



LEAGUE OF VERMONT WRITERS, INC.

League Lines

The Newsletter of the League of Vermont Writers

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2023-No. 2 Second Quarter

Mark your calendar!
July 15, 2023
LVW Summer Event:
Into the Word
Jerry Johnson's Home
Irasburg, VT

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LVW Summer Event – 5th Biennial - Into the Words

Into the Words

In the earliest days of the League, programs for members were about gathering to share ideas and to spend time together. In 2015, LVW back to its roots with the first “Into the Words.” We wanted to create that feeling of getting lost in the thing that you love (words) with people who share that feeling (writers).

Into the Words highlights the craft, skills, and talents of our members. The public can attend, but all presentations, workshops, readings, and exhibits, are provided by members of LVW. This wonderful event will once again be held at Jerry Johnson’s beautiful renovated schoolhouse home. Please plan to attend.

Location:

870 Creek Road, Irasburg, Vermont

Date and Time:

July 15, 2023; 8:30 am till 5:00 pm

Cost:

\$35.00 for members; \$40.00 for non-members

This is the tentative Event Plan:

8:30 - 9:30 - Registration

9:30 - 9:45 - Welcome greeting

9:45 - 10:45 - **Workshop session 1**

10:45 - 11:00 - Break

11:00 - 12:00 - **Workshop session 2**

12:00 - 1:30 - Lunch – BYO (and a cooler)

1:30 - 2:30 - **Workshop session 3**

2:30 - 2:45 - Break

2:45 - 3:45 - **Workshop session 4**

3:45 - 4:00 - Closing gathering



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Into the Words Full [Tentative] Schedule 8:30-4:00

8:30-9:30 Registration

9:30-9:45 Welcome greeting- Amy Braun (barn)

9:45-10:45 Workshop session 1

1. Stephen Russell Payne- Finding the Discipline to Write (schoolhouse)
2. Celia Ryker- Revision... the never-ending task (barn)
3. Cindy Hill- Generative Poetry Workshop (sugarhouse)

10:45-11:00 Break

11:00-12:00 Workshop session 2

1. Jerry Johnson and Pat Goudy O'Brien- Plotting and Researching Murder (schoolhouse)
2. Shawn Anderson- Landing an Agent (barn)
3. Linn Aspen- How to Access Your Subconscious Mind and Muse (sugarhouse)

12:00-12:30 Lunch Break

12:30-1:15 Paula Munier (keynote about the beginning... the first page sells the book)

1:15-1:30 break

1:30-2:30 Workshop session 3

1. Paula Diaco- Writing a Book Proposal (sugarhouse)
2. Joan Grant- Improvisation for Writers (barn)
3. Jodi Girouard- Self-Publishing and Mental Health (schoolhouse)

2:30-2:45 Break

2:45-3:45 Workshop session 4

1. Joy Cohen – Writing from the Heart (schoolhouse)
2. Kathy Quimby-Johnson- Ekphrastic Poetry (poetry written about/inspired by art) (barn)
3. Amy Braun- Nature Journals (sugarhouse)

3:45-4:00 Closing gathering/Amy Braun (barn)

Jerry Johnson's School House Home
Conversion



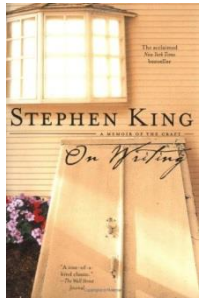


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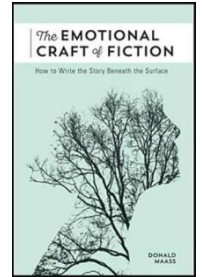
The LVW Book Group Invites You to Join

The Next Book-Group Meeting will be in August

Happy summer and happy summer reading!



