



## The Young Writers Society Turns Three



Hard to believe, but on November 14, the Young Writers Society will be three years old! In some ways, that seems quite young of course, but it also seems like the site has been around a lot longer than that.

Naturally, though, we are planning a whole slew of events to be thrown in conjunction with the Birthday. Come back all next week for fun activities, chat room quiz shows, and a site wide scavenger

hunt. You also might find random pieces of cake on the site!

The activities will begin on November 11, and end on November 17. On top of all that, there will be a special YWS radio show on Wednesday, November 14 at 7 PM EST (midnight GMT). The show will mark the exact time YWS was born.

Speaking of the radio show, YWS now has its own radio program on Blog Talk Radio. We're featured over there, and have well over 100 listeners each episode (sometimes very close to 200). If you haven't already, check it out:

<http://blogtalkradio.com/yws>

Listen in on Sundays at 6 PM EST (11 PM GMT) for interviews, shout-outs, news, and the weekly poetry jam! Of course, that's not all the Young Writers Society has going on. Also be on the look out for some huge site changes, especially to the usergroups section. There may

also be a new style showing up for you to enjoy and poke at!

That's it for now. Be sure to read through this issue of Squills as each issue just keeps getting better and better. If you would like to write something for Squills, or even become a staff writer, check out the article below.



Squills" link on the Squills page at YWS. We accept articles on a wide array of interests from books, to writing tips, movies to animals, sports to current events, and recipes for bass fish.

Articles typically range in length from 250 to 800 words. When submitting, please proofread your article for spelling errors & grammar mistakes. Failure to do so will result in your work being ignored! Additionally, do not forget to give your piece a title.

Good luck!

### Contents

NaNoWriMo.....	2
Researching.....	3
Blackbeard, Arg!.....	4
Critiques.....	5-6
Zen of Writing.....	7
Appalachian State.....	8
YWS Adventures.....	9

### Join Squills!

Squills is looking for dedicated staff writers to submit on a bi-monthly basis to the e-zine publication. If you are interested in writing for Squills, please send a 300-500 word article on either your favorite writing tip or on a book review to [yws.squills@gmail.com](mailto:yws.squills@gmail.com). You must also be skilled with a cross-bow, an already active member on YWS, and proficient in proper grammar. Do not send inquiries! These are often ignored.

If you are interested in submitting articles to Squills, use the "Submit to

# NaNoWriMo: Oh, The Horror!

**BY SUZANNE** NaNoWriMo. To those who don't know what it is, they aren't even sure how to pronounce it. To someone who has already done it, it means coffee, sleeplessness, and horrific writing. But what really is NaNoWriMo, and if you've never done it before, what should you expect?

NaNoWriMo is an acronym for National Novel Writing Month. Each November, since 1999, novelists around the world have been ignoring friends and family so that they can lock themselves up and write a novel.

To win in this event, you have to write at least 50,000 words. To put this in perspective, my novel last year ended up being around 61,000 words long and was exactly 199 pages, double spaced. That's a lot. Who in their right mind would spend a month doing all that work, when it isn't even going to be good writing!?

That's right, you heard me. It isn't even going to be good writing. That's the second big point of NaNoWriMo: quantity over quality. You have to learn to squash your inner editor (a lot harder than it sounds) and just write, ignoring typos, plot holes, grammar errors, mini-rambles, and comments about how hard this scene is for you to write. Anything to get word count, right?

In fact, if I were writing this article like you would write a NaNoWriMo novel, I'm sure it wouldn't make much sense.

Lots of writers will agree, editing is no fun, but writing the first draft in one month is even less fun. It's a challenge, and certainly one worth taking.

*"Throughout the month, you'll find yourself going through stages of writerly excitement, and depression."*

If this is your first year at NaNoWriMo, congratulations, you've joined the insanity! If you have yet to join, why not go over to [www.NaNoWriMo.org](http://www.NaNoWriMo.org) and see what you think—you know you want to! And since I'm sure there are a lot of NaNoNewbies out there, I'll give a bit of a run down on things you may need throughout your month of torture, and what to expect.

