



WritersTalk

A South Bay Branch
Writers Club Monthly

Volume 14, Issue 9, September 2006 Non-member subscription \$20 per year

Page 1

THINK SALINAS NOW East of Eden Conference

SEPTEMBER 8 THRU 10, 2006



Edie Matthews
Publicity Chair

An Update By Edie Matthews and Bob Garfinkle

Our East of Eden Writers Conference (September 8, 9, and 10) is for you. No matter where you are on the writing ladder, you will leave the conference enriched and inspired. Your conference committee, (Bill Baldwin, Ro Davis, Bob Garfinkle, Marjorie Johnson, Edie Matthews, Vicki Miller, Susan Muller, and Diane Richomme) under the leadership again of Conference



Bob Garfinkle
Central Board Rep

Director Beth Proudfoot, has been working for almost a year pulling everything together to bring you a writers conference unparalleled in our region.

After intensive workshops on Friday evening in the main conference hall, we will have dinner, then hear from keynote speakers, Christopher Reich, Jean Auel (author of the "Clan of the Cave Bear" series) and her literary agent Jean V. Naggar. Jean Auel met her agent at a writers conference even before her manuscript was complete. "Send it to me", Jean Naggar said. The "Clan of the Cave Bears" sold in 1979 for a then record \$130,000. The two incredible Jeans will be with us on both Friday and Saturday. What an opportunity for you to chat with such stars of our writing universe.

Our night owl session Friday evening will give you the opportunity to learn more about police procedures for mystery writers by authors retired detective Lee Lofland, D. P. Lyle, and Christopher Reich. In another night owl session, taught by Hollywood agent Ken Sherman, you will learn how to polish your pitch and get it ready for your individual 5-minute Pitch-To-A-Pro session with a literary agent or publisher on Saturday.

Saturday is filled with workshops, Pitch-To-A-Pro, Advice-From-A-Pro, and critique sessions. Learn from literary agents, editor/publishers, and published authors how to improve your writing, how to present your work in a

(CONTINUED ON PAGE 2)

FOR CONFERENCE SCHEDULE, SEE PAGES 10-13

A Look Ahead:

Sep 1, 15 Open Mic, see p19
No Board of Directors Meeting in September
No General Membership (dinner) Meeting in September
Sep 23 Editors Mtg, Orchard Valley Coffee, 10:00am
Sep 8-10 East of Eden Conference—Salinas, see you there.

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President's Prowling —Bill Baldwin



Bill Baldwin
President, South Bay Branch

"Sweet September in Salinas"

Sitting here getting ready for the conference ... Tomorrow night another planning meeting. My Sweetie is re-reading my novel, the contest entries are being read. PR cards are being delivered to hundreds of local cafes. And so on.

I have a time scheduled to meet an agent. My new novel is lurching forward. The conference beckons. Salinas beckons. "East of Eden" beckons. Steinbeck's childhood home... Cannery Row...the Center...the tombstone. *Womb to Tomb*.

What do you want? Successful writers? Famous writers? Workshops on how to improve your writing? Workshops on how to improve your pitch, your submissions, your sales? We've got them all: Authors, editors, agents, publishers. Contest winners reading their work. And food and drink – and fellow writers to smooze with.

The Steinbeck Museum.

I hope many of you will be joining us. This will be my third East of Eden Conference. I've enjoyed them immensely. I think you will too!

And who knows? This may be the year you find that agent or publisher or contact that propels your writing sky high. Come to Salinas, come to "East of Eden", and...*Sail On!*

(EOE UPDATE FROM PAGE 1)

professional manner for publication, and get answers to your personal writing questions. All of our workshops have been carefully designed to enhance your writing and to help you to become a success.

Saturday's breakfast speakers are Maralys Wills and actress/author Adrienne Barbeau. Saturday's lunch features keynoters Betty Auchard and Tod Goldberg.

Saturday evening's optional dinner will be held at the National Steinbeck Center in downtown Salinas. We will have docents there to take you on a tour of the museum. After dinner, we have best selling author James D. Houston and Dorothy Allison as our keynote speakers.

