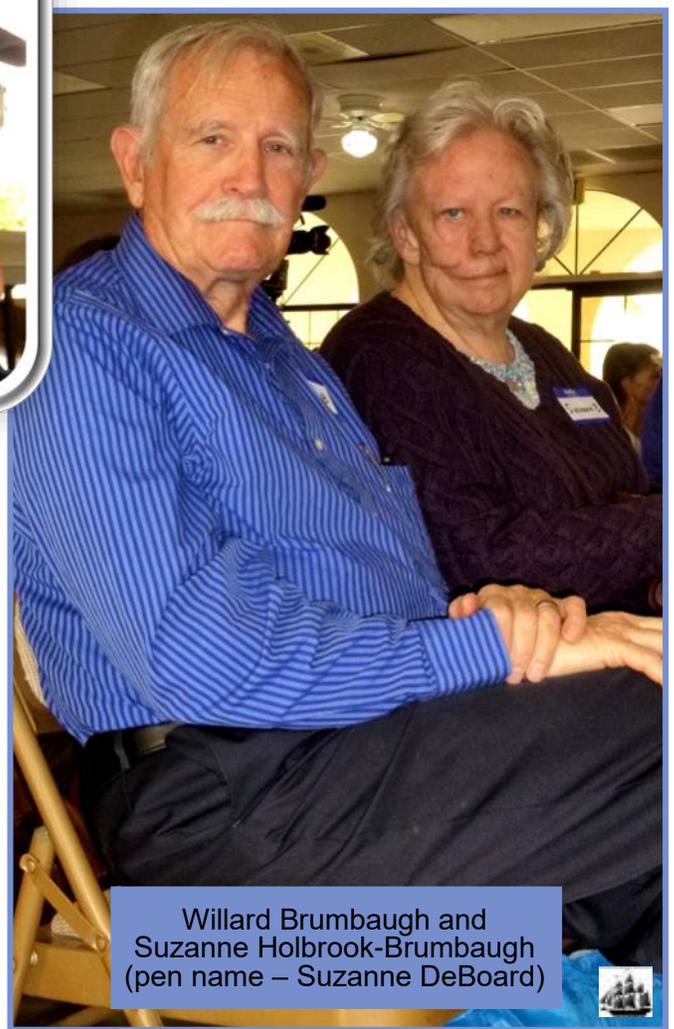
Marilyn King (aka Ramirez) and Liz Pye



← Center photo: Steve Marin

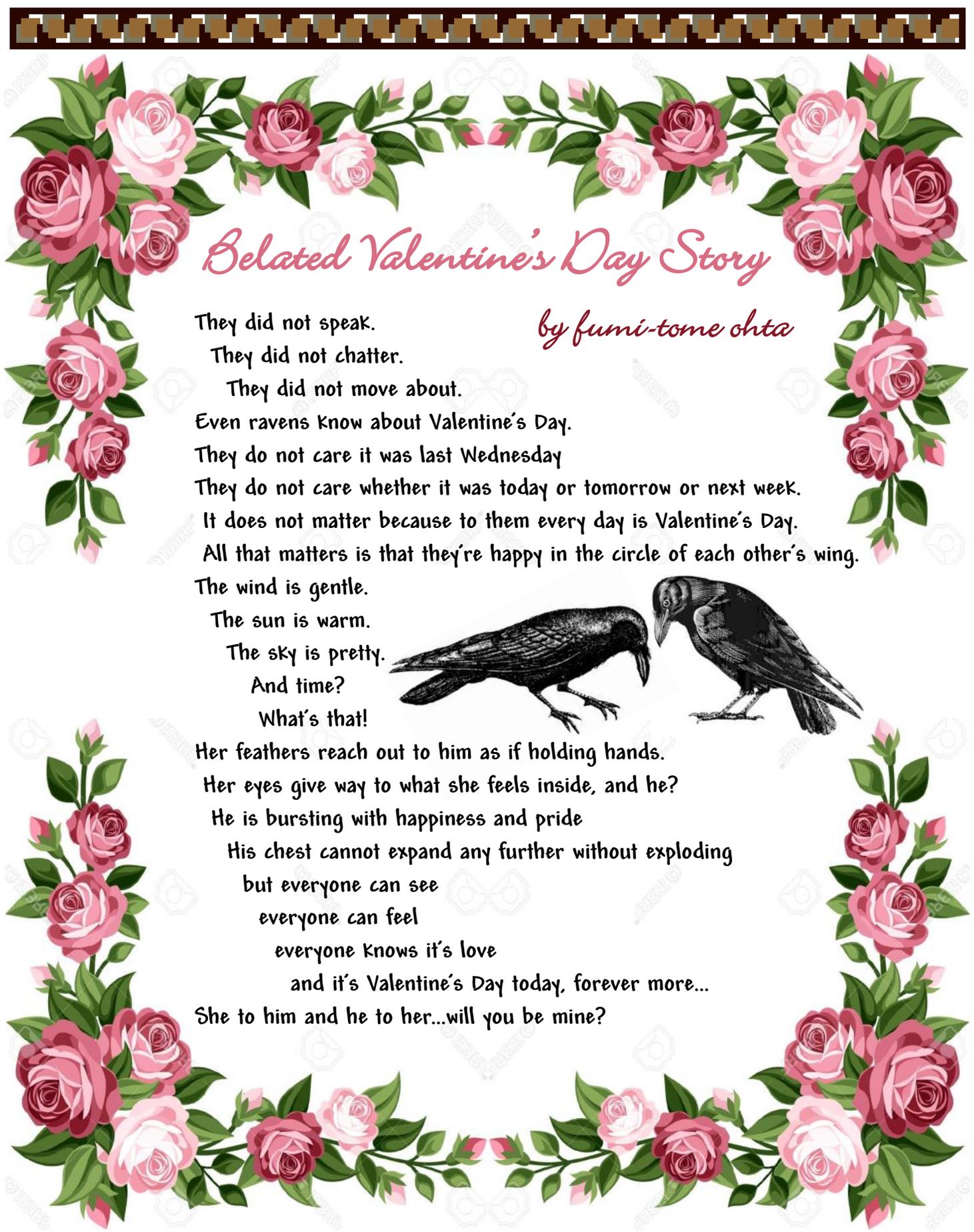


Sally Ortiz



Willard Brumbaugh and Suzanne Holbrook-Brumbaugh (pen name – Suzanne DeBoard)

Photos by Mary DeSantis



Belated Valentine's Day Story

by fumi-tome ohta

They did not speak.

They did not chatter.

They did not move about.

Even ravens know about Valentine's Day.

They do not care it was last Wednesday

They do not care whether it was today or tomorrow or next week.

It does not matter because to them every day is Valentine's Day.

All that matters is that they're happy in the circle of each other's wing.

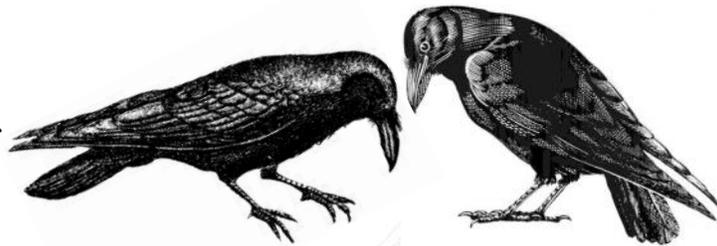
The wind is gentle.

The sun is warm.

The sky is pretty.

And time?

What's that!



Her feathers reach out to him as if holding hands.

Her eyes give way to what she feels inside, and he?

He is bursting with happiness and pride

His chest cannot expand any further without exploding

but everyone can see

everyone can feel

everyone knows it's love

and it's Valentine's Day today, forever more...

She to him and he to her...will you be mine?

A Funeral for Remembrance

By Michael Patrick Brewer

How, for God's sake, will I ever be able to write about one of the most defining experiences of my tour in Vietnam when I have been diagnosed with neurogenic amnesia from a head injury? By trying.