If you're not a coffee person, consider converting. Last year, I would wake up at four or five in the morning just so I had some free time to pound out a few thousand words. For the first few days, this is real exciting, but after a while, I realize I love sleep more than large word counts. Here is where coffee comes in! Or energy drink, if that is your thing.



The second thing you will need on your NaNoWriMo survival list is a backup. For some people, this may mean putting their novel on their jump drive, or on an external hard drive. For others, you may just have to have two copies of your novel on your computer, and hope your computer doesn't crash. It isn't uncommon to lose your data, or forget to save, while you're in the middle of an exciting scene (or a boring one, as the case may be).

Last year, I learned my lesson when I nearly lost a good portion of my novel. Thankfully, Microsoft Word has a way for you to recover old files, but that isn't always to be trusted. I highly suggest you

back up your files! You'll be thankful when you're close to that half way mark, and the power goes out...

Throughout the month, you'll find yourself going through stages of writerly excitement, and depression. The first week is the best: you're starting your novel, it's your first big year, and nothing can stop you from getting those words out! And then writers block, week two, and reality smack you in the face. Your characters won't do anything but sit around and talk about cheetahs, and you really hate the story.

Midway through the month, you'll get really frustrated and depressed. Some scenes you'll love writing, others you'll

hate and dread. Warn your family members that you may start randomly going into bouts of writer angst and melancholy: it isn't uncommon. Things start to perk up as the month continues, well, that's if you're doing your daily 1,667 words. If you're close to the 50k mark, or already past it, you'll be a happy camper.

If you have a long way to go, you might feel like quitting while you can, but I implore you! Do not stop! Even if you only write 10,000 words in those thirty days all together, it will be 10,000 words more than you had at the beginning of the month. Never give up, as hard as it will be.

In the end, whether you've written 100,000 words, or one, NaNoWriMo will be the best experience you've had...or the worst? For me, I was already looking forward to the next November, and the next novel. You'll be relieved, and sad, at the same time. And you'll have a long, ugly, typo filled manuscript. Here's to seeing you at the end of the month!

# Research, Research, Research!

**BY BUBBLEWRAPPED** The Internet is an awesome place. Not only can you meet and befriend people from all over the world, but you can also find out a great deal about virtually any topic under the sun. You name it, and someone's built a web site or published an article about it. For those of us in school, or writing novels which require extensive research, that makes the Internet a fantastic tool (especially if, like me, you have a tendency to put things off until the last minute and all of the relevant books are checked out). But how do you know which sites are reliable and which aren't?

The professors at my university tend to be very emphatic about this sort of thing, and I expect most educators are, so here is a brief and basic checklist that will help you to determine if your information is genuine:

## Where does it come from?

This is probably pretty obvious, but you need to be sure that your information comes from a reputable source. For academic papers in particular, it is wise to stick to approved sources – for example, university web sites, academic journals, etc. These sites usually have .edu, .ac, or similar in their addresses. Other reliable sources include .gov(t), .org, major newspapers and so on (although I suppose that depends on how much you trust your government, ha-ha). Your school may also have access to web sites such as jstor.org which have a database full of academic journal articles and are absolute goldmines for the online researcher/student, so ask your teacher, professor or librarian.

## Who wrote it?

Again, fairly obvious. Is the person who wrote the article or designed the site a professional in this field? Do you have good reason to believe they know what they're talking about? Has their work been peer-

reviewed? If the author is just some random guy off the street, then it's unlikely that they have an intimate, objective or up-to-date knowledge of their subject. However, it is pretty easy to pretend to be someone you're not on the net (just write Ph.D. after your name, and voila!), so do your homework: chase down a couple of other articles this person has written, perhaps, if you want to be really thorough. Don't just take their word for it – be critical and objective, just as you would when researching from a book. Sites such as Wikipedia, for example, are invaluable if you need a definition or some rough background information, but because anyone can update it, it's not really a great site for serious research.