On Sunday, we have an optional brunch at the Steinbeck house, where John was born. The house is mentioned in his book "East of Eden". This will be followed by a walking tour of Cannery Row and Doc Rickett's lab, conducted by Edie Matthews.

Barnes and Noble will have a bookstore on site in the main lobby. They will only be selling books by the conference speakers and faculty members. A table will also be set up for authors to autograph their books.

For the latest information on conference events, faculty bios, web links, FAQs, etc., go to our web site at: <http://www.southbaywriters.com/>. So, plan on a very packed weekend of learning the craft of writing, publishing, networking with your fellow writers, making new or renewing old acquaintances, and having a great time in Steinbeck Country. *EM&BG*

California Writers Club South Bay Branch

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Join in With Us

We have a membership category that fits you, dues are \$45 per year plus a one-time \$20 initiation fee.

Contact our Membership Chair
Marjorie Johnson

Do YOU have expertise?

This is the start of what might be the best resource of all—help from a living, breathing, hands-on expert. If you have a specialty that you think might be of help to a writer looking for truth, do as John Howsden—let us know. We will publish your offer.

Help With Your Police Scenes

—John Howsden

I am a thirty-year career police sergeant recently retired from the City of Fremont, a new member of SouthBay Writers and am willing to consult with other writers about their police scenes. Some of the positions I worked were patrol, investigations, SWAT, traffic enforcement, internal affairs and personnel and training. While



John Howsden

working these positions, I investigated such crimes as burglaries, robberies, police shootings, rapes, and

murders.

I've been in car chases, bar fights, and shootouts and, unfortunately, I know what it feels like to be shot. I've testified in court, and witnessed the execution of a Bay Area serial killer at the gas chamber in San Quentin.

I've written my memoir of my police experience, so I appreciate the writer's need and desire to be accurate and complete when depicting police action. If I can be of help to you, please write me: JWHowsden@comcast.net



Dave LaRoche

Managing Editor

Editor's Itch

I hear people; writers and wannabes, agents and editors talk about a scheduled time to write. It's a discipline, they say—*two hours a day or from five until noon or at least four days a week*. It's a time that must be regularly reserved, set aside without distraction in an off-limits place where one can find unfettered access to his soul. It sounds a bit like my prep for a workout at the gym, or a diet. Something we do because it's good for us—broccoli.

I know a writer that goes diligently into a room every day except Sundays—no exceptions. She remains for the duration whether or not she is motivated and inspired. Her muse may be on an extended leave of absence no matter; she remains—staring at her tools, putting in the time.

Now I ask: what happened to 'passion'? Not just good but outstanding, award winning writing comes out of one's passion. (Remember David Sterry and Satchel Paige?) The writer must be keen on his work and love the excursion; be zestful, teeming with enthusiasm and energy. Doesn't sound like discipline to me.

I'm a spontaneous person and I tend to be practical. I do what I like and then only when it produces... or something like that. I can't imagine being disciplined and creative in the same universe. I was in the Air Force once (a little while back) where there was discipline galore. I believe we actually brushed our teeth by the numbers but we didn't get much else done; in fact, our squadron was retired early, "excessed" and we all went home—the creative part of our mission fallen subordinate to discipline.

I don't write every day or on a schedule of any kind. I do write when I feel like it and boy, do I enjoy it. I like my stuff and it gets better... and it does because I take pleasure in it. It's not quite my 'passion' as yet—not up until 3—but I'm working on it. One thing it's definitely not is a product of discipline. *DLR*

WritersTalk

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Submittals are invited:

Guest Columns

Almost Anything Goes ≤300 wds

Regular Columns

to Una Daly

News Items

Ltrs to Ed—In My Opinion ≤200 wds

to Andrea Galvacs

Literary Work :

Short Fiction ≤1500 wds

Memoir ≤1000 wds

Poetry ≤300 wds

Essay ≤700 wds

Announcements and Advertisement

to Dave LaRoche

Submit as an attachment to email by the 16th of the month preceding publication.