Near the very beginning of my tour of duty in 1968 with the 7th Marines on Hill 10 in Quang Nam Province in the Republic of Vietnam, in an area known as Dodge City and Arizona Territory, I was assigned to stand watch over an NVA woman who was a prisoner of war. She had been captured that day by Marines on patrol.

The assignment seemed simple and was clearly relegated to the FNG (f--king new guy). It was evident that someone needed to watch the POW, or she might flee. There was no training for that duty. No Military Occupational Status. This woman was neither restrained nor placed in any quarters. It was just me and her, glaring at each other. Two humans with eyes of sadness, dedicated to killing each other.

So, there I was, trained to be submerged in the Vietnam War as a lean, mean, killing machine, and I was sitting on a wire milk crate, gazing into the deep, dark-brown, dilated eyes of a squatting woman who was the prettiest woman I had ever seen. Ivory skin, high cheekbones, long, shiny black hair. She offered me a small book of her poetry. There was no one watching me watch her. I was alone, and there were no Marines in sight at the front gate of Hill 10. I had no specific instructions for the task, and I was becoming mesmerized by the gaze of that woman, even a bit disoriented, as it was my third week in country. Marine boot camp training kicked in.

I am not sure how long it took, but the blustering voice of my drill sergeant seized the moment. "Do not ever engage or involve yourself with a Vietnamese woman, as you will not know whose side she might be on. They have razor blades in their vaginas. And never accept a cold Coke, as it will have ground glass in the bottom."

I instantly snapped out of my mini fugue state that I now know that highly trained NVA soldier was skilled at creating. "This woman is here to kill me," said my newly combat-indoctrinated

brain. It was on that day that I entered the real war and became numb to all polite society and my inner altar boy.

After 35 years of dreams in which I saw that woman's face, I addressed the boogie man in a 19-day PTSD educational program at the Tucson VA Hospital.

The cloud that hung for three decades was exacerbated by a later head injury as a result of incoming enemy mortar rounds, leaving me with an unbidden and unannounced amnesia. Let me tell you what a confused and obsessive quizzical state that puts you in, as you sort of know what happened but only sort of remember. It is the reason I have always been fond of a phrase Tim O'Brien, the author of *The Things We Carried*, used at the end of one of his combat narratives. As he so aptly put it: "Or so it seems."

I learned decades later at a Marine battalion reunion that many of those POWs were assassinated following their interrogations in the rear area. "That is war," said an Old Breed Marine. "Those RVNs and Korean Marines were not given copies of the Geneva Accords."

The residual altar boy in me says, "Good thing we're a moral nation and don't do anything like that." But then, we did not stop it, either.

Fast forward to another one of our Marine reunions for 1st Battalion, 7th Marines, and I am kibbutzing in the lobby bar of the Washington, DC, hotel where the attendees are gathering. I am sharing the experience of my POW watch duty, and a former S-2 intelligence officer overhears me and chimes in. "Was that you, Brewer, who was guarding that woman?"

"Yes, sir," I crisply answer, adding a tag that I was scared shitless that day when the starkness and sullen truth of war hit me like a sucker punch. Again thinking, "That woman was there to kill me and there was no one around to watch."

The officer says, "Job well done, Marine. Did you know she was one of the biggest catches of the war? She had letters of commendation on her from Ho Chi Minh, praising her for all of the Marines she dusted."

That is the day I went numb.

MOTHER'S DAY WRITING CHALLENGE

Based on an idea proposed by Sheryl Thomas-Perkins, we are asking members to write about their favorite memory of their mother for the May newsletter, in honor of Mother's Day. It can be something along the lines of a letter to your mother, or a special memory or tribute to her. Start planning it now, because the deadline for submitting to the May issue of the newsletter is April 23.

Perhaps you could write about what you enjoy most about *being* a mother, or motherhood tips, or special memories you have of being a mother.

If you send in a picture of yourself with your mother to accompany your submission, we will print it along with your story.

