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~ Energizing Writers Since 1995 ~

Volume 13
Issue 2

HIGH COUNTRY WRITER



'Tis Better to have Dreamed and Failed / Than Never to have Dreamed at all!

—schuyler kaufman, ragging on Lord Tennyson

Wendy Dingwall Speaks To High Country Writers

Wendy Dingwall will give us valuable marketing information about the website that every published or wanna-be published author must have.

Most publishers won't consider taking on an author unless they have a "platform," which includes a website. So, how do we go about getting one? What should be put on it?

Wendy has made a study of websites and the latest functions available, and how they can be used to market books. Now she uses this knowledge to help authors communicate their needs to their web technicians, and create sites that will brand them as authors, and thus sell books.

Wendy has attended several virtual conferences and workshops on digital marketing and publicity. Additionally, she has reviewed over a hundred author sites, and read countless articles on the subject to keep up with the latest trends. Also, her CTO is an excellent internet marketer for Canterbury House Publishing, and can answer technical questions relating to websites and the internet.

Wendy will share information about how to make your website appealing to readers, so they will want to click through and view the pages and content, interact with the author, and buy the author's books.

Her presentation is also about using the latest functions to help with branding an author and giving the website a professional appearance.

Think warm thoughts and sunshine!

President's Message:

Bart Bare February, 2011



OFFICERS' MEETING (Feb 1, 2011)

It was a pleasure meeting with the officers of High Country Writers earlier this month. I thank them for their attendance and for their dynamic participation.

I came away with a good feeling about the meeting, even though we arrived at little in the way of structure. I do believe we identified a sense of seeking and direction. We determined the worthiness of continuing the critique sessions—with some possible modifications.

We also determined that we need to have some training in the area of e-books. I believe that Wendy and Anita will bring Steve in on this.

There was a strain toward considering the anthology a *fait accompli*. This cannot be until the membership votes on it—and then only after hearing the pros and cons (see Pages 4-5—ed.). As much as I would like to see the anthology come about, I cannot press for its passage. In my role as President (thanks again) I can only do what an informed membership determines.

Some were (justifiably) concerned over the subject of quality regarding an anthology of short stories. Should we decide to do the anthology, the quality issue must remain paramount. Actually, it provides a wonderful opportunity to involve ourselves in more intensive training and education.

My greatest problem at our meeting was the surplus of riches—so many good ideas and so little time. It would be helpful if we could spend an entire afternoon together, with more

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High Country Writers' Journal



Hugh Howey Interviews Mary Flinn

High Country Writers: Since you are one of our "Low-land" HCW members, could you tell us a little bit about yourself?

Mary Flinn: Alas, I am a flat-lander, or a foothillian; is that a word? I live in Summerfield, just north of Greensboro with my husband. Our girls are grown. Jessica is a graduate of ECU, like my husband and myself, and works in Mebane. Shelby, the younger daughter is a sophomore at ASU, hence I get my mountain fix from time to time. Mike and I have been married for 29 years, the same length of time I have worked as a speech pathologist with the NC public schools.

HCW: You have one novel out, entitled *The One*. What's the book about, and who are your intended readers?