newsletter@southbaywriters.com

or

writerstalk@comcast.net

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Our Annual Pot-luck Bar-B-Que —Dave LaRoche

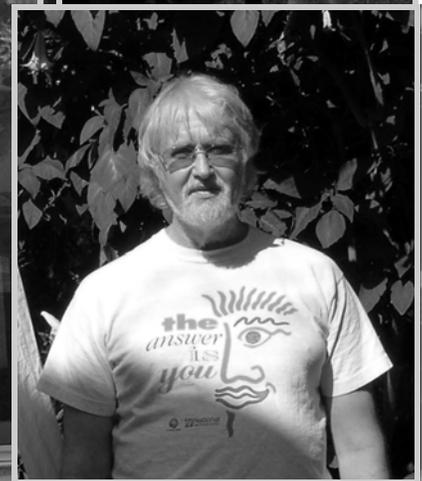
Ahhh, the mastication of ‘savory’ and the flavors that flow—ummm, tummy satisfaction. I sense grilled chicken from master-chef Mathews, favorite salads galore, an elaborate assortment of fresh-from-the-garden mixed with creams and garlic-malt vinegars... are those French sauces? Pastas and pastries, cheeses and chocolate, nuts and fruit toppings... Hey there! Your ice cream’s melting—hurry, get that dollop before it falls in your lap and by the way, pass the wine.

What a spread for we who delight in eating—certainly a day to leave calorie, cholesterol and extra-pound counting in a tightly sealed memory. Partake! Partake freely in the enjoyment of eating and chatting and listening to Hi-Dong sing Korean love songs. And we did.

For our club, it’s arguably the best social time in the year and this particular one was salient. It was a time for networking or just plain getting-to-know; trading discoveries and opinions, special interests, old stories, a few laughs.

A big thanks to Edie and Jim for organizing, promoting, hosting, cooking and seeing to this merriment.

And the following are a few recollections:



BBQ Photos throughout this issue

Amyx Wins EoE Scholarship

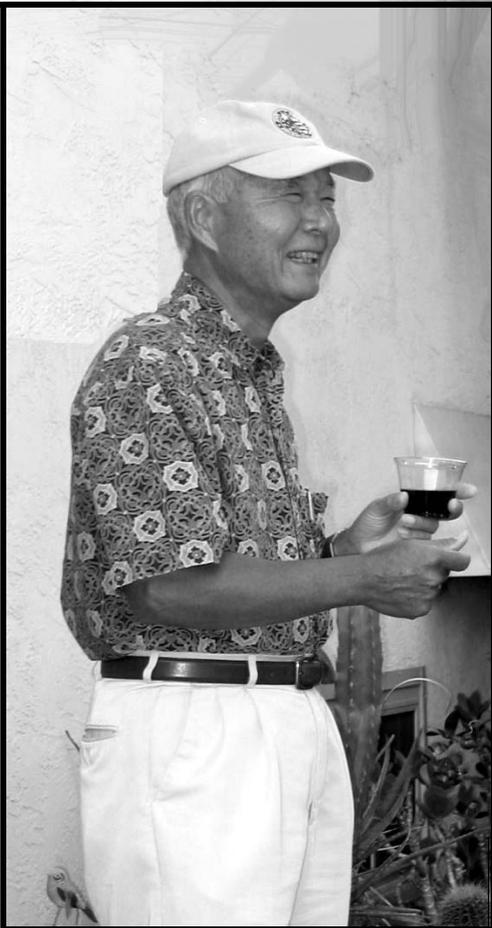
Meredy Amyx, with her entertaining and unique short fiction, *Brian*, won the sought-after East of Eden Scholarship that provides tuition to the September conference—valued at \$230. Congratulations Meredy!

The *WritersTalk* contest that included all pieces submitted for publication between the dates of February 15 and July 15 2006, focused on “unique”. In addition to consideration of the standards, this contest emphasized imagination, language, metaphor, humor, style and tone, satire and unusual subject matter. Five editors working down to the wire carefully graded thirty-six entries. And, I personally can vouch, it was an interesting and engaging effort as we had many good pieces from which to select.

