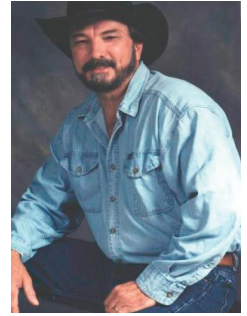




Thanks for the Honor

Ralph Gordon



If you want to experience the true meaning of diversity, get a group of writers together. We writers are a unique breed, not unlike a bunch of stray cats I guess you could say. We each have our own style and way of doing things when we put the pen to the paper. The same holds true as it relates to the issues of the day. But we do share at least one common trait. I call it the “Must Factor”.

I believe writing is something we MUST do. It’s as much part of writer as the hand which reaches for the pen in the middle of the night. How many times have you ever excused yourself from the table, or pulled over to the side of the road or gotten out of bed to write that one paragraph, that one line or that one word you knew you must save before it got away from you?

I wrote my first poem in Mrs. Herrington’s fourth grade class at Beulah Hubbard School in Newton County. I was totally shocked when she asked me to read it to the class. Bursting with pride but not without a serious case of stage fright I complied. At recess some girl called me a sissy for writing a poem. Maybe she was right. It took me fifty something years to compose my second poem titled Ode to the Bass Man but the Must Factor eventually had its way. I wasn’t a sissy for writing the poem but for letting her intimidate me.

My third poem, Unseen Angels was put to music and recorded by my favorite bluegrass musician, my nephew Larry Ben from Decatur, Arkansas. I continued to write but for the most part, I stuck my work in a drawer where it stayed until I watched Live at Five on WTOK in October of 2005.

The guest on the early evening news program was Richelle Putman the principal founder and then President of the Mississippi Writers Guild (MWG). Richelle invited all local writers to an event she dubbed as “Literary Artist on Stage” which was sponsored by (MWG). Intimidated again and suffering from another bout of stage fright, I was determined to go and read a piece of my work. I attended the event thanks to the encouragement of my wife whom you all know as the Lovely and Gracious Pat. I was convinced that all the writers there would be out of my league. And they were. I humbly and respectfully admit that they are still out of my league. After having read the first piece, the stage fright faded and I had a great time as I read a couple of other poems and short stories.

The Guild was in its infancy when I first became acquainted with Richelle and her new baby. After attending a couple of more meetings, Richelle asked me if I would serve as vice president. I accepted her invitation and served in that capacity until April of 2010 when you honored me by electing me President. Since those early days of the (MWG) the Guild grew from a handful of members in Meridian to over a hundred members today with chapters from Tunica to Meridian to Natchez. It has been one of the great honors of my life to have been a part the Mississippi Writers Guild as it grew from that half dozen writers in Meridian to the formidable force in the Mississippi arts community that it is today.

To list a few highlights of the past seven years, the Guild has partnered with such agencies as the Greater Jackson Arts Council, the Mississippi Theatre Association, and the Warren County Public Library sponsoring events to benefit the Mississippi Writer. MWG has received grants from the Mis-

Mississippi Arts Commission, and Sam's Club to present five writers conferences in Jackson and Vicksburg. The Mississippi Library Commission recognized the Guild during the 2011 Conference by sponsoring a reception for the Conference attendees. The Guild has sponsored workshops for all genres of writing from novels to songwriting. Money could not buy my memories for having been a small part of the Guilds work.

I must thank my wife Pat for her unwavering support for my writing and my Guild participation. I could always depend on my very good friend Robert Ray for his steady hand and wisdom. June Davidson always had encouraging words when things got rough. Barry McMullan serves as chapter head in Meridian. He is always ready, willing and able to do his part for the greater good of the Guild. Barry is a true Marine. Dan Lee worked countless hours for the Guild. His only pay was a thanks and maybe a pizza now and then. But through it all, the Mississippi Writers Guild exists today in its success thanks to my friend Richelle Putman. The same holds true for many of my personal writing accomplishments which can only to be judged by the readers. It is difficult for me to separate Richelle from the Guild. I got to know her not only as a fellow Guild member and writer but as a friend and writing/business partner. It is here where I must separate her from the Guild.