Mary Flinn: I have wanted to write this story in some form over the last thirty years. I used to spend summer vacations from college working at the Outer Banks, and once met a young man who'd had some tragic family situations to deal with. He'd lost both siblings, and his father exiled himself to Mexico as a result of some misdeeds. I'd lost a sibling myself, and thought someone needed to tell his story. Thirty years later, his story became my story: after losing my mother to a coronary aneurysm, and then finding my father after his suicide. Trying to wrap a story around all of this, I wanted it to happen in high school, remembering from my own experience: when one is that age, no one talks to you about these things. If you don't receive counseling, you are more than likely left to deal with loss and grief on your own. I chose "Kyle" to play off of my main character, Chelsea, who lives with her solid mountain family in a centuries-old farmhouse in "Snowy Ridge," which you may recognize as Valle Crucis. Kyle and Chelsea's families go 'way back, when the two fathers were business partners. The partnership dissolves after Kyle's father engages in ill-fated business practices. After of his sister's death, Kyle's parents send him to prep school, where he establishes himself as a football star. He resurfaces in Snowy Ridge after his father's suicide, when his mother's finances force him to public school. Sparks fly when he and Chelsea reconnect. She realizes he is not the same arrogant Kyle she remembered, but a young man adrift in a sea of anger and depression. Wanting to help, she offers him the comfort of her own family and the stability of her own values, which are challenged by other high school personalities along the way. She hopes she can help Kyle without selling herself short, and ends up falling in love with him in the process. The story ends six years later as the characters meet again in Snowy Ridge. *The One* was written as young adult fiction, appropriate for readers sixteen and up, but I have found that many women of my generation and older are liking it as well. I am in the process of



marketing it to high school libraries and other venues.

HCW: I hear you're putting the finishing touches on the sequel. Can you tell us a little bit about *Second Time's a Charm*?

Mary Flinn: *Second Time's a Charm* is more of a spin-off than an actual sequel. It is an adult romance, which may dismay the younger readers (or not!) and relieve the older ones! *Second Time's a Charm* is about Kyle's aunt, Stacie Edmonds, who lives at the Outer Banks and runs a restaurant where Kyle worked the summer before he met Chelsea. The plan was to keep him out of his mom's hair as she dealt with the mess her husband left. The new book is Stacie's story. She is turning forty and too much fun for her own good. Her life has left her with the remnants of some of her own bad choices, but like all of us, she is looking for happiness. Her chef, Tyson Garrett, is ten years her junior but even more mature than Stacie. While she's been focusing on running her restaurant and helping Kyle, Tyson's been focusing on her! One problem looms large; Tyson wants children, and Stacie is not sure she can bear the child they'd both like to have. *Second Time's a Charm* is about starting over, finding forgiveness, and learning to trust again. It should be read on a hot beach with a cool beverage, if at all possible! Look for it in April of 2011.

HCW: I don't know of any other books that cover the two (quite different) sides of North Carolina (Mountains and Outer Banks). How has travel influenced your setting and characters?

Mary Flinn: I have always loved the mountains and the coast, spending vacations visiting both. Some dear friends built a cabin in Valle Crucis with a dastardly builder, probably the likes of Kyle's father, and they've invited me there many times. The cabin had to become part of the story as I chose the mountains for the primary setting of *The One*. As you see, I have spent much time at the Outer Banks, and wanted to include it in *The One* for a chapter, in which a turning point in that story occurs. After finishing *The One*, I still had Stacie and Tyson talking to me, so I needed to return to Duck, Kill Devil Hills, and Nags Head to write their story.

HCW: What is your greatest challenge in writing?

Mary Flinn: Finding time is the greatest challenge for me. I finally had the opportunity when my younger daughter went to college, my husband was traveling, and I needed a cheap habit to keep me out of trouble. What activity can you do in your pajamas at 3 am? And it's legal! Seriously, time is still an issue. Some days I walk into my job, I wish I could turn and head right back to my computer. I've learned to compartmentalize.

HCW: Was it at all difficult to pen a sequel, or did it help to know so much about your characters from page 1?

(Continued on page 3)

High Country Writers' Journal

HIGH COUNTRY WRITERS WRITE, BRAG, VERSIFY ...

*It's the
Gulf of Mexico,
Dear.
The only
Iceberg here
is in my
Salad bowl*

*schuyler kaufman,
on her first-ever cruise*



Hugh Howey Interviews Mary Flinn (cont'd)

(Continued from page 2)

Mary Flinn: It was somewhat of a challenge to include enough information to keep the reader up on characters and past events, assuming that not everyone will have read *The One*. I missed it a few times, but fortunately my editor caught places where I hadn't explained situations well enough. Many readers commented that they were sad about the six-year gap before the last chapter of *The One*, wanting to know more about what happened with our two lovebirds. *Second Time's a Charm* purposefully takes place during the middle of the gap, to fill them in further. I hope it will be an effective hook!