“Oh—gosh, Wow, I am thrilled with that news!” Said Meredy upon hearing. She has been a frequent submitter and has had several pieces published in *WritersTalk*. With her keen eye for that “human condition”, and a sparkling imagination, she gives us stories and essays we all enjoy reading.

So, Congratulations again Meredy—a fine effort, a great story well done. We look for more in future issues. (And, that might be button 9) DLR





NIPPER'S NITS

This column brings a series of brief grammar lessons by Pat Decker Nipper, a writer, a former English teacher, and a member of SouthBay CWC...



Pat Decker Nipper
Columnist

Lesson 18. Wake/Woke/Waked or Woken

The irregular verb "wake" and its past tenses have several preferred forms--wake, woke, and either waked or woken. For example:

Every day when I "wake" I hear the mockingbirds singing.

When I "woke" yesterday at five a.m. the birds were already singing. Each time I "had waked" during the winter no birds were singing.

"Had waked" is the term used most often in America while the British might choose "had woken." Some experts say that "woken" is the preferred choice while others say that "woken" is obsolete.

You can avoid using either of these past participles if you write: "I had just awakened." On the other hand, "awakened" might be confusing because it is also used as an active, transitive verb. For example, "I awakened my husband from his afternoon nap." In this case, it seems to be a more poetic form of "waken."

Maybe the best plan is to write something like, "When morning came, I (jumped, staggered, crawled--use verb of your choice) out of bed."

Contact Pat at pat@patdeckernipper.com for comments or questions.



Basil Stevens Memorial Writing Contest

By

Bob Garfinkle, Contest Chairman



The second bi-annual Basil Stevens Memorial Writing Contest has come to a successful conclusion with the announcement of our winner, Daniel P. Smith of Woodridge, IL. His winning entry is entitled "Letting Go." Daniel has won a prize worth \$500, which includes all of his East of Eden conference expenses. Second place goes to Kathleen Jalalpour of Sunnyvale, CA for her short story "A Place I Hardly Knew". Kathleen's second place finish wins her a prize of \$100. Daniel will be reading his winning entry at the Night Owl session on Saturday evening at our East of Eden Writers Conference.

We had 55 entries, including 14 from east of the Mississippi. We are now an international contest with 1 entry from the United Kingdom.

Basil Stevens was a kind and gentle charter member of our South Bay branch of the California Writers Club. Basil passed away in early 2004.

His friends and family put the writing contest together and sponsor it in his honor.

Our contest judges this year were: Richard and Meredy Amyx, Clysta McLemore, Sally Milnor, and Beth Proudfoot. They spent private time reviewing all of the entries, then met as a group for a two-hour session at the home of Betty Auchard. Thank you Betty. I want to thank the judges for their time and struggles to select the winner and second place finisher. All of the entries were well written, making the judging a difficult task. It has been my privilege to once again serve as the chairman of the contest. *BG*



The Next Draft

— Becky Levine



Becky Levine
Columnist

Becky is a writer and a freelance editor who is available for copyediting and manuscript critiques. Becky's column will give tips on ways to develop and strengthen your writing style. She can be reached at

www.beckylevine.com



Consistency—The Mark of a Professional

If there's one thing writers like to do almost as much as writing, it's talk...about writing. Get a group together, and they'll critique chapters, brainstorm about story problems, and give kudos for publications. Then, as long as there's leftover coffee, they'll chat.

They'll dissect present tense—is it the new trend? What about point of view—do publishers want first person or third? Should internal thoughts be italicized? Is the serial comma still the rule or an out-dated style? (Okay, maybe I'm the only one who thinks that's important!) If J.K. Rowling can use *-ly* words, why can't everyone?

I could build a soapbox for any of these questions. However, the most important answer is the same: whatever you decide to do, *do it with consistency.*

If you choose past or present tense, make sure you don't slip back and forth between the two. Read your manuscript out loud. Every time you come across a mistake—i.e., *had* instead of *have*, *went* instead of *go*, do a Find and Replace and clean it up.