## Why was it written?

This one mostly applies to partisan sites such as greenpeace.org and so on. If your author has a clear bias in favour of something (e.g. whales) then they may be (and probably are) skewing the facts slightly in their favour. They may also be overlooking some information which is detrimental to their case. Why? Well, these people are writing to convince you, not necessarily to give you all the facts. So you need to be careful of strong opinions and, as above, take everything you read with a grain of salt. This means taking into account *why* the article/web site was written. This will help you to gauge how far you can trust the accuracy of your information.

## When was it written?

It may just be me, but when I do research I prefer to rely on relatively recent information – say, the past twenty years or so. Things change so often – especially in the academic world, where everyone seems to be constantly arguing and evaluating and reforming previous ideas – that if you don't watch out, you'll find yourself a bit behind the times. This is especially true with web sites – although the Internet is a recent invention

itself, sites are often left to float about in cyberspace without being updated for years and years. While this doesn't necessarily effect the quality of the information, especially if said web site contains previously published articles, it is always preferable to find a site which is frequently updated and obviously well cared for.

Research on the Internet is basically just like ordinary research: use your common sense, be critical, pay attention to your sources and you shouldn't have any problems. Just in case you'd like a head-start, though, here are some examples of sites which can be used for research:

The Stanford Encyclopedia of Philosophy (<http://plato.stanford.edu/>)

Institute of Historical Research (<http://www.history.ac.uk/resindex.html>)

Victorian Women Writers Project (<http://www.indiana.edu/~letrs/vwwp/>)

JSTOR (<http://www.jstor.org/>) – subscription required to view full articles.

The National Archives (<http://www.archives.gov/>)

The New Zealand Herald (<http://www.nzherald.co.nz/>)

The Fijian Government Online (<http://www.fiji.gov.fj/>)

As ever, don't forget to reference your sources correctly in your bibliography. And have fun! The great part about research online is that you can also chat to your friends and play games while you search the web. Just don't get too distracted...



# Pirate of November: Blackbeard

BY SAINT RAZORBLADE

Edward Teach, more commonly known as Blackbeard, is probably pop culture's favourite pirate. Over 50 pop culture icons have paid homage to this notorious scallywag, ranging from video games like Sid Meier's "Pirates!", television shows like "Spongebob Squarepants," music like Flogging Molly's "Queen Anne's Revenge," and even his own film: the aptly named "Blackbeard the Pirate" (circa 1951).

But who really was this romanticized rogue of the Caribbean? His true identity has been somewhat lost through the (ahem) colourful legends of his past, making what is known questionable at the least. It's not even known what his real name was for certain—most documentation records it as Edward Teach, others as Edward Thatch or even Edward Drummond. Every tidbit about him is so conflicted with what other sources say, but there are a few things known for certain.

Born in 1680 in Bristol, England, Edward Teach is best known for captaining a re-designed slave ship he named "Queen Anne's Revenge." Having gone to sea at an early age sometime before 1713, Teach originally served aboard an English ship in the War of the Spanish Succession, turning to piracy when England withdrew from the war in 1713.

Soon after, he became engaged in a running duel with the British 30-gunned man-of-war "HMS Scarborough" as he plundered merchant ships throughout the Caribbean Sea and Atlantic Ocean. His tactics were fairly unusual by pirate standards: there are no reports of Blackbeard ever actually committing murder, relying on the fear of his victims alone for his notoriety.

However, some of the legends surrounding him tell of a vicious cruel streak, victimising young girls and merchants and even claiming that he had to shoot one or two crewmen every now and again to remind them who he was. Blackbeard worked out of two bases— one in the Bahamas and another in the Carolinas. He lived on the island of Nassau, where he was named magistrate of the "Privateers Republic," who were basically a bunch of legalised pirates.