Richelle and I began co-writing songs together. We eventually co-wrote the play Women of Potta Chitto which was staged in Newton and Philadelphia. We co-wrote a nine song soundtrack for the play. One of the songs captured an award in Song of the Year Magazine which is an international publication. In addition to the music Richelle and I wrote together, I have had two of my own songs recorded by professional artists. My memoirist's essays have been published in numerous magazines and newspapers since I became a member of the Guild. My poetry has been recognized and displayed by the Mississippi Department of Tourism and my book The Invasion of 64 went far beyond my expectations. In 2008 I received an award from the Mississippi Press Association. The greatest honor I have received for writing was to have one of my poems entered into the William Faulkner Garden Collection by the Union County Public Library in New Albany.

I mentioned these honors not in a boastful manner but humbly, only to emphasize what the Guild has meant to me as a writer. Had it not been for attending that first Guild event in Meridian back in 2005 my essays and poems might still be in the drawer. The drawer is no longer a storage space but a distribution center. It all started that warm October night in Meridian.

The past seven years have been exciting in so many ways. The people I met along the way were by far the most exciting of my Guild experiences. Since I joined the Guild I have had the privilege of meeting some of the nation's literary giants. I have met screenwriters from Hollywood, editors and authors from all over United States. This county boy who attended the tiny little school located between Dennis Harrison's cornfield and J.R. Chaney's Grocery near Little Rock, Mississippi never dreamed of such. What an honor it was to hear their stories and learn from the pros. But the honor of being in the presence of the big guys pales in comparison to that of being in the presence and learning from you all, my fellow Mississippi writers. The Mississippi Writers Guild is about you and only you and it has been one of my life's greatest honors to serve you for the past seven years. I humbly thank you for that.

In April I will pass the gavel to my successor. I wish him well as I look forward to joining the ranks of my fellow Mississippi writers, finding my pen and doing what I must do.

Write on and God bless...

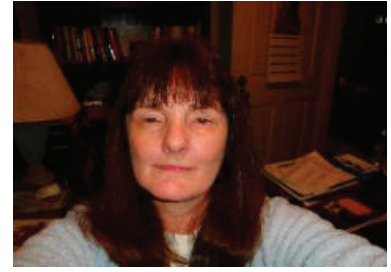
Ralph Gordon, President

Mississippi Writers Guild

Advancing and Preserving the Literary Arts in Mississippi



The Scribbler



If I Could See What You See

Lydia Dell

The quiet calm that comes after the holidays is most often a welcome time of solitude. Between deer season calling my family away, and restricted vision limiting my coming and going, there are times when this solitude can be a bit overwhelming, forcing me to see myself in ways I may not always care to see. It's easy to forget how crucial the reflection of others can be. Left alone long enough, I begin to disappear. There are days I want to reach out to someone, anyone, because I need to quiet my imagination for a while and see myself through someone else's eyes again. A simple smile speaks volumes. More often than not, writing becomes my companion of choice. As the holidays and solitude fade and the New Year progresses, I am reminded of the comforting reflection my pen and paper provide.

I hear writers complain regularly of the solitary life of writing. This time of year I am more convinced than ever that the very solitude we complain about becomes the actual empowerment we find ourselves searching for from one day to the next. I am also convinced the very nature of writing demands company. Like it or not, we need the reflection of others to see ourselves and our work as a whole. What a fragile balance to find.

We all write alone. Even if we are in a room full of people, we are alone with our thoughts as we work to construct our magic. No matter how skilled we are, at some point, we need to be heard, or read by someone else. That's what writers do, right? When was the last time you asked someone for feedback on a piece of your writing? Do you remember what expectations you had as you passed your hard work to another person? Do you remember if you had any particular kind of assistance in mind? Did you ask for what you wanted?