If you italicize your protagonist's thoughts, do it *everywhere*. Many writers get confused about when they're actually inside the hero's head, just describing the hero's thoughts, or sort of halfway in-between. Pick a pattern to follow, apply it throughout the manuscript, and—in the final stages—do an entire read-through just for this element.

When you're done, or think you are, have someone else read the entire book. Ask your critique group; do a babysitting trade for the mom down the street; promise your accountant you'll deliver your tax info on time. For fresh readers, mistakes jump off the page. The hero's shirt is blue *and* green—in the same scene. You changed the sidekick's name everywhere *except* the last chapter. You capitalized George's nickname every *other* time you typed it.

We all make mistakes. Professionals catch those mistakes—and fix them—*before* they ask an agent or editor to read a few pages.

Professionals—not amateurs—get the email asking for more. *BL*

Terse Verse
—by Pat Bustamante

Accept/Sept.

How nice to be accepted,
The ms. and I are loved!
Release is signed
My heart's resigned:
The Editor and I,
Now "hand-in-glove(d)!"



Andrea Galvacs
Contributing Editor

THE FOOD CHAIN

—Andrea Galvacs

Up until a few years ago buying groceries was a very simple task. We filled our baskets with all the boxes, cans and bottles which we recognized just by their shape, size and color and went to the checkout line. Then, the government decided that we needed to be healthier and decreed that all containers should disclose the chemical components of everything they have inside. We would be able to learn how bad just about everything is for us.

Manufacturers, packers and distributors were not happy, but I thought that whenever this law went into effect, supermarkets would be furnished with comfortable armchairs, so that we could read the labels at leisure. Alas, I never saw any, so I imagine supermarket managers did not want to create traffic jams in the aisles.

For once, the government had a point; having healthier eating habits was not a bad idea, so I decided to follow my breakfast's path down the food chain. Where does it come from? What is it composed of?

My usual breakfast consists of a cup of coffee, a slice of toast spread with either jelly or butter, and a glass of fruit juice. To be on the safe side, I started by checking the bottoms of the coffee-maker and the toaster and, as I suspected, I learned that they came from Japan. I didn't think the government wanted me to know what these appliances are composed of, so I didn't bother with that. So long as they are plugged into the electric socket they work, and that is enough for me.

The components of my first meal of the day come from the supermarket; I'm sure of that be-

cause I buy them myself. The coffee I drink comes from Colombia and it is a known fact that it contains caffeine, so there is no need to read the label.

The breads I use for the toast are either sour dough French or German rye but according to the packaging, come from the same local bakery. I'd like to think that the recipes used to bake them originated in France and Germany, but my hunch is that these countries' bakers never heard of the American versions. There is no point in reading false claims.

I want to believe that the butter comes from a cow's milk, but I wouldn't bet on it. If it really does, as we learned in school and the label doesn't say, I shudder to wonder what the cow's diet consisted of. The jelly... the label on the jar says it was made in Canada. I don't have much faith in this country's manufacturing and processing because Canadians copy the American ways as much as they can, but I hope that the jar's label is truthful and the jam actually contains some fruit that grew on a tree.

I like the juice sold as "cran-raspberry" but I'm convinced it is not the fruits'. Judging by the prices charged for these fruits, fresh or dried, it seems doubtful that the half-gallon bottle of juice would be sold for only \$3.99! So, in spite of the label claiming that this juice is made from cranberry, raspberry and two other fruits' concentrate, I strongly believe it is made from water, artificial flavoring and food coloring.

As for the amount of fat, transfat, calories, etc., who knows? Scientists agree and disagree on just about everything every other day and it is very difficult to be current on the constantly changing information.