We will be asking for stories/essays/poems about your father and your thoughts on or memories about fatherhood for the June issue, so get writing. Those submissions will be due by May 23.

Thanks for the great idea, Sheryl!

(I have an hilarious wooden-spoon memory of my mother that I might share...)



Writers of Kern Annual Spring Conference – March 17, 2018

by Diane Lobre

The Writers of Kern (WOK) Conference Planning Committee is excited about the caliber of presenters slated for our March 17, 2018 Spring Conference. Each one has a wealth of experience and knowledge to share to help us become more successful in our writing efforts. Whether published authors or producing a first work, there is something for everyone to learn.

The day's agenda includes Rebecca Langston-George, Ernie Zarra, Brendan Constantine, and David Congalton.

Langston-George (speaking on the topic of revision) has authored 11 books for children and is the 2016 recipient of the California Reading Association's Armin Schulz award for children's writing in Social Justice. Visit her website to learn more about her: <http://www.rebeccalangston-george.com/>.

Dr. Ernie Zarra is the author of six books, a national conference presenter and member of several honor societies. He will address the topic of "Make them an Offer, They Can't Refuse." Zarra will share how he has crafted a relationship with publishers that make his proposals for work an easy sell.

Brendan Constantine is a Southern California poet and champion for the literary arts. His topic is *the haunted line*. He performs his work across the United States. Brendan's work has appeared in *Prairie Schooner*, *FIELD*, *Ploughshares*, and *Virginia Quarterly*. Visit his website to learn more: <http://brendanconstantine.com/brendan/>.

David Congalton will share his experience of writing for The Hallmark Movie Channel, and the basic *Do's and Don'ts of writing for Hallmark and how to improve your chances of sealing the deal*. Congalton is a radio talk show host and screenwriter.



We'll have the 2017 Young Writers of Kern Anthology available for sale. We expect to have some of the young authors present to sign the book. The day will also include a pitch contest and door prizes.

The Spring Conference will be held on Saturday, March 18, 2018 from 8 a.m. to 3 p.m. at Hodel's Kern Room. Conference fees are \$95 per person and \$45 for students. Registration includes a continental breakfast, lunch and snacks.

Registration is open to everyone. Visit <http://writersofkern.com/spring-2018/> to register.



TABLE FOR TWO

Well, now that it's over and done, I must confess that I was NOT one of the winners in that writing contest sponsored by Christina Hamlett, one of our recent speakers.

The rules specified that the essay was to be about two people at a table "that would resonate with, entertain, and inspire our readership..." All my blood, sweat and tears were for naught. But even a loser can gain something from the ashes of their failed attempt. In my case, I am keeping the title for a new, true story.

My husband and I frequently go out for lunch. We have several favorite restaurants—especially the ones that have coupons or senior discounts and serve large portions we can divide and have for leftovers the next day. Among our favorites are Denny's, El Pollo Loco, Via Maria, Del Taco and Red Lobster. All have delicious food and friendly waitstaff.

Until recently we used to eat at a local establishment



by **Diane Neil**

I'll call 'The Cozy Diner'. That's not the real name, but I don't want to get sued. The Cozy Diner is regularly listed as one of the area's top restaurants. It has a consistent 'A' rating, a great, varied menu, comfortable seating and lovely decor. We ate there last night, and it will be for the LAST time.

So what's my beef? One rude and surly waitress. She acted like she was doing us a favor even to take our order, and we had to ask her three times for extra napkins. She banged down our food and ignored us until the meal was over. In retrospect, I'm sorry I left the generous tip I did. I should have left one thin dime.

Not everyone has a job they enjoy. I know. I've had many menial jobs and tons of providing customer service. If you own or work in such a business, one of the top assets for you and your employees is the ability to put on a happy face.



DCB Memoir Panel at University Preparatory School



Dorothy C. Blakely
Memoir Project



by **Mary Langer Thompson**

The Dorothy C. Blakely Memoir Project at University Preparatory High School in Victorville is winding down. The due date for students to turn in their memoirs is March 15, 2018. Jenny Margotta will then use her expertise to edit memoirs, mainly for grammatical errors, always striving to preserve the writer's tone and voice. From there, Roberta Smith will format this third book in the life of our memoir project.