Somewhere along the line we have learned, or maybe taught ourselves, that it is not only inappropriate, but arrogant, conceited, or extremely self-centered to ask our reader for what we need the most. How dare we ask, "Will you tell me what you think about what I've written so far?" Will we get an honest answer if we ask, "Am I making sense, or is it clear?" Is anyone ever paying enough attention for you to ask, "Where does this fall short, or what do you need to know more about?"

Everything I write has demands and needs of its own. Of course, on different days I, too, have different needs and demands. Some days I may look for a writer who understands unpolished drafts, the need for feedback, and the idea of bouncing ideas around. Other days, I may find the best reader I know. Readers tend to ask brilliant questions, and often provide more insight into what I haven't said. No matter what I choose, I am constantly trying to find a satisfying balance between what I expect from myself and expanding my insight by seeking the vision of those whose opinions I value.

The truth is, I am a really messy writer. My early drafts are frequently a nightmare, especially for a reader who is looking for order over thought or polished work over deeply rooted insight. Order and polished work certainly have their place, but not when I'm still developing my ideas. What if I had not understood this about myself? What if I had not understood my own writing style, my underlying direction and had the willingness for each to unfold along the way? Would I continue to think less of myself and my skills if I waited in silence for the response I needed? Would I still be waiting for a meaningful response?

I can honestly say that not once have I asked for help and actually wanted someone to mark out my words, replace them with words of their own, correct questionable grammar on thoughts that were far from complete, or worse, tell me what I need to do. No, my motives for asking for help are far more simple, possibly even selfish. Sometimes all I want is to know if I am on the right path. Sometimes I get completely lost in what I'm writing and need someone to hold a mirror in front of my work to help me truly appreciate what is working, or what is not. I need the vision of others, not necessarily their praise or criticism. After all, I wouldn't be asking for your insight if I could see what you see. Praise and criticism certainly have their place and are in fact welcome when they come with substance. It never hurts to hear you are doing

a good job, but I need more. Why is it good? Why is it awful? The problem is, if I don't speak up and ask, if I cannot articulate what I may want, or what I am uncertain about, how will my reader be able to satisfy my needs? How are our readers supposed to magically know what we want?

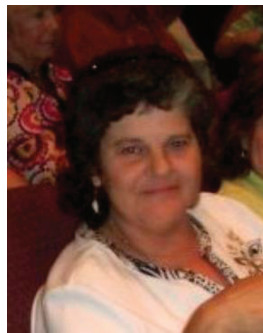
As writers, sharing our work with others is one of the ultimate ways to improve, not only our work, but our level of confidence. Learning to find the balance between what we think we want, and seeing what someone else sees, can transform the most complex piece of work. I know the more I share, the better able I am to imagine the reaction of others as I write. I can see your smile, or feel your frown. The more I share, the more likely I am to look beyond empty praise or criticism and know for myself what is valuable or what is missing. The more I share, the more comfortable I become with letting others participate in my solitary experience.

Left alone long enough, even the best pieces of writing will disappear through our own doubt and disapproval. Whether we join a group, or find individuals who fill our needs, the lingering solitude it took to create our work has served its purpose. How easy it is to lose sight of what is right and become immersed in what might be wrong. We are only as alone in this process as we choose to be. Reflections are all around us. In taking a minute to share, to stand back and see from a number of directions, we can take one step closer to seeing the most breathtaking reflection of all, our own.



So You Want To Become a Successful Writer

Sheila Hutcherson



The blinking cursor taunts me, awaiting my words. It blinks in a steady irritating rhythm, a visual metronome, changing colors, a mesmerizing font 12 intermittent rainbow. My fingers twitch, then cramp, poised over my keyboard while thoughts swirl like a tornado of words, disconnected thoughts spinning in my head. I feel a migraine coming on.

When I returned from the MWG conference, I was invigorated, renewed in my quest to add my name to that elusive renowned assemblage of “great Mississippi writers”. Realistically however, I'm looking to add my name to “Mississippi Writers; published.”

I listened spellbound to Deborah LeBlanc, mystery writer extraordinaire as she divulged her secrets, and was amazed at the dedication it took for her to develop her style. Her incredible energy was captivating. I was pleased to note we share many like interests. I can write mystery/horror stories I thought, quite excited.