HCW: What do you have planned once *Second Time's a Charm* comes out? Will you keep the numbering scheme in the titles?

Mary Flinn: We already have a marketing trip planned to the Outer Banks for the first week of August, doing some author visits at independent book stores, and maybe another trip before then. The third book is in the works. It picks up at the end of *The One* and takes up with Kyle and Chelsea again. It is entitled

Three Gifts, so it continues the number scheme.

HCW: Is there anything HCW could do to better serve distant members like you? What keeps you with us from afar? (We're snowed in ; that's our excuse for putting up with each other!)

Mary Flinn: HCW is a Godsend to people like me who have self-published and are looking for ideas, venues and new ways to promote our books. I regret I'm here taking advantage of all the good stuff that comes my way, but can't participate fully. I found HCW, stopping in at Art Walk in Boone, after learning that they hosted author signings. That was a serendipitous day!

HCW: Give us a non-writing factoid about yourself. What else should we know about you or your future plans?

Mary Flinn: I plan to retire in June of 2012! Being a writer has always been a dream, but with retirement so close, I hope to move into writing as a full-time job soon! My husband and I enjoy cycling, and riding in charitable events such as the Tour to Tanglewood, benefiting the MS Society. We'll that, and go to ASU football games, cheering for the Mountaineers!



High Country Writers' Journal



High Country Writers Respond to Anthology Proposal

We've not seen each other in over a month now. I miss your faces.

Below are most of the e-mail comments (*sans* names) I've received regarding the anthology. I've not edited or left out any useful comments. I'm doing this to keep you up to date, and to provide the opportunity for you to better inform your judgment. Get to work. *Bart*

Here are some of my thoughts on the subject of an anthology:

1. You (all) will have to decide on the contents, probably by vote, since there will surely be many different opinions.
2. Whatever you decide, you'll have to schedule the content to be chosen by Fall, so the book can be put together in the winter, and issued the following spring/summer.
3. I don't know if I can write a short story. I never have, except a few potboilers for trashy magazines a million years ago. I'll be glad to volunteer editing services, and/or to serve on the committee to put it all together (if asked).
4. The idea of an anthology is exciting. It will pull us closer to professional status and challenge us to work on a project to produce an interesting work. We have an impressive assortment of talents among us, and this could be a good showcase.

* * *

I wondered what the membership would think about novelists submitting a chapter from a novel to be included in the anthology. The chapter would not be a short story per se, but if it can stand alone and tell a story, would that be acceptable?

* * *

I hear [Bart's] frustration with postponements; however, communicating the responses you receive for the anthologies gives further thought. Your listing the questions we should address on our short stories are instructive.

* * *

It sounds fine. I am not very good at short stories, but even that might give me incentive to try to improve.

* * *

This is a response from a new member to Bart's proposal re: the short story anthology: I welcome this project, and the process you describe seems quite good. Small groups, peer reviews, clear objectives will facilitate a first-rate finished product. Actually, I have been hoping there would be "classes" at some of the meetings. I am just retired, eager to write, but well aware of my lack of experience, and looking for guidance.

* * *

As a former teacher/elementary school principal; if my background will be useful, I stand ready to help as I can.

* * *

Your short story idea sounds good, but what about us essay writers? What about us poets? Are we going to have essay circles or poetry circles, too?

* * *

I didn't know if this should go to everybody or just to Bart, but

I decided that others might have questions too.

I am one of those unfortunate members who have to spend winters in Florida, so I was wondering: do those not in Boone get to vote, or do we need to be at the meeting?

Also, given the focus on short stories, would it be possible to be involved in the HCW for those who can't or would not like to participate in the short story project?

* * *

Is the aim of the anthology a story from each of us, or a selection from all stories submitted? Half of the total, say?