Blackbeard's biggest claim to fame is his blockade of Charleston, South Carolina in approximately late May of 1718. With his flagship, "Queen Anne's Revenge," and three smaller vessels, Blackbeard sailed into the mouth of Charleston Harbour and plundered five merchant ships.



**Blackbeard (1680 - November 22nd, 1718)**

All other merchant vessels avoided the harbour for fear of falling to the same fate as their peers. Aboard one of the five ships, Blackbeard held several prominent Charleston dignitaries hostage, demanding a rather unusual ransom of a chest of medicines. After several days' wait for the ransom (in which Blackbeard's patience ran so thin he nearly killed all his hostages), the captives were released but their clothing was taken from them, and Blackbeard fled north. Shortly after, he ran aground two of the four ships, including his flagship.

Whether or not this move was deliberate remains unknown, but following this, he marooned most of his crew, took the treasure, and went to Bath, North Carolina where he was pardoned under the royal Act of Grace. He took the last of his four vessels,

the sloop "Adventure," to Ocracoke Inlet to enjoy his loot.

A pirate to the end, Blackbeard went out in true pirate fashion. Having accepted a pardon, it seemed that he had retired from piracy. However, Virginia governor Alexander Spotswood became concerned about how close the pirate lived and decided to eliminate him.

He hired two sloops under the command of Lieutenant Robert Maynard with a promise of a £100 reward. On November 11th, Maynard sailed from James River to find the pirates ten days later, on November 21st, anchored on the inner side of Ocracoke Inlet. On November 22nd, Maynard launched a vicious attack on Blackbeard and the "Adventure," to which Blackbeard launched an equally vicious retaliation.

One of the two hired sloops fell astern and Maynard took control of the battle. He managed to damage the Adventure's rigging, forcing it ashore. Maynard followed suit, ordering his crew to hide below decks and prepare to be boarded. Blackbeard took the bait and boarded the sloop with ten of his men. Maynard and his crew burst from below, and Blackbeard and Maynard became locked in a vicious swordfight to the death.

Equally matched, both took violent blows, but it was Maynard who gained the upper hand, managing to wound Blackbeard with a pistol shot. It is reported that Blackbeard was shot five times and stabbed well over twenty times before he died. When he did, Maynard cut off his head and hung it from his bowsprit.

Legends surrounding Blackbeard's death sprung up immediately such as the rather amusing myth that his decapitated and jettisoned body swam on its own two to seven times around the "Adventure" before sinking— but it is known for certain that despite all the gruesome battles, Maynard still received his meager £100 reward, and Teach's head rotted away in peace on a pike in Bath.



# Op-Ed: Of Critics and Criticism

BY INCANDESCENCE

**Note:**  
The  
view expressed in this opinion does not necessarily represent the view of the site administrator.

For the past few weeks there has been intense, yet isolated, sparring on the appropriate approach to being a good critic: what it means, what is expected, and so on. Arguments have ranged from writers getting thicker skins to critics toning it down to everyone simply lightening up about the whole affair. I'm going to address some of the arguments proposed in this ongoing discussion, and I apologize if things seem in a state of catastrophic organization--I will have to reread this tomorrow and revise where necessary for clarification.

In a first move, I want to address criticism as a whole. For the most part, we all seem to have a pretty generalized conception as a critique being a response to a work of art. That's pretty heavy, if you stop and think about it: what does it mean to "respond" to a work of art, a craft, a creation? How does one go about "interacting" with such a thing--whether this be a poem or a story or a sculpture, or what have you?

It's a very serious question that most writers--particularly beginning writers--take for granted. There's something fundamental about reacting to art, so much so that I suspect most of you have never really taken the time to think much about it.

In the same breath, we have to ask if all interactions are of the same value. Are they? Do we trust people who have doctorates in art history to give genuinely enlightening commentary on a new painting, or do we

think it would be better to trust the guy who is now, for the first time in his life, walking into the art museum? At a more exaggerated level: do we trust medical doctors to diagnose and treat us properly, or do we run to poets?