What does all this reading do for my body? Most likely it worsens my eyesight because of the tiny print and the supermarket's lighting. So, the healthiest thing to do, in spite of the government's recommendation, is to just buy the food and eat it, without dwelling on its chemical components or origins. Knowing them might give me indigestion! *AG*

Judging by the prices charged for these fruits, fresh or dried, it seems doubtful that the half-gallon bottle of juice would be sold for only \$3.99!

SCHEDULE

East of Eden Conference Pages 10-13



Friday, Sept 8, 2006

Informal Meet & Greet

Laurel Inn Conference Center, 801 W. Laurel Dr.
10:30am - 12:30pm Hospitality Room

Registration

Sherwood Hall, 940 N. Main St.
1pm – 6pm Registration

2:00-4:30pm Session One

(Intensives)

◆ **Blockbuster Plots:** MARTHA ALDERSON, MA
The author of *Blockbuster Plots Pure and Simple* explains how to interweave the plot threads of history, action, character and theme into a cohesive and compelling story. Room A/B

◆ **Plotting the Perfect Murder:** D.P LYLE & LEE LOFLAND
We will deconstruct the crime while considering the many variables that make plotting a murder fun for the writer and a disaster for the antagonist. Santa Lucia Room

◆ **Write Your Book in a Week:** ARPIL KIHLSSTOM
The author of 31 published romance novels will teach you to get organized and get that book written. The workshop focuses on: preparing to write, writing, and what to do after the first draft is complete. Stage

2:00-3:15pm Session One (con't.)

◆ **Formatting & Submitting Your Manuscript:** KELLY HARRISON
Don't sabotage your opportunity to be published. Be a pro and deliver a professional manuscript. Room C

◆ **Memoir Challenges—Truth, Voice, and the Inner Critic:** LINDA JOY MEYERS & PHYLLIS MATTSON
Bypass the inner critic, use different voices to create a textured memoir, and write the truth without making your family angry. Other top-

ics include structure, timeline, writing to heal and additional issues facing memoir writers.

Room D/E

◆ **Point of Narration:** CHARLOTTE COOK
Developing PON enhances the story, engages the reader, and strengthens the writer's voice. Buena Vista Room

3:30-4:30 PM Session Two

◆ **Editing For Winners-How to Make Your Copy Sharp, Sharper, Sharpest:** MARTHA ENGBER
Learn the three levels of editing that elevates your work out of the slush pile. Room C

◆ **Screenwriting Essentials:** JAS LONNQUIST
Eager to break into television or film? You must know the rules, the format, and tricks and tools of the trade. Learn them, as well as how to avoid common mistakes that brand a script amateur. Room D/E

◆ **You Too Can Write a Great Historical Novel:** TOM MACH.
Experience the joy of writing about the past through the prism of the present. Blend fact with fiction while making your story come alive. Know the advantages over other types of fiction: what to research, how to create engaging characters, weave in subplots, avoid anachronisms, and get your novel published. Workshops and schedule are subject to change. Room Buena Vista

Evening Program

Sherwood Hall, 940 N. Main St., Salinas

1:00-6:00pm Registration

5:00pm No Host Bar

6:00-9:00pm Dinner, Awards

Keynoters: Christopher Reich & Jean M. Auel

Night Owl Sessions

Laurel Inn Conference Center, 801 W. Laurel Dr.
9:30-11:00pm

◆ **Komenar Publishing:** Top 20 Winners Room 502

◆ **Police Procedures for Mystery Writers:** Tod Goldberg (moderator) Panel: Lee Lofland (retired detective), D.P Lyle MD, Christopher Reich
Room 501

◆ **The Perfect Pitch:** Ken Sherman (agent)
Room 503

Saturday, September 9

Registration & Breakfast

Sherwood Hall, 940 N. Main St.