* * *

Since Bart is soliciting opinions, I'll make a few comments:

CON:

Would those working on a novel want to spend a good deal of time working on a short story for an anthology?

As a writer of non-fiction, and a teacher of literature, I'm not sure writing a short story is something I want to do.

PRO:

Maybe the fact that I feel reluctant to try a short story is exactly why I need to do it. I think working on just one element of the short stories, such as PoV, might be an excellent way to learn our craft. So I guess that puts me squarely in the middle for the moment. ;-)

* * *

I'd like to submit a short story for consideration, but would have a hard time getting anyone to hear me from down here in (sunny, warm) Central Florida. Any provisions for long-distance, snowbird members to participate? Or, are we disqualified due to our disgusting level of winter comfort?

* * *

My thought about critique is that sometimes you can critique the life right out of a story if the critique is too formulaic. If a story is already tight on, say, point of view, one could only say the point of view is clear and consistent. Sometimes I think people try too hard to change stories when they are obligated to comment on an issue that may not be an issue at all. If we can move on when there is nothing to say, having a loose structure is probably good.

* * *

I think the anthology is a great idea. Here are a few thoughts:

1. How do we promote it? (Some would be interested in that aspect, others would not).

2. How would we pay for it?

(Continued on page 5)

High Country Writers' Journal

High Country Writers Respond to Anthology Proposal (cont'd)*(Continued from page 4)*

3. Who edits it? A group member? Or an outsider?

4. Who will pick the stories that are included? Is it a committee from the group? A respected party in the English department from Appalachian?

* * *

I do think a change in the group procedure would be interesting and might energize the group as a whole.

* * *

I'm very interested in the working group model you propose. Let me know how I can help.

* * *

Cool! (I use that term loosely, in response to the proposal for handling distant participant critiques via e-mail)

* * *

It would be nice to get out and about! But, I wonder if anyone has entertained this idea of printing excerpts from each *published* member author's works, therefore acting as an introductory 'enticement' to read the *full* works of each author in the Anthology. Categories such as fiction, war, historical fiction, mysteries, romance, poetry, children's, cooking, science fiction—etc. I see this is more an 'Advertisement' Anthology!

Or, has this already been thought out?

Or, do you wish to incorporate, and therefore ur[gently] push those of us who are not putting forth the required effort to finish and publish? (Bet you were/are a good teach, Bart!)

* * *

If we get a NAY for the anthology from a majority, Bart's ideas are great for small off-shoot groups of like-subject members to meet on non-meeting days, as an encouraging work topic ongoing for more than one or two meetings.

* * *

Your ideas to encourage those of us "stuck in quicksand" tells me you are hoping to involve us all in the group. Your efforts are appreciated by this member.

Given the possibility of ending up in a group of non-writers with limited ability to impart significant expertise, I'm afraid I have to vote "No." I think I'll gain more from large group critiques of manuscripts prepared by real writers and alternating skill sessions with qualified speakers.

* * *

A good idea. I have a particularly subversive short story.

* * *

I like it. It could be fun, and bring us together, maybe make some \$\$\$. We can take turns showing up at signings to sell it. Now, anthologies that are too diverse won't sell: Chapter 1, mystery; Chapter 2, think piece; 3, Civil War; 4, Romance ... chapter 10, Porn; then, Chapter 11 spiritual guidance ... No, that won't work. They'd hate most of it. Pretty sure I would.

Like a good anthology I bought from the Mystery Writers Club in Rock Hill, it will need a unifying theme, or one genre, maybe both. If we choose mysteries, for example, we can include poetic ones and factual ones and romantic ones and historic ones and ones involving kids and ones in outer space with fairies, maybe with illustrations and dialogue balloons. Or if we choose memoir, we'd only include stories that happened that way to the best of one's recall, but we can still allow poetic memories, but not memories of the Civil War, or space ships or fairies. Flexible, but within the guidelines.

We would also need some quality control. We would need the strength to reject or edit the hell out of the worst.