I took notes as Lynn Cullen described how she developed her ideas for her historical novels and my mind raced as I realized the hours and hours of research involved in the writing of her works. My admiration for her went up like the space shuttle launching. I'm good at research. I love



history. I can do this, for sure I whispered to no one.

Sefi Atta, keynote speaker, with her soft, lyrical accent and relaxed speaking style, made me feel as if I were in her living room. Her mantra “Write for Eskimos,” advice from a friend, (i.e. don’t try to please anybody you know, write freely,) struck a chord with me. To h--- with everybody! From now on I write without discretion.

Kevin Morgan Watson, Press 53 Publisher offered great advice on what mistakes not to make. I wiggled in my seat, thinking of blunders I had already made, and thought ahead to what masterpiece creation of mine I could dazzle him with.

But now the blinking cursor taunts me. And my fingers are poised motionless. Where did I fail?

I forgot my basics.

What I’ve learned from two MWG conferences:

1. Make a plan. Know what you want to write about. You have an idea, an inspiration. Now decide the form it will take: poem, short story, song, novella, manuscript for book.

2. Sketch it and stretch it. If it is something more than a poem or song, take pen and paper and sketch it out. Put your basic ideas on paper and look at it. Think about it. How far can this idea stretch? Make an outline of your ideas.

3. Research. Be prepared for it. And not just internet scrolling. Go to your library. Read books on the subject. You may have to take a trip. Describing the breath-taking sight of the sun glinting off the tops of clouds while standing on Pikes Peak gasping for air is just not the same if you have not experienced it. If you cannot afford to travel to where you are writing about, find someone who has been there or lived there. Look at their pictures. Talk to them in detail about the weather, the soil, the vegetation, the rocks and streams where you can describe with accuracy the surroundings, including housing, streets and cities.

4. Stop your clock. This is not a race. There is no finish line with cheering spectators. There is only you and the goal you have set for yourself. Take as much time as necessary to get it right.

5. Learn from successful people. They have met with success for a reason. Study them, learn from them anything they will offer you and apply it to your work. Go to writing conferences, workshops, etc. to help yourself.

6. Be yourself. Find your own voice. Write in a manner that is comfortable to you, that is natural. You are not Eudora Welty, nor Ernest Hemmingway or Tennessee Williams. They had their styles, now find yours. Your style, your voice.

7. Find a writing “buddy”. This is someone who is your equal you can share your work with who will be honest with you if it stinks. Hopefully, they will say it nicely. They too can share their work with you. Another person’s perspective albeit sometimes painful is a necessary evil.

8. SUCCESSFUL WRITERS BLEED. They brush their teeth. They dress like we do, have families and have to pay bills. They are people just like us. From being at two MWG conferences I have learned that successful writers were once just like me, fearful and insecure, struggled with words, rejections and publishers. One has to be willing to do what it takes.

9. What it takes: Dedication. Success is not accidental. Encarta dictionary describes it as the “achievement of something planned or attempted”. Plan it, sketch and stretch it, learn from others, take your time, do your research, find your voice, dedicate yourself to making your work the best it can be and don’t settle for less. It’s your dream, but dreams become reality only with long hours of dedicated work.

The blinking cursor still taunts me. I have now sketched out my short story idea of a murderous, deranged hunter, but can’t quite find the words to begin. Frustrated, I scream three short curses and then smile as they linger on the air. I begin to type wildly trying to catch the blinking cursor. The story has begun.

POINT OF VIEW

Richelle Putnam



Defining Point of View (POV) in literature has always been a bit tricky, especially since Webster defines point of view as:

a position or perspective from which something is considered or evaluated.

And, of course, who can argue with Webster?

Literary POV, however, simply means “how” the story is told, not “who” is telling the story. Let’s say an argument happens between two friends and each tells you their side. In literary terms you’re hearing the stories from the same POV: first-person, but from two different “perspectives.”

Tricky? Yes.

EXAMPLES OF LITERARY POV:

First Person: The Narrator participates in the story, telling the story from his/her perspective. (“I”).