We will be meeting in August (Date t/b/a) to discuss *On Writing- A Memoir of the Craft* by Stephen King. Feel free to attend our discussion even if you have not read or finished the book—it’s always nice to connect with other writers to catch up and talk craft. To join Shawn, Gowri, and the regular book-group crew, simply email the League at lvw@leagueofvermontwriters.org to be added to the mailing list and receive the Zoom link. Please put "BOOK GROUP" in the subject line. You are welcome to share the link and bring a friend—the more the merrier. We hope to see you there! ~~ Shawn Anderson



[Ed note: This is an interesting and easy read. Inexpensive copies can be found online. Most libraries carry it, some as an audio book!]

At the last meeting on June 22, we discussed *The Emotional Craft of Fiction: How to Write the Story Beneath the Surface* by Donald Maass. There was a happy group of five or six and it was a lively discussion.

All Publishing Stories are not Made in Heaven

When Your Publisher Gets the Cover Wrong—Very Wrong

May 23, 2023 (permission to reprint by Joni B. Cole)

Today’s post is excerpted from the new revised edition of *Toxic Feedback: Helping Writers Survive and Thrive* by Joni B. Cole

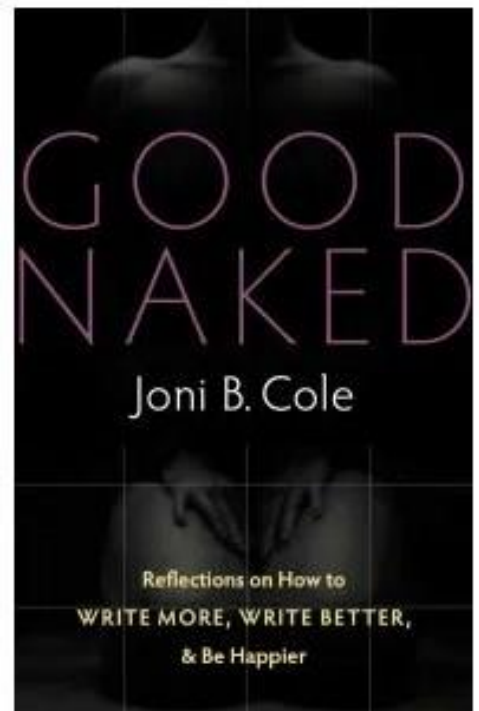
This story starts about eight years ago, with the arrival of a much anticipated email from the publishing house where the first edition of my book, *Good Naked: How to Write More, Write Better, and Be Happier*, was in production. Wrote the marketing coordinator:

Dear Joni,
Attached is the final version of the cover design for *Good Naked*, which the designer has asked me to pass along to you. Please note that the white gridlines are watermarks that won’t be present in the finished product...

Even now, years later, I get aftershocks thinking about the first time I opened the attachment and saw that cover design. There, filling my screen, was the image of a naked woman’s body, full-frontal, lingering in the shadows against a smoky backdrop. She was cut off from the neck up and knees down. Against the dark backdrop, two pink circles (representing the Os in the book’s title) drew the eye to the woman’s breasts. Her slender fingers formed a V, framing her pubis. And just below her private parts, spread across her silken thighs, was my book’s subtitle—*How to Write More, Write Better, and Be Happier*.

In summary, the proposed cover for my book—a cheerful and practical writing guide based on my decades of experience as an author and teacher—depicted a nude, headless woman, beckoning book browsers from the shadows like a back-alley sex worker.

Here, I feel compelled to state that I have nothing against back-alley sex workers. I also will concede that, yes, my writing guide has the word “naked” in its title, but so do a lot of other books, like *Naked Statistics*, which has a pie chart on its cover. So, when the designer saw the title of my manuscript, what made him think





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of soft porn? Why did he design a cover better suited to an entirely different type of book, say *Fifty Shades of Writing*?

I reread the email to make sure I had not misunderstood.

Final version of the cover...Please note that the white gridlines...

Could the marketing coordinator who had written this email to me be any more misguided? How could she think that a few barely perceptible gridlines on the enclosed image would be my primary concern, when there was my name—Joni B. Cole—attached to a work suggesting much more for sale than writing advice?