These anti-chaotic recommendations come from the anarchist-communist in the group. So let's settle on our guidelines, pick editors, and put out a call for submissions.

* * *

A short story anthology would be good.

* * *

I think your idea about the anthology is inspired.

* * *

Though I understand your reasoning for including only stories worked by the groups, I am disappointed. I was going to warm up my own short story. ... Oh, well :-)

Good list of responsibilities. Should foster bonding in the groups. Perhaps new members can be grouped with long-time members. You could suggest it, leave it up to the members.

* * *

I am looking forward to getting this project underway for all the reasons you mentioned.

* * *

Bart, a great Idea! Do you have a subject to work with?

* * *

Great idea. You da man!

* * *

The South Carolina Writers Network publishes an annual anthology of members' work. I picked up the current edition and an earlier one from when the IPG staff was in Myrtle Beach in the fall. I'll bring them to the next meeting.

* * *

If we decide we want to do it, uploading to Createspace for POD (good quality) copies that can also be available on Amazon is technically pretty easy (as long as they're formatted properly, which is also pretty easy.)

* * *

I think the anthology is a great idea. I would love to be a part of that. It's a great way for people to get published and to market and sell a book. We could all learn a lot about what goes into actually putting a book together and figuring out how to market it. I wondered if the *Mothers and Other Strangers* as presented to the group could work this way?





High Country Writers' Journal

"There are Only 'X' Plots in All of Literature!"

<http://www.ipl.org/div/farq/plotFARQ.html>

Pompous writers sometimes pontificate on theories about how many basic plots are available to writers "in all of literature," and that any story is really just a variation on these plots. Such pronouncements may intimidate beginners; however, a closer look at these lists can lead toward either fewer or more plotlines, depending upon imagination and readiness to pare or embellish any plot in any list. Depending on how detailed they want to make a "basic" plot, different writers have offered a variety of plot variations. Here are some of the ones I've found at a very nifty site:

<http://www.ipl.org/div/farq/plotFARQ.html>

"There is only 1 Plot in all of Literature":

You can't get any more tightly circumscribed than to postulate a single basic plot. William Foster-Harris claims that all plots stem from *conflict*. He focuses on Protagonists' feelings: "Oh, I feel this great inner conflict! What can I do to resolve it?" This plot then can be analyzed with a set sequence of resolution: Exposition - Rising Action - Climax - Falling Action - Denouement". See, for instance, Holman, C. Hugh and William Harmon's. *A Handbook to Literature*. 6th ed. New York: Macmillan Publishing Co, 1992.)

"There are only 2 Plots in all of Literature":

William Faulkner describes his "only 2 plots" as: "*A boy leaves home*," and "*A stranger comes to town*." These, schuyler kaufman contends, cannot really be described as "plots," but "as first lines; or, at most, first chapters, after which comes the inevitable question: 'So what?'"

Any of the 36 plots described by Georges Polti. (1916; *The Thirty-Six Dramatic Situations*. [trans. Lucille Ray; 1921. Franklin, OH: James Knapp Reeve. p. 3.]) can be the first line/chapter of one or the other of Faulkner's 2 "plots."

"There are only 3 Plots in all of Literature":

Having neatly dealt with "Pnly One Single Plot in All of Literature," Foster-Harris later argued that, in fact, 3 Plots exist in all of Literature.

"Happy Ending:" This pattern results when the Protagonist makes a sacrifice (a decision that appears to be logically "wrong") for the sake of another character.

"Unhappy Ending:" This pattern follows when the Protagonist does what looks as though it can't be wrong, and thus fails to make the needed sacrifice, which generally ends in disaster for Protagonist, victim, or both.