Second person: The reader (“You”) becomes an active participant in the story. This POV is rarely used because of its limitations and because most readers like to escape into someone else’s drama. Still, there are cases in which second person works.

Third Person: (“he,” “she,” and “they”) Includes narrators that:

a. See into any of the characters (omniscient). This all-knowing POV can include “editorial” omniscience, which makes judgments about the characters and their actions. Or can be “impartial,” which doesn’t make judgments about the characters’ thoughts and actions.

b. See into one major character (Selective omniscience)

c. See into one minor character (Selective omniscience)

d. Remains objective and doesn’t see into any of the characters (objective omniscience)

Writers can often get hung up between “literary point of view” and “Webster’s point of view,” thinking they’re one in the same. For instance, in a critique session, if fellow critiquers say you changed POV midstream, unless you changed from third-person to first-person, or vice-versa, they really mean you changed “perspectives.” Third-person is third-person, whether the focus is on Helga or Swen. For instance, in a third-person POV book, if a new chapter begins inside another character’s mind in third-person, the POV is the same. The perspective has changed. Perspectives can change throughout a book with each character sharing what he or she is thinking, planning, and feeling. Only when authors switch from First Person (I) to Third Person (He, She, They) does the book’s POV change. Have I said that enough?

One novel that masterfully changes the novel’s POV is William Faulkner’s *The Sound and the*

Fury, which consists of First Person and Third Person POVs. Best-selling author James Patterson also does this well.

In short, it's not in "whose POV is the story written," but in "what POV" is the story written.

What's important is to keep your characters "perspectives" from crowding the same paragraph or chapter in your novel. Give each character space by separating each "perspective" with a new chapter or extra spaces and four asterisks.

Here's a helpful suggestion. Imagine a big room. In the center are five chairs spread out into a wide circle, like what you'd imagine for a group session.

Imagine that room as your manuscript. The chairs represent different parts of your manuscript, either a new chapter or a section set off by four asterisks. One character is allowed to sit in each chair because, well, there's only room enough for one. Now, during "group," you, as the leader, must keep your characters on the issue at hand, which is the plot, allowing only one character to share their "perspective" at a time.

By doing this, your readers obtain necessary facts and information from several different characters without getting confused as to who is feeling what, when, where and how. And there is much more opportunity to end each chapter/section with a "hook." But we'll save that for another blog!

Point-of-view and perspective can be tricky, but knowing the "tricks of the trade" will keep you from falling victim to the trickster.

Well...that's my point of view.

AN ABRIDGED BOOK REVIEW AND COMMENTARY

BY Sarah Mutziger



The Seven Basic Plots (and why we tell stories) by Christopher Booker was first published in 2004 by Continuum. It is 698 pages long. Booker spent 34 years writing this book; reading and studying folklore, literature, theatre and films from Western Civilization, including just about everything. I read it last year and I have not stopped thinking about it.



I am 98 % storyteller and immersed in world folklore. I am 2% writer and write when something rises up inside me and commands my time and attention. However, the folklore that I tell often grows into a story that goes far beyond what was ever on the page. The small story tells me what it needs to grow into and I listen. I suspect that the process of creating a story is similar for all of us. There are forces within us that shape our material.

Booker claims to have identified those forces and calls them 7 basic plots. However, he describes them as forceful hidden patterns within the Collective Unconscious. His analysis is very Jungian. (The book includes an excellent glossary of Jungian terms.) He believes one or more of the patterns are always present in a story. For example, Lord of the Rings contains all of them. He also believes we are unconsciously programmed by these patterns whether we like it or not. It is food for thought.

The following is my version of a very abbreviated key to the maze of Jungian psychology the Booker has applied to the stories we write and tell.

1. We are Spiritual Beings striving towards consciousness and cannot be complete or fully satisfied by lesser goals. (We are designed this way and it is what distinguishes us as humans.)
2. Our story characters and their conflicts, problems and dilemmas are symbolically about our universal human journey to rein-in our egos and appetites, or transcend them, and acquire deep spiritual intuitive vision of our unity and wholeness.