This story comes to mind as I think about feedback during the publishing process. In this situation, I, the author, was the one tasked with providing feedback, despite being told the cover design was “final” and despite my fear of consequences. I worried that my book was already on a tight production schedule. Could the designer refuse to make changes? If I refused his refusal, could the publisher delay my book’s release, or even pull it from their list? Would I end up blacklisted from the industry, a note on my file listing me as unpleasant, uncooperative, and unwilling to do nudity?

All sorts of worries, real and irrational, cluttered my thinking. But, given the situation, I felt like I had no choice but to reject this cover wholesale. I imagined my new release displayed in the creative-writing section of my daughter’s college bookstore. (And she thought I had embarrassed her in the past!) For moral support, I showed the cover to a few friends, seeking their reactions:

“Is this a joke?”

“Whoa! I thought maybe you’d been exaggerating.”

“Is it me, or is that woman about to get busy with herself?”

The only positive comment about the cover came from my friend Dan. “It’s not that bad,” he shrugged. “Maybe it will sell some books.”

Yeah, right, I thought, and maybe people will assume those are my silken thighs. But that doesn’t make it right.

My friend Dan did make a valid point. Helping a book sell is indeed one of the main considerations when designing its cover. Depending on your publishing contract, you may not have much, or any, say in the final design, and that isn’t completely unreasonable.

Few authors double as designers. Our forte is plot points, not graphic concepts. We may be too wedded to our own artistic sensibilities, right down to our favorite colors. (*That dusty rose looked so nice on my bridesmaids’ dresses.*) Meanwhile, we aren’t thinking about the big stuff that professional cover designers know to consider. Stuff like, What is in tune with your book’s tone and audience? What is most likely to draw a browser’s attention? What is on trend? Is the type readable from a distance? Is the cover going to work when it is in the form of a one-inch-high icon on Amazon?

In short, if you do have a say in the final design of your cover, just be sure to carefully weigh your tastes against the designer’s eye and marketing expertise. What looks good on your wall won’t necessarily look good on your cover. Also, be aware that you may not love your cover at first sight, but in the end you have to ask yourself whether you will be proud of putting it out there. Remember, people actually do judge a book by its cover, so you don’t want to get in the way of having your new release make a great first impression.

You also don’t want to be one of *those* authors. My friends who work in publishing have told me stories—oh, how they have told me stories. The following is just one of them. An author of a scholarly book received a cover whose image was one of her choosing, but she was so unhappy about the other elements (apparently the color of the subtitle made her “vomit”) she spammed the designer, the art production manager, the managing editor, the director of the press, and even the CFO. The one person she couldn’t immediately harass was her editor, who was away at a week-long conference. The press director called the editor and told her to “rein in her author,” which was no small task. In the end, almost everyone at the press stopped taking this author’s calls, and while the cover issue was eventually resolved, the author chose to communicate solely with the managing editor after that point.

While much of this chapter has dealt with feedback related to your book’s cover, typically this is the issue (as well as your book’s interior design) where you may have the least input, depending on your contract. Almost



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every other step of the publishing process, however, invites two-way feedback as you work with your developmental editor, your copy editor, and the marketing team.

As noted in another chapter in this book, it is important to speak up if you truly disagree with, say, your developmental editor's suggestion to drop the first three chapters. But before you react or overreact, just keep this in mind: *My gawd, you are working with a real, live professional editor!* (And, trust me; if your real, live professional editor is bored by your opening, your readers are likely to feel the same.) Also, I would not recommend crossing your copy editor, not unless you are the kind of person who knows the past tense of the verb *forsake*, all 430 uses of the word *set*, and whether this is the correct spelling of *Kyrgyzstan*.

All this to say, don't fail to put your foot down when necessary, but also listen, really listen to the professionals. Be open to their advice, and carry that open-mindedness through every step of the publishing process, from the finalization of the manuscript, through the production of the actual book, through sales and promotion. There is feedback ... and then there is feedback from people who make their living publishing dozens and dozens of books a year.