"Literary Plot:" No matter whether we start from the happy or the unhappy fork, if we work backwards, we inevitably confront "the question, where we stop to wail." The "literary plot" does not hinge upon decision, but Fate□who, as everyone who has decided to rely on her, is a *by-otch*. The

Protagonist takes that critical decision at the beginning of the story, and the fallout from that decision inexorably drives everyone we care about to disaster. Generally, the end is tragic□the Protagonist's death, or the death/destruction of someone the Protagonist has been trying to protect. The ancient Greeks adored this plot. Remember Oedipus? Orestes? Antigone? Big hits in 350 BCE.

"There are only 7 Plots in all of Literature":

The 7 Plots described by Jessamyn West, (who is a volunteer librarian at ipl.org.) are actually variations on the 1 Plot ("Conflict") as described by Foster-Harris. Each plot in this list pits the Protagonist "[wo]man" into conflict against 7 different Antagonists: another person; nature; their own environment; technology [The Machine]; the supernatural; themself; and god/religion. It's a bargain: 7 antagonists, 1 Plot.

Conflict. Don't create a plot without it.

"Here are 20 'Master Plots':"

Tobias, Ronald B. *20 Master Plots*. Cincinnati: Writer's Digest Books, 1993.

Tobias's presents a list consisting of genres and some great plot devices. These are "Master Plots, and, to his credit, Tobias refrains from claiming that they are the "only" plots. My one quarrel with Tobias is that these are not actual plots. "Quest and Adventure are more exactly described as genres. Rescue, Escape, Revenge, Riddle, Rivalry, Underdog, Temptation, Metamorphosis/Transformation (synonyms, rather than separate devices, far less "plots"), Maturation, Love and Forbidden Love (one is a subset of t'other, actually), Sacrifice, Discovery, Wretched Excess (!), Ascension and Descension—all could easily find a place in a single novel (yeah, a pretty lurid one, I admit). None of these alone, I contend, could carry a full-length novel, or even a decently plotted short story. Take a few, several, a dozen maybe, mix 'em and match 'em, and you'll have a great story, though.

"Here are 36 Situations":

Georges Polti does not claim that these are the "only" plots available in literature; nor does he call them "Plots." He describes them as "situations"—and a very fine list of ways you can get your protag into or out of trouble it is, too. He writes that he came across this list in a work by Goethe, who in turn credits an Italian, Carlo Gozzi, who died in 1800.

Take *that*, Faulkner!

FOR THE LIST OF 36 SITUATIONS,
PLEASE SEE PAGE. 7

<http://www.ipl.org/div/farq/plotFARQ.html>

Great Thanks to Judith Geary for Finding the Website:



President's Message: OFFICERS' MEETING (Feb 1, 2011)

clearly spelled out goals and objectives.

Would an anthology include other prose such as memoirs, creative non-fiction, and chapters from novels? These are issues to be resolved.

I believe it was Judy and Wendy who developed the idea of assembling the work groups by genre. It was such an obviously good idea—one I had completely failed to see until it was brought up by someone else. Another benefit of exchange.

I thought we had some really good ideas regarding the use of levels of critique to help an author shape his or her work to a higher plane. The use of the Internet was brought up as a tool to that end. Much there and much needed.

The idea of a Critique Blog was discussed and remains an open possibility. I like the idea because it helps overcome some of the difficulty inherent in a burgeoning membership, while giving all members the opportunity and time to express themselves. A committee to that end might prove necessary.

Bill reminded us that we are 'way behind schedule on the Book of The Year Award. I will send out a request for nominations today, with Feb 28 as the closing date. We will need to assemble a

committee—I'll ask some of our newer members, and some of our "fringe" members to step up to the plate.

Bill Kaiser also pointed out that we need to make a greater effort to get journal articles to schuyler, as she often finds herself desperately seeking material at the last minute. Please.

[editor's note: Bill: from my heart I thank you!]

I was quite taken with Evelyn's observation regarding writing, "What is your greatest challenge?" A question worthy of its own program. Evelyn?