Teacher Anna Lovato's thirty-three eleventh grade students have received lessons on turning points, log lines, interviewing, story structure, dialogue and editing, and have listened to a panel of our branch's published memoir writers moderated by Rebecca Kosko, HDCWC President. Teams of mentors have worked one-on-three with students to look at drafts, and will

meet with the class again on March 8th to examine their final drafts. Mentors have read stories of immigration, war, illness, marriages, moves, births, deaths and more.

Stay tuned for the book title announcement and upcoming book launch event. This year, 'Memoir Stars' include three HDCWC members, as well as one community member whose name you will recognize.

Every year I've been reminded that, as William Zinsser said, "If writing seems hard, it's because it is hard. It's one of the hardest things people do." So, thank you to all our speakers, panelists, inspirers, club-member supporters, Memoir Stars, mentors, and teacher Anna and principal Valerie Hatcher, and all who have thought our efforts worthwhile in showing the younger generation that our stories matter.

Readers' Round Up news & reminders

OUR OWN YOUTUBE CHANNEL

Here's the link to the channel:
<https://www.youtube.com/channel/UC28XLtEK5oBNq5gW2Zy1ssg>

FOR THE LOVE OF WRITING



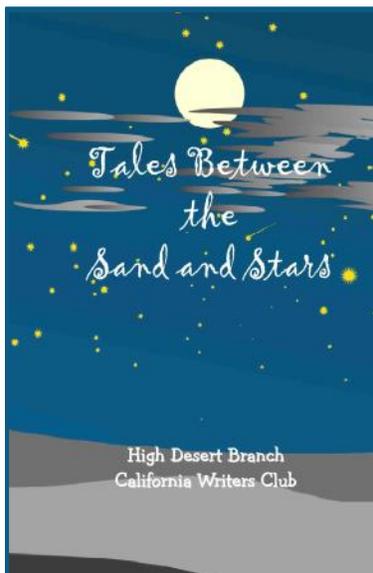
California Writers Club
High Desert Branch
Anthology III

For the Love of Writing

HDCWC's
2015 Anthology

53 topnotch entries from
our branch's authors.

Makes Great Gifts!



High Desert Branch
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HDCWC's
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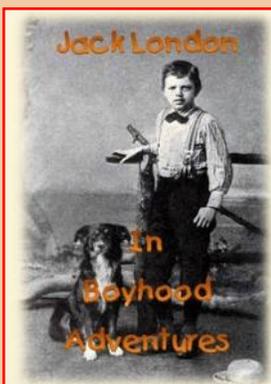
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Editor

Notes From the Editor



I am honored to helm *The Inkslinger* this month while Rusty prepares the CWC's statewide newsletter, *The Bulletin*. For this issue, I decided to update the newsletter header, which has become deteriorated over many years of copying and compressing. The original file is in MS Word, which is limited in terms of artwork and design, so I had to create a new header from scratch using graphic design software. This entailed manually redrawing each letter of the word 'INKSLINGER' to match the original precisely. Rusty and I are pleased with the finished product. What do you think? Send your comments and suggestions to MaryMinutemaid@hotmail.com.

My monthly column, *Graphically Speaking*, features notes from a year-long workshop I taught in 2016. Although it's aimed at screenwriters, the elements of story structure apply to novels also.

Submitting to *The Inkslinger* is easy. Use Microsoft Word, single-spaced, 11-point Arial font, please. The email address for submissions is Rusty@RustyLaGrange.com. Articles and stories between 300 to 700 words are accepted. Photos, poetry, and drawings are always welcome.

Don't be shy about giving me and Rusty feedback on the job we are doing. And tell us what subjects you would like us to cover in future issues.

April's deadline for submissions: March 23. May's deadline: April 23.

Carpe Verbum — Mary DeSantis

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