"Trust the process," as one of my editors once said to me. "The author-publisher relationship is not a competition. It's a partnership, a dynamic. The publisher is invested financially," she reminded me, "so they want your book to succeed in every way possible."

And here I had assumed she'd been working so hard on my manuscript simply because she was my friend.

Epilogue

In case you are curious about what happened to that naked woman on the "final" cover of my writing guide, here is the rest of the story. As soon as I saw that image, I called my editor in a state of high dudgeon. As it turns out, he shared my low opinion of the cover choice, but the designer had voted him down. "Don't sweat it for now," my editor told me. "Marketing is on your side as well." This begged the question: Who was this designer with such sway he could override both my editor and the folks in marketing?

Weeks passed. My print date drew near. Each time I checked in on my sex worker, I was told that the designer remained reluctant to remove her from my cover. As a seasoned author, I am not afraid to speak my mind, but I am also not big on ultimatums. "Replace that cover—or me and my book are walking!" For me, it still feels like a miracle when a publisher accepts my work. It was unfathomable to think I would do anything to jeopardize my "forthcoming release," two words I love dropping into every conversation. But I just couldn't accept that cover. This felt bigger than a battle over design. This had the stink of misogyny.

Finally, I got word. *Fifty Shades of Writing* was no more—I would see a new cover option for *Good Naked* by the end of the day. This news came in the form of an email from the same marketing coordinator who, weeks earlier, had sent along the original design. In this message she wrote:

Dear Joni,

I'm sorry for your sleepless nights...I don't know whether I should be putting this in writing, but in all my time here, I don't think I've ever been this opposed to a cover design. I'm rather ashamed that I knuckled under and sent it to you anyway, and I can only imagine how you must have felt.

Later that afternoon the designer put together an alternative with the image of a fountain pen beside a notepad, similar to the clip art used in dozens of writing-related blogs and a far cry from capturing the energy and tone of my book. In forwarding this iteration, the marketing coordinator had failed to delete the designer's email to her, which I am sure was not intended for my eyes—"See if she'll like this one," he had written, as if I were some diva with an endless list of ludicrous demands—*No, I said blue M&Ms! Not green! Not red! Blue!*

Given I felt my cover deserved more than clip art, I hired an outside graphic designer to submit a different concept. The publisher ultimately chose [this cover option for my book](#), though I heard through the grapevine that the *Fifty Shades of Writing* designer didn't like it. (Perhaps he was distracted by the white gridlines?) So, all's well that ends well, though this story has one more chapter.

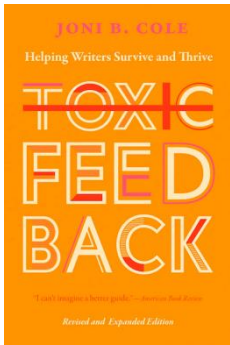


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About a year after the release of *Good Naked*, the publishing house went under, which was a real blow not just because it orphaned my book, but because of all the talented and lovely people who worked at the press, and all the meaningful titles it had released to the world for almost fifty years.

I was lucky to find my own happy ending, however, as *Good Naked* was picked up by a different publisher that invited me to create a second edition. Oh, and it was love at first sight when they showed me [their revised version of the cover!](#)

Now, in my better moments, when I think about that designer with whom I so fervently disagreed, I try to let bygones be bygones. I hope that he found employment at some other publishing house, assuming he is no longer living out his male fantasies on the covers of other authors' new releases. But if the challenge of my own cover struggle has taught me anything, it is this: There is good naked, and there is bad naked, but only one of those can help you write more, write better, and be happier, and it is not the one that has anything to do with soft porn.