The answers are obvious: despite what illusions we may have about equality, the reality of the matter is that all critiques are not the same. And, further, their value doesn't stem from the amount of effort the critic put

minimal effort on your part would reveal many users take their craft seriously and expect you to do the same?

Besides the obvious contradiction that if you wrote it for yourself you wouldn't post it here, you'd keep it in a journal, there's something much more important that needs to be reconciled immediately: you need to decide (not definitively, for sure, but for the short term) what your goals are with writing.

This decision, above all else, should be your primary guiding light in determining which critiques are valuable to you and which are not. If you write for fun and someone who writes seriously comes down hard on you, then you should disregard it. That's the pleasure of being on a public web site: you get people from different strokes who have different ideas all collaborating to form a giant community where all possible interests can be cultivated.

Trust me, for every serious critic you'll encounter, there are plenty of people who also view writing as a past-time and will respond to your art as such. THUS -- the question of whether criticism should be harsh or

constructive or nice or whatever should be totally thrown out the window: a criticism needs to be honest, and needs to be predicated off the critic's own experience--not your whims and fancy.

Let me be explicit when I say this: there are people on this site who try immensely hard to better their craft through appreciating serious and harsh criticism -- your attitude that writing is not something worth investing more than a marginal effort in is an insult to them and to all poets who try to perfect their practice. That's not to say you're wrong, or that you are discouraged from enjoying it as a pleasurable hobby,



Photo from Business Week, available at:  
[http://images.businessweek.com/ss/06/06/intern\\_mistakes/source/10.htm](http://images.businessweek.com/ss/06/06/intern_mistakes/source/10.htm)

into responding to your work, or any such nonsense, but rather HOW they responded to it based on their past experiences. For us, here, it is difficult to know each other's background -- nay, let's say it's impossible -- so how could we possibly know whose critiques are worth second thought and whose deserve a smile and nod?

This brings us to the second big issue with criticism: many, many times since I've been here, I've seen fresh writers defend their work as something not written for others but written for themselves. This begs the question: why, then, have you chosen to post it here, in a public domain, where the most

but that you should be aware of how you are perceived by those critics.

Moreover, I have seen in more than one place the argument that because we aren't published and renowned, advice along the lines of "discard this" is invalidated and without justification. I am the first to stand up and decry this outrage: this argument is fallacious on many levels and demonstrates an ineptitude to appreciate the writing process.

We do not disregard our doctor's advice because he has not suffered our ailments; we don't disregard film critics because they don't make (good) films, and we don't disregard art critics because they don't make (good) art. This line of reasoning seems to me bizarre and, at best, irrational. In truth, the practice of writing and the practice of critique are two mutually beneficial procedures, but ultimately they're mutually exclusive. A good writer does not make a good critic, necessarily, and a good critic does not make a good writer necessarily, as well.

One need not be renowned or published to have an ear for good verse, good dialogue, or anything. What one should have, however, is a refinement of taste based on exposure to other works which are considered "good" and coming to appreciate their value in the realm of literature. No one is able to really define what would make a good sensibility, but it's like pornography: you know it when you see it.

To that extent, comments such as "throw this out" are meant literally: there's nothing in the poem that is salvageable in any conceivable rewrite. That doesn't mean stop writing; it doesn't mean give up. It means whatever you've been working with is showing no signs of getting any better with any foreseeable effort. Sometimes, that's just how it is: an idea isn't good, the execution is terrible--whatever.

When I hear young writers going on about how such so-called "destructive" criticism goes against their mettle and ultimately discourages them from writing: I ask myself who has really given up writing because someone disliked it? The writers most often using this line of argument further--ironically--tend to claim they're writing for themselves, not for others, so lay off (Do I even need to point out that this is the "Young Writers Society" as opposed to the "Young Diary Society"? This isn't a journal for you to post your sloppy seconds for others to chew on--when you post, make sure it's something you feel you've put an effort into (which, notably, is more than simply writing it once and never looking back)). What I wonder is, then, how destructive criticism goes against their mettle if they're entirely self-driven? It's contradictory.