Barbara noted that there was little forthcoming from High Country Writers regarding help in the writing of children's books. I believe that a presentation regarding the importance of children's literature to a society would serve to elicit greater interest. I remember reading an article some time ago in which it was pointed out that the rise and fall of nations was often presaged by the nature of the stories told to the children of those societies. Britain, Spain, France, Germany, and Japan were the cultures used as examples. Judy? Rome?

I told the group that, if we elected to do the anthology, I could see devoting some five or six meetings, by years'

end, to small group work. This notion resulted in some dissention for which there was no resolution at the time. I have since considered this issue and realize that we may have to move our deadline for such a venture to something like March 2012.

I had also indicated that I thought the work groups should number 4-6. A number not carved in granite.

We entered a discussion of group critique size. Some of us felt that large critique groups did not conduce to effective critique. Others reported personal satisfaction from their large group critique experience. However, I think most agreed that smaller groups tend to yield higher quality of interaction. It was pointed out that quality, not necessarily group size, was the issue. This led to a discussion of the need to take another look at our critique guidelines—and perhaps our mission statement.

At meeting's end, Anita entered the idea that we could not possibly do small group critiques in the time frame allotted. Too much information; too little time. A valid point that may result in an extension of deadline, giving us another two or three months in which to work.

Submitted by President Kart Bare

Polti's/Goethe's/Gozzi's 36 Plot Situations (see Page 6)

- | | | | |
|---|--|---|--|
| 1. Supplication (in which the Suppliant must beg something from Power in authority) | 9. Daring Enterprise | one has married one's mother, sister, etc.) | 26. Crimes of Love |
| 2. Deliverance | 10. Abduction | 19. Slaying of a Kinsman Unrecognized | 27. Discovery of the Dishonor of a Loved One |
| 3. Crime and Vengeance | 11. The Enigma (temptation or riddle) | 20. Self-Sacrifice for Ideal | 28. Obstacles to Love |
| 4. Vengeance taken for kindred upon kindred | 12. Obtaining | 21. Self-Sacrifice for Kin | 29. An Enemy Loved |
| 5. Pursuit | 13. Enmity of Kinsmen | 22. All Sacrificed for Love | 30. Ambition |
| 6. Disaster | 14. Rivalry of Kinsmen | 23. Necessity of Sacrificing Loved Ones | 31. Conflict with a God |
| 7. Cruelty of Misfortune | 15. Murderous Adultery | 24. Rivalry of Superior vs Inferior | 32. Mistaken Jealousy |
| 8. Revolt | 16. Madness | 25. Adultery | 33. Erroneous Judgement |
| | 17. Fatal Imprudence | | 34. Remorse |
| | 18. Involuntary Crimes of Love (discovery that | | 35. Recovery of a Lost One |
| | | | 36. Loss of Loved Ones. |

High Country Writers' Journal



Sun. Feb. 20, 1-3pm:
Keith Powell, author *The Power of God Thinking*, signs at Higher Grounds Coffee Shop.

Sun. Feb. 27, 1-3pm:
Mary Flinn, author of *The One*, signs at Higher Grounds Coffee Shop.

Thurs. Mar. 3, 2-3:15 pm:
George Ella Lyon, author of 40 books and editor or co-author of five more, poet and memoirist. Craft talk: "Living in the River of Words." Table Rock Room, Plemmons Student Union.

Thurs. Mar. 3, 7:30 pm:
George Ella Lyon, author of 40 books and editor or co-author of five more, poet and memoirist. Visiting writer series. Blue Ridge Ballroom, Plemmons Student Union.

Thurs. Mar. 17, 2-3:15 pm:
Jay Parini, poet and novelist. Craft Talk: "The Use of Metaphor." Table Rock Room, Plemmons Student Union.

Thurs. Mar. 17, 7:30 pm:
Jay Parini, poet & novelist. Visiting writer series. Table Rock Room, Plemmons Student Union.

Thurs. Mar. 24, 2-3:15 pm:
Pamela Petro, writer. Craft Talk: "The Whos and Wheres: Writing People, Writing Place." Table Rock Room, Plemmons Student Union.