3. The FORCE is always with us, whether we call it Christ Consciousness, Buddha Mind, Atman, Allah, or YHVH and so is the FORCE of EGO. Booker says the SPLIT BETWEEN THE TWO is what has driven our compulsion to create stories and is why we love stories and are programmed to tell them.

4. All of the characters we create are symbolic and exist on a spectrum of consciousness. The stories that have the most satisfying endings involve some sort of deep resolution that includes the acquisition of four specific qualities: strength of body, mind and spirit; order of inner and outer affairs; ability to care, including love, compassion and forgiveness; and intuitive vision of unity or wholeness. When we get to the end of our story and we are struggling to find the ending that “feels right”, this is what we are struggling with.

The patterns/plots are as follows:

OVERCOMING THE MONSTER includes stories such as Gilgamesh Beowulf, many ancient Myths, Little Red Riding Hood, Jack and the Bean Stalk, St George and the Dragon, Dracula, War of the Worlds, Jaws and James Bond. The list of stories is very long and growing. The basic pattern is simple. There is a terrible life threatening monster that must be killed. The monster is a terrible threat to the community. The monster almost kills the hero/heroine and the story is filled with that long and dangerous suspenseful possibility. After a very narrow escape the hero/heroine kills the monster and wins a great prize such as becoming a ruler and/or gaining a mate etc. This is symbolic of mastering the EGO/monster inside and becoming unified and whole.

FROM RAGS TO RICHES includes stories such as The Ugly Duckling, Cinderella, Aladdin, Superman, King Arthur, Pygmalion, David Copperfield and Jane Eyre. The hero/heroine ventures out at a young age, usually to escape a wretched situation. In some way, they seem inferior. They must grow up. There are many obstacles. It does not go smoothly. There is usually a crisis. There may be setbacks. It is not easy. Finally, they succeed. This is symbolic of mastering the EGO inside and becoming unified and whole.

THE QUEST includes stories such as the Homer’s Odyssey, Virgil’s Aeneid, Dante’s Divine Comedy, Tolkein’s Lord of the Rings, Raiders of the Lost Ark, and Steven’s Treasure Island. There is always a “call” to search for something. There are usually companions. The journey is difficult. There may be monsters, temptations, deadly opposites (Like the Hebrews at the Red Sea with the Egyptians bearing down on them) and/or a journey to the underworld. There are usually “helpers” along the way. There are the last final ordeals. The final resolution involves the satisfaction of achieving a life renewing goal that symbolizes wholeness and maturity. The hero/heroine has gone through some life-transforming changes. This is symbolic of mastering the EGO inside and becoming unified and whole.

VOYAGE AND RETURN includes stories such as; Alice in Wonderland, Goldilocks and the Three Bears, H.G. Wells Time Machine, Peter Rabbit, Prodigal Son, Gone with the Wind and Brideshead Revisited. The Hero/heroine “falls” into another world. Scarlet “falls” into the civil War. Goldilocks “falls” into the bear house. Their consciousness is somewhat restricted. There is a fascinating dream stage. Everything is interesting but it is not “home”. Then the mood changes to frustration, difficulty, and/or oppression. Something dark intrudes. Then there is the “nightmare” stage. Something has become life-threatening. Then there is a thrilling escape and return to home. The question is: have they been changed or not. Sometimes in this encounter with the “other world”, the hero is changed. Sometimes, he/she is not. Sometime they discover that the forces of evil that must be overcome are inside themselves.

COMEDY started with Aristophanes of Athens who created stories of conflict between two characters or two groups of characters that gets resolved with a happy ending. Something happens in the story to create recognition of the truth and ignorance gets transformed into knowledge. The



trouble- maker no longer causes trouble. Then, a little later in Athens, Comedy also became a love story involving misunderstandings and confusion. Shakespeare perfected it. It moved off stage and into books like Tom Jones, Jane Austen's works, and George Elliot's Middlemarch. Booker calls the comedy pattern a "jigsaw puzzle that somehow comes together at the end. A happy ending cannot be reached until all disguises are thrown off and everyone is themselves." pg 116

Part 1 of 2

To be continued.