The truth is: we all write to express ourselves and be understood. Whether our chosen media is fiction or poetry or essay or what have you, we all desperately seek to be understood. The hard truth of the matter is, however: not all expressions, like critiques, are equal. What critiques, harsh as they may be, destructive as they may be, are trying to guide you to do is to find better, more inventive outlets for your expression.

At the birth of your career as a writer, that's a tough proposition. But let me tell you, from first-hand experience, you have much farther to go--and the sad fact is you may never be the next

Frost, or Auden, or Whitman. That doesn't mean that you won't be great and that you should nihilistically abandon the profession of writing: that, precisely, is why God made critics.

Critics help you understand your weaknesses; they help you understand your limits and how to deal with them. You will, by the way, have limits--that's what makes poetry and writing, in general, such a diverse and interesting field: it's not homogenized, but it's vastly heterogeneous based precisely on the fact that we all have our limits. Good writers know when and how to deal with these, but they certainly don't just stumble into them: it takes time, and it takes considerable effort, and, most of all, it takes hard knocks. I'm sorry if that's not appealing to you, but it's the truth.

If you aren't willing to try, it means your poetry will always be appallingly bad, and harsh criticisms will not stop showing up at your door (or computer screen, for that matter). Completely apart from the sheer mess it makes of a piece of work, you will thus never learn what actually makes a poem effective - more than any words you use, it's the underlying psychological triggers of arrangement, form and structure that affect the reader.

If you don't bother to learn some basic ground rules and work with them, and insist on writing for yourself, then people will always read your poetry and basically say, "Whatever." There are always people who will claim they don't need to use poetic rules and techniques because they want poetry to be "free" and that they don't want to be serious; unfortunately, what they don't notice is that

the reason it never leaves the Internet and onto the bookshelf is because it always turns out badly.



# The Zen of Writing, Part III

BY PERFORATEDXHEARTS

**Note: This is the last part of three part series that began in the June '07 issue of Squills. Find the whole thing online at: [www.youngwriterssociety.com/topic15786.html](http://www.youngwriterssociety.com/topic15786.html)**

So many students tend to get so caught up in their essay that they end up not "proving" it. "Prove it", not prove it, if you know what I mean

A simple solution to this somewhat large problem?

*Quotes.*

Groan if you want, rip this little packet up and hurl it at the wall, but quotes from other people validate the information you're trying to get out to others. Quotes show that there really are other people who support your ideas and agree with them. Quotes show "proof".

And no, emphasis on certain sentences by italicizing them does NOT count. Hence the "prove it", not prove it.

## Outlining

Many essays contain a certain order of events or organized ideas for you to transition better between sentences to sentences, then paragraphs to paragraphs. Here's a can't-miss, can't-fail-you, college style outline.

### *I. Introduction*

- a. Why is it interesting?
- b. What is going to be discussed?
- c. Hint at the conclusion.

### *II. Main Body*

- a. Thesis
- b. Anti-thesis (Anything contradiction to the thesis)
- c. Synthesis

### *III. Conclusion*

- a. Summary
- b. Major conflicting ideas



c. Is this a topic for the future? Where do we go from here?

(McCrimmon, 71)

All in all, the road to being a successful and worthy-to-be-called writer contains many hidden as well as obvious stumbling blocks. You can't really skip over those roadblocks, but you certainly can be prepared for many of them, through practice...and practice...and practice. These tips aren't a Bible to the fine art of writing, they are simply a guide for you to refer back to sometimes for lectures on grammar and spelling.

## Be like Ronald Reagan:

"Not since Lincoln, or Winston Churchill in Britain, has there been a president who has so understood the power of words to uplift and inspire."

That's your job, fellow writer, whether the story you want to tell is an action-packed novel or a children's book- maybe even a full-fledged chick lit series to inspire others to write to the best of their abilities. You're their examples, their idols.