Thurs. Mar. 24, 7:30 pm:
Pamela Petro, writer. Visiting writer series. Table Rock Room, Plemmons Student Union.

Thurs. Apr. 7, 2-3:15 pm:
Peter Blair, poet. Craft Talk: "From the Steel Mill to the Poem: Processing Experience Through Revision." I.G. Greer, Room 224

Thurs. Apr. 7, 7:30 pm:
Peter Blair, poet. Visiting writer series. Table Rock Room, Plemmons Student Union.

Sun. Apr. 10, 1-3pm:
Beverly Pinske signs at Higher Grounds Coffee Shop.

Thurs. Apr. 14, 2-3:15 pm:
Jess Walter, novelist. Craft Talk: "The Shape of the Thing: Finding Structure in Voice." Table Rock Room, Plemmons Student Union.

Thurs. Apr. 14, 7:30 pm:
Jess Walter, novelist. Visit-

ing writer series. Table Rock Room, Plemmons Student Union.

Sat. April 16: Jamestown Public Library Children's Writers and Readers Festival. Readings and book-signing. Included on the program from HCW: Julia Ebel and Judith Geary.

Sun. May 22, 1-3pm: Beverly Pinske signs at Higher Grounds Coffee Shop.

Sun. July 3, 1-3pm: Dottie Isbell signs at Higher Grounds Coffee Shop.

Parking on ASU Campus is free after 5 pm.

We recommend the Library Parking Deck on College Street.

Further parking details or Map:
www.parking.appstate.edu;

Or, call Parking and Traffic office (828) 262-2878

Note: For details on scheduling book-signings at Antiques on Howard, Artwalk, & Green Mother Goods, e-mail Judy Geary:

judithgeary@msn.com;

or call 828-254-5812.

All other event scheduling:

Wendy Dingwall at

wendyld@skybest.com;

or, call: 297-71127.

High Country Writers' Journal



The Page Before Last

More Bumper Stickers: The New American Wit and Wisdom



33. *Money can't buy happiness, but it does make misery easier to live with.*
34. *I scream the same way whether I'm about to be devoured by a great white shark or if a piece of seaweed touches my foot.*
35. *Some cause happiness wherever they go, others whenever they go.*
36. *There's a fine line between cuddling and holding someone down so they can't get away.*
37. *I used to be indecisive. Now I'm not sure.*
38. *I always take life with a grain of salt... a slice of lemon ... and a shot of tequila.*
39. *When tempted to fight fire with fire, remember that the Fire Department usually uses water.*
40. *You're never too old to learn something stupid.*
41. *To be sure of hitting the target, shoot first and call whatever you hit the target.*
42. *Nostalgia isn't what it used to be.*
43. *A bus is a vehicle that runs twice as fast when you are after it as when you are in it.*
44. *If you're supposed to learn from your mistakes, why do some people have more than one child?*
45. *Change is inevitable, except from a vending machine.*
46. *You can always depend on Americans to do the right thing... after they've tried everything else. —Winston Churchill*
47. *Join the Army, See the World, Meet Exotic People, and Kill them*
48. *Jesus is coming ... look busy.*



HIGH COUNTRY WRITERS MEET 2ND & 4TH THURSDAY: 10:00 AM
WATAUGA COUNTY LIBRARY (UNLESS NOTED OTHERWISE). NONMEMBERS WELCOME!

HCW's Interactive Meeting Schedule



February 10

Speaker: Wendy Dingwall:
Sales-Boosting Author Website Strategies

February 24

Critique: [TBA]

March 10

Speaker: [TBA]

March 24

Critique: [TBA]

April 14

Speaker: [TBA]

April 28

Critique: [TBA]

May 12

HCW Book Awards!

May 26

Critique: [TBA]

June 9

Speaker: [TBA]

June 23



Membership Chair

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606 Hidden Ridge Rd.
Deep Gap, NC 28618

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VP/Program Chair

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Editor-for-Life ...so far ...

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