7:30-8:30pm Saturday Only Registration,
Continental Breakfast

8:15-9:00pm Greetings & Speaker: MARASLYS
WILLS & ADRIANNE BARBEAU

9:15-10:30am Session Three

◆ **Self-Publisher's Panel:**
MARTHA ALDERSON
TOM MACH
PHYLLIS MATTON
LINDA JOY MEYERS. Santa Lucia Room

◆ **ABCs of Children's Writing:** PENNY WARNER The author of 40 books, an Agatha Award and Anthony Award winner for Best Juvenile Mystery teaches the ABCs of Children's writing from picture books to young adult novels. Buena Vista Room

◆ **Make Every Minute Count:** APRIL KIHLSSTROM No time to write? Learn from the author of 31 novels how to use snippets of times and get your book written. Room C

◆ **The Perfect Book Proposal:** MICHAEL LARSEN Learn from an agent how to be irresistible to agents & publishers and sell your book fast for top dollars. Room A/B

◆ **Publicizing You & Your Book:** A gold mine of publicity available to those who know how to tap into it. Learn to prepare your own press releases, press kits, media lists and more. EDIE MATTHEWS Stage

◆ **Putting Your Passion Into Print:** DAVID HENRY STERRY This course provides an academically rigorous yet very hands-on guide to developing a nonfiction book (memoir, travel, family history, political or medical log, etc.) for publication. Grasp the complete professional quality proposals for non-fiction books ready to submit to agents or editors Room D/E

10:40-11:50am Session Four

◆ **Formatting & Submitting Your Manuscript:** KELLY HARRISON Don't sabotage your opportunity to be published. Be a pro and deliver a professional manuscript. Room C

◆ **Mystery Crime Pays! Breaking and Entering into Print by Writing a Mystery:** JOYCE KRIEG The mystery genre is crowded and competitive, but the big houses are looking for fresh voices, and it's still possible for the unknown, unconnected, un-agented, unpublished writer to land a contract. Room A/B

◆ **Publishers' Panel**
HANNAH CLAYTON
Acquisitions Editor, Arcadia Press
CHARLOTTE COOK
Publisher, Komenar Publishing
SAM DOUGLAS, Associate Editor, Picador USA
(Random House Imprint)
LINDSEY MOORE, Assistant Editor, Crown
Publishing, Three Rivers Press (Random Imprint)
CAROLYN HAYES UBER, President
Stevens Press, LLC
Moderator: JAS LONNQUIST. Santa Lucia Room

◆ **Short Story Writing-**TOD GOLDBERG The short story is one of our most enduring art forms. Vivid characters, arresting conflict, dramatic scenes, nuanced narrative, an economy of words and an understanding of what people want to read make it memorable and successful. Know the form behind the art as well as the market for you fiction. Room D/E

◆ **Sizzling Scenes-**MARTHA ALDERSON Master the elements of scene and enhance your work. Whether you are writing a memoir, novel, screenplay or non-fiction, this checklist of essentials makes the writer aware of what is there and what is still missing. Stage

WritersTalk Challenge

Creative Writing Awards are offered to those publishing in *WritersTalk*

Genres:

Memoirs <1000 wds
Short Fiction <1500 wds
Poetry <300 wds
Essays <700 wds
Articles <400 wds

Awards:

Twice yearly, Feb 15 and Aug 15

First Prize - \$60

Second - \$40

Third - \$25

Honorable Mentions

An **East of Eden Scholarship** was awarded to Meredy Amyx for her short fiction "Brian"

Entrants:

All work in the genres above, published in WT during the period Feb 15 through Aug 15, 2006 is entered. WT Editors are excluded from participation.

Judging: Is to be done by genre-related critique groups (or individuals) of Club membership.

Judging approach: Ten points are available for each piece, to be allocated over several categories of grading in each genre. The allotments are available from *WritersTalk* Editors

The three pieces with the highest scores will win (regardless of genre)

When you submit to *WritersTalk* and are published in the genres above in the word allotment indicated, you are entered. You need do nothing else.

Note: Publishing in *WritersTalk*, excluding ads and announcements, is limited to members of the Southbay Branch of the California Writers Club

Lunch & Speakers

12:00-1:30pm Lunch & Speakers: Betty Auchard & Tod Goldberg

1:45-2:45pm Session Five

◆ **The Cop, the Coroner & the Crime Scene:** Ask the Experts. DP LYLE & LEE LOFLAND What really