It doesn't happen overnight, it doesn't matter how many letters of rejections you receive for publications *Gone With The Wind* was rejected over 700 times until it was published and became an American classic it doesn't matter what happens during the journey, per say. But in the long run, though, writer: you really can make everything write.

# The YWS Blog

**BY SUZANNE** Unknown to some people, The YWS Blog is slowly becoming a blog popular among people outside of The Young Writer's Society. For members of The YWS it's just a fun place to read jokes, writing tips, prompts, and news about the site, but as the diversity of the things posted goes up, and as advertising for YWS in general rises, either through the site itself, the blog, or the radio show, there are a lot more people visiting it that don't even know what YWS.

Inside the blogosphere, The YWS blog is starting to shoot off. The blog broke ground in April of this month, but didn't start getting big

until August. Every day about two hundred people visit the blog, and read an average of 2.27 pages. The Blog has an authority of eight, where authority means how many other sites or blogs link to images or posts on our site. Sure, eight isn't that high, and Nate say, "My goal is 50 by February," but when most blogs have one, or even zero authority, it's still something to be proud of.

Think of the YWS Blog as a giant advertisement for anything else YWS. The more popular it becomes, the more people who will visit the other aspects of the site.

# Sports Spotlight on Appalachian State

By LOREN JONES

Before Sept 1, 2007 most people would not have been able to point out Boone, North Carolina on a map. But now, after what is known as "The Upset in the Big House", college football fans cannot stop talking about the team that beat the number five ranked Michigan Wolverines.

As you may know, the team I am talking about is none other than the Appalachian State Mountaineers. Before beating Michigan 34-32, the Mountaineers were just a little known team from North Carolina competing in Division 1-AA, now known as the Football Championship Subdivision.

The start of the 2007 season marked the Mountaineers 79th year participating in college football, and even though after those 79 years as a program they were a little known team from North Carolina, does not mean that they never made a statement.

The 2005 and 2006 seasons for the Mountaineers were by far the most successful in the programs history, winning back-to-back national championships. Appalachian State currently has a 29 game win streak at home in Kidd Brewer Stadium, and continue to dominate their conference.

Appalachian State is known to produce great football players whom later go on to play in the National Football League (NFL). Players

from Appalachian State who pursued careers in the NFL include; Dexter Coakley, Dino Hackett, Larry Hand, Jason Hunter, Mark Royals, John Settle, Matt Stevens, Troy Albea, and Daniel Wilcox. Numerous Mountaineers such as; DaVon Fowlkes, Wayne Smith, and Richie Williams, have also gone on to play in the Canadian Football League.

Going into the 2007 season with a season opener at Michigan in The Big House had to have been intimidating for the Mountaineers, but they showed no fear as they took the field. Led by head coach Jerry Moore, the

Mountaineers held their own throughout the whole game against the nationally ranked, number five Wolverines. The Mountaineers sealed the deal as they blocked a last second Michigan field goal attempt to end the game. With the defeat of Michigan, the game quickly went into the record books as one of the greatest upsets of all time, and the 2007 Appalachian State Mountaineers will forever be in the history books as the first ever division 1-AA football team to beat a nationally ranked division 1-A team since the two divisions split in 1978.



## Book Review: To Kill A Mockingbird

By PENHALIGON29 "To Kill a Mockingbird" is a classic novel written by, who could forget, Harper Lee. When I ordered this

book from a book order in 3rd grade I didn't pick it up. It wasn't until earlier this year, when I decided to audition for Jem at a local theatre, that I truly discovered this timeless novel.

The story is set back at the end of the Depression, which only makes this story more moving. I loved how Harper Lee developed her characters; she spun them in such a real way that you felt like you knew the characters before you even opened the book. From the moment we meet her, Scout is very much different from the other girls, you can tell.

The descriptions that wrap the book in what it is are all so wonderful and delicious that I found myself stopping and reading them over

and over again. When Atticus takes Tom Robinson's case, you feel like someone's punched you in the gut because you know exactly what's going to happen to him. Before you know it, after some cranky old neighbors, a mad dog, and a mysterious man in a house, you find yourself at Tom Robinson's trial. This is probably the most page-turning part of the book. It gives you hope until the very last second of the trial, and this is very hard to do in books.