Joni B. Cole is the author of seven books, including *Good Naked: How to Write More, Write Better, and Be Happier* (listed as a “Best Books for Writers” by *Poets & Writers* magazine) and *Toxic Feedback: Helping Writers Survive and Thrive* (“I can’t



imagine a better guide to writing’s rewards and perils than this fine book,” *American Book Review*). Joni teaches writing online and in person at her own writer’s center in White River Junction, Vermont, and at a diversity of academic and nonprofit programs. Her second collection of essays, *Party Like It’s 2044*, is forthcoming from the University of New Mexico Press in September 2023. Learn more at [her website](#).

The Book is Alive and Well

An Overdue Library Book Is Returned 96 Years Later - Submitted Via Napa Valley Register

With reprint permission by Jesse Duarte-St. Helena Star



A library in Napa County has one of its books back on the shelf 96 years after it was first checked out. Talk about overdue — a man returned a book to the St. Helena Public Library in California’s Napa Valley that was due Feb. 21, 1927.

Benson Lossing’s “A History of the United States” was returned to the St. Helena Public Library in California 96 years overdue.

Benson Lossing’s “A History of the United States” is a weighty tome with the crumbling binding one would expect from a book published in 1881. It’s stamped “Property of the St. Helena Library Association,” and library staff suspects it was one of the original 540 volumes available when the Free Public Library opened in 1892.

The man returned the library to the front desk but didn’t leave his name. Library staff hopes he comes forward. Library Director Chris Kreiden said the library went fine-free in 2019, so the man won’t owe a cent for keeping the book longer than two weeks.

“Nobody on the staff recognized the gentleman who brought it in,” Kreiden said. “The library (staff) would definitely love to know” the story of how he came across the book.

In case you’re wondering, the library’s old nickel-a-day fine would have added up to roughly \$1,756 from the 1927 due date through last week.



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The book offers a glimpse into the library's history. Before the Free Public Library opened in 1892, it cost 25 cents a month to borrow books — including possibly this one — from the St. Helena Library Association.

According to the Encyclopedia Britannica, Lossing (1813-1891) was a prolific and respected American historian. He was known for traveling widely to seek out primary sources and visit historic buildings and battlefields, a practice that was unusual at the time but is considered standard for today's historians. His massive "Pictorial Field-Book of the Revolution" was the result of 9,000 miles of travel over two years.

The 754-page volume returned to the library contains 400 engravings and a full account of the then-recent national centennial celebration of 1876.

Kreiden said the library staff hasn't decided what to do with the book, but their top priority is to protect it from further deterioration.

"It would be cool to put it on display someday but we haven't figured out how to do that," she said.

Recap of Spring Event – "Stay on the *Write* Side of the Law: Legal Issues Every Writer Should Know"

Cindy Hill Gave Us a Two Session, Crash Course on the Ins And Outs of Copyrighting and Defamation by Gail Wind

At our spring event, "Stay on the Write Side of the Law," Cindy Hill gave us a two session, crash course in the ins and outs of copyrighting and the pitfalls we might encounter in our writing in regard to defamation and privacy laws.

The morning session concentrated on what a copyright really is, when you need to officially copyright your work and how to avoid copyright infringement. She walked attendees through an exercise that taught the principle that copyright exists from the moment the work is created in a tangible form. She went on to explain that you will have to register your copyright, if you wish to bring a lawsuit for infringement of a U.S. work.

Cindy explained the difference between having an original idea (not copyrighted) and writing it down (copyrighted.) Not even the most original of titles is copyrighted, nor are things such as lists, phone books and the like.



She went through several tricky scenarios where your writing copyright is surrendered such as writing for hire, or selling your work to a website without checking the fine print to see if you retain copyright rights.

Cindy touched on the "life of copyright" and how there are very specific laws regarding when or if a document enters the public domain. Just because a book is out of print, does not release the copyright. She went through the ways and means of getting permission to use a creator's work, and how to grant permission for someone to use yours. She directed us to

<https://www.copyright.gov/> for more in-depth information and the place to register your work to fully legally protect it.