NATCHEZ CHAPTER HOSTS LITERARY ARTISTS ON STAGE



NATCHEZ – Talented area writers gave stirring reading performances recently during a Literary Artists on Stage program sponsored by the Natchez Area Chapter of the Mississippi Writers Guild.

The event was staged at the Natchez campus of Alcorn State University and included published and not-yet-published authors reading their original works.

"The presenters poured their hearts out on stage, giving us their best works," said G. Mark LaFrancis of Natchez , chapter president. "The talent in our area is amazing."

"I join Mark in congratulating all participants. It was simply fantastic," said Dr. Jerry Domatob, speech professor at ASU and a member of the Natchez Area Chapter. Domatob read from his published work, "Positive Vibrations: Poems & Reflections."

Among the other readers were writers Katie Daniels, David Dreyer, Diane Smith, Sarah Chambliss, Mike Campbell, Kenrick Fells, and Beverly Adams.

The works varied from light and humorous to deep and inspirational. "Many writers read publicly for the first time, and it is rewarding to see them receive the recognition they deserve," LaFrancis said.

The Natchez Area Chapter is open to all published and non-published writers in the Miss-Lou. Also, supporters of writers can join. The chapter is a branch of the Mississippi Writers Guild, a membership association from across Mississippi .

"We plan a variety of presentations and activities in 2012," LaFrancis said. "Area media will let the Miss-Lou know about those programs. To get on the chapter email list, please send an email to gmarklafrancis@hotmail.com."

The Mississippi Writers Guild has complete information about membership and activities. See the web site: www.mississippiwritersguild.com



Beverly Adams reads during open mic session of Natchez Chapter meeting



**Natchez chapter head,
G. Mark LaFrancis**

Scribbler Gems



Article from Indiana University that gives a good example of what plagiarism is.

Browse around for other useful articles on this website listed under Pamphlets.

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Descriptive Writing

Helpful article on descriptive writing by Jennifer Jensen

<http://jenniferjensen.suite101.com/descriptive-writing-exercises-a32035>

Fiction Writers

A list of articles on the craft of fiction writing.

<http://www.fictionfactor.com/novel.html>

Do you need to hear how a word is pronounced?

<http://www.merriam-webster.com>

Create a timeline for your ancestor or famous person

http://www.ourtimelines.com/create_tl_2c.html

Perpetual Calendar

http://vpcalendar.net/20th_21st.html

Important Events in American History

<http://home.earthlink.net/~gfeldmeth/chronology.html>

Literary Terms and Definitions

http://web.cn.edu/kwheeler/lit_terms_P.html

Literary Resources

http://web.cn.edu/kwheeler/resource_literature.html



The Scribbler

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Federal Bureau of Investigation search vault is available through the Freedom of Information Act. Transcripts are available on this website. Type the name of a person to search.

<http://vault.fbi.gov/search>



Tunica Chapter

The Tunica Chapter of The Mississippi Writers Guild meets to provide a writing workshop on the 3rd Saturday of each month. The goal is to provide opportunities for people to write Memoirs of people, places and movements. Meetings are held at the Tunica Museum from 1:00 to 3:30 except during July and August. Writing exercises that helps get the story, and sharing are central to the format of the workshops. The workshops are free, fun, and open to all who want to write. Each participant is guaranteed to have a complete story at the end of each workshop.

Dr. Rachell Anderson

Great Resource for Writers



A Write Shop: One Stop Write Shop, Poetry, Fiction, Books, Contest

<http://www.onestopwriteshop.com>

One Stop Write Shop is an online writers community for writers of all ages and skill level. Publish poetry, publish short stories, publish book chapters online. Enter writing competitions, and obtain the feedback needed to improve writing skills. Free writing classes and memberships! OSWS is the home for talented writers! Genres: Children's Literature, Christian Writing, Haiku, Flash Fiction, Fan Fiction, Science Fiction, Western Fiction, Western Fiction, Memoir, Poetry, more!