If you're looking for a quick weekend read, I wouldn't take this book, unless you're like me and pretty much won't put a book down until you're done. For some people, the book can be very tedious, so unless you really like classic American literature, don't read this.

I loved it, and if you love descriptive books that shake the earth, then you'll love Harper Lee's classic novel, "To Kill A Mockingbird."



# YWS Adventures

BY ADAM\_ATLANTIAN

There  
are a  
number

of Storybooks on the Young Writers Society. Many have died while others have flourished and grown. One in particular known as the Chat Room Adventures (CRA) has expanded from a small role-playing in the YWS chat room, to a storybook, to a co-authored Fan-fiction by Griffinkeeper and myself, and has now spawned another storybook known as the User group Wars. With the aid of Griffinkeeper and the crew of the Highwind a fully functioning galaxy has been created.

It is known as the Writar Galaxy (pun intended) and with my growing interest in the field of video game design and programming I have started a long process of building a new universe from the ground up. This will be a MMORPG also known as a Massively Multiplayer Online Role Playing Game. This means that you and your friends can adventure through the galaxy together.



The game will be rendered in 3 dimensional graphics kept on a lower scale of detail to allow those with slower computers access. As far as cost, there will be none. I will seek out donations for server space or take the cost on myself. There are a number of free online multiplayer games on the Internet and this one will fall in with them, but hopefully a little better.

As a player, you will be allowed to create your own character from a number of alien races including Humans, Androids and Felines. There are a total of six playable races; the number might increase as the game evolves. Once your character is made you will decide what job class you want. There are six basic classes, from there you train and earn experience to evolve your class and grow into a powerful and unique character. Overall there are thirty job classes, each with its own specific abilities, armour and weapons.

Once your character and account information is set up you can begin your adventure. All new adventurers will start at the Young Writers Society Main Station, which orbits Earth. It is the bustling spaceport in the Alpha Sector of the Writar Galaxy and will provide new comers with valuable information.

As with the Young Writers Society the game will be heavily moderated and due to the massive size of the area moderators will be stationed on planets, similar to the Junior Mods being assigned a specific forum. As a rule there should be three moderators assigned to a single planet with the ability to appear anywhere they are needed. Above them will be the Administration; they are in charge of the entire sector in which the game takes place. They will deal with most of the in game bugs and any Interstellar infractions.

The main feature included in the game will be the purchase and customization of star ships. As of yet a final aspect of the number of ships is undecided. Griff and I have been producing a number of ships, most of which can be seen in the Adventures of the SPEW Gryphon picture thread. The ships will have various hull textures to choose from along with a unique registry to identify it. The system is similar to the character creation process.

You do not have to purchase a vessel, there will be shuttles on every planet to take you where you want to go for a fee, but the excitement of space battle will be lost from it. Ships can be upgraded and modified as you earn money and even ships can gain experience from battle.

As with any role-playing game, there are many monsters to defeat, side quests to complete and hidden areas to explore. There is now main story line to this game, you are free to do as you please, but there will be events that will affect everyone in the game. Examples would be supernovae, black holes, and planetary assault. (Players might be called on to aid the YWS Fleet in Space Battle.)

As of right now there are close to sixteen ships completed with many more on the way. There are also fourteen weapons completed with a frightful amount still to do along with armor. There are also a number of barebones settings in construction. These include the interior of the YWS Main Station, along with numerous planets wilderness areas.

Many might wonder, what the purpose of having a game for writers would be. It does sound like a procrastination tool and it is to an extent. The idea is to give authors a place for some downtime when they are struggling with writer's block or don't feel like writing at the moment. It is my hope that the adventures and events will inspire people in their writings, but overall this is meant as a recreational activity aside from writing. A place to come mess around and relax.