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The afternoon session was a bit spicier, as it dealt with defamation and privacy laws regarding what we write. Cindy's handouts were very comprehensive and referencing them will help to remember all she taught the group. She covered topics including the definition of defamation, the danger of being sued if you are not aware of these legal principles and how to identify problems in our own writing. Journalists and memoir writers are especially vulnerable to



these problems. Just because you “know” it is true, doesn't mean you can print it.

There are very specific, but tricky laws dealing with defamation and they amount to a writing minefield if you are not careful.

Invasion of privacy was the next topic of “you better watch out.” Cindy shared some interesting anecdotes about these issues. Mostly, she cautioned the group—think before you write. Is it true; is it an invasion of privacy; will it subject you to a lawsuit; does it really need to be in your book or story? She discussed the possibility of writing fictional accounts based on real events and whether or not you could sufficiently hide the identity of your character(s). Finally, she suggested that “when in doubt, have it checked out” – before publishing! A legal review of your manuscript before it goes public could keep you and your bank account safe. Lots of great information

New SERIES: What Every Vermont Writer Needs to Know About the Law

Fair Use Basics by Cindy Ellen Hill, Esq.

“To lawfully use segments of other people's lyrics, or to use words from a novel or poem in your writing other than scholarly works and literary criticism, you must find the copyright owner, and get permission to do so.”

INTRO QUESTION:

Can I quote song lyrics in my writing if I give the performer credit for it?

Students are taught that it is appropriate and ethical to quote someone else's material, as long as the quote is accurate and they include appropriate attribution to the correct source or author. It's only when trying to pass off something somebody else wrote as their own work—plagiarism-- that students get in trouble.



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Many people leave school thinking that the same principle applies in the rest of life; that is, that it's okay to use other people's work as long as you provide appropriate attribution.

Unfortunately, this is almost always incorrect.

Section 107 of the U.S. Copyright Act provides an exception to a creator's exclusive copyrights for 'fair use.' The fair use provision states that use of a copyrighted work or image "for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright."

Throughout your school days, you quoted resources and cut-and-pasting images into reports under the statutory fair use exceptions for teaching, scholarship and research. Having an awkward conversation with the principle or academic dean results from copying other people's work without attribution at school was a matter of academic ethics – not a copyright law violation – because school work fits the copyright exception for fair use.



Out in the non-scholastic real world, however, using all or even a small part of someone else's song, lyrics, novel, poem, advertising copy, or other copyrighted creative work without the copyright holder's permission is a copyright violation. Yes, even if you put their name on it.

The non-scholastic fair use exceptions are quite narrow: criticism, comment, and news reporting. If you are a journalist writing about an upcoming band's concert, or a music critic publishing a review of a new music video, you can use small excerpts from the bands' lyrics, sound or video recordings for the purposes of illustrating your review or article within the context of "fair use."

However, even within one of these fair use categories, a use of a work may not be considered 'fair use'. The statute sets out four factors used to determine whether any particular use of a work is 'fair use': "(1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes; 2) the nature of the copyrighted work;(3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and(4) the effect of the use upon the potential market for or value of the copyrighted work."

So if I am a music critic, but post a musician's entire upcoming CD online for free download alongside my critique, I have exceeded what is lawfully allowed as fair use.

And if I am a teacher, and take a whole textbook down to the copy shop and have it photocopied for all of my students instead of having them buy the book at several hundred bucks a piece, I have violated the book author's copyright even though it's for educational purposes: I used the entire book (factor 3), and deprived the author of the income from selling those copies of the book (factor 4).

If you are inserting pieces of other people's lyrics, novels, poems, movie lines, or anything else under copyright into your writing other than in scholarly research (your MFA thesis) or journalistic criticism, you will not be able to successfully claim that you were protected by the fair use doctrine. You will be committing copyright violations--and you just might get sued, especially if you are quoting lyrics, as the commercial record companies take copyright protection extremely seriously.

To lawfully use segments of other people's lyrics, or to use words from a novel or poem in your music, you must find the copyright owner, and get permission to do so. If you are a band recording a cover song, U.S. Copyright law makes it relatively easy to buy a cover license at a reasonable price. But if you plan on incorporating lyrics or words from other copyright-protected works in your writing, there is no set fee schedule or easy licensing form. The cost will be whatever you and the copyright holder negotiate. In some instances, the copyright holder might give you permission for free; in other cases they may require a large sum of money and a complex written agreement. That's their right as the copyright holder.

Cindy Hill is an attorney, musician, composer, writer and gardener in Middlebury. Her kitchen-table practice includes a full range of legal services for musicians, artists and writers. She belongs to the Vermont Irish-American indie folk band O'hAnleigh, which has toured internationally and produced five CDs to date. You can reach her at www.hillattorneypllc.com and hillattorneypllc@gmail.com.



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The Growth and Development of LVW

How the Year is Shaping Up

Jan 28, 2023	Annual Business Meeting	Joni Cole "Five Tips for Productive Revision."
Feb. 24, 2023	Book Club –	<i>Wonderbook</i> by Jeff Vandermeer
March 23, 2023	Open Mic	
April 13, 2023	Book Club	<i>The Heroine's Journey: For Writers, Readers, and Fans of Pop Culture</i> by Gail Carriger
April 22, 2023	Spring Event – Middlebury VT Library	"Stay on the Write Side of the Law: Legal Issues Every Writer Should Know" – by Cindy Hill, Esq.
May, 24 2023	Open Mic	
June 22, 2023	Book Club	<i>The Emotional Craft of Fiction</i> by Donald Maass
July 15, 2023	Summer Event	Into the Words
July 2023	Open Mic (t/b/a)	
August 10, 2023	Book Club	On Writing: A Memoir Of The Craft by Stephen King
September	Fall Event (t/b/a)	
Sept. 2023	Open Mic (t/b/a)	
October 12, 2023	Book Club	Attendees will choose a book beforehand
Nov. 2023	Open Mic (t/b/a)	
December 14	Book Club	Attendees will choose a book beforehand

General Information Section

LVW Encourages Its Friends and Members To Submit Articles for The League Lines.

Articles should be:

- Less than 1000 words please.
- Well edited! Ask a friend or two to proofread for you.
- Pertinent to the craft of writing, i.e., book reviews, writing event reviews, recaps of LVW events, publication credits, speaking engagements – past or upcoming.
- Word documents please. (This helps in formatting for the newsletter)
- LVW particularly invites its members to reviews books published by other members.

Reviewing one another's books is one of the best ways to support each other! Please send any submissions to Gail Wind at gailinvermont@outlook.com. Subject: "League Lines"



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Editor's note: League of Vermont Writers is alive and well.

HOWEVER, the League is nothing if not a social creature, and so we have been sponsoring more in-person events. Some have asked for them to be on Zoom, or hybrid and we are looking into it, but that takes personnel to pull off. We are short on volunteers.

In April we presented "Stay on the Write Side of the Law: Legal Issues Every Writer Should Know." Plans are underway for the "Into the Words" special biennial summer event.

Our open mic nights and book club evenings are still on Zoom.

To keep our 94 year old organization heading to its Diamond Anniversary in 6 short years, we need your help.

- ♥ Read the League emails and League lines.
- ♥ Attend the events.
- ♥ Join the book club.
- ♥ Submit articles to the Newsletter.
- ♥ Volunteer when you can.
- ♥ Communicate with fellow members.
- ♥ Present at open mic.
- ♥ Read books published by members and send us a review. This helps authors get "noticed."

LVW Board:

- President, Amy Braun
- Vice President, Jon Meyer
- Secretary, Gail E. Wind
- Immediate Past President, Shawn Anderson,

Board Members at Large

- Cindy Hill
- Jeniah Johnson,
- Joan Grant

Spread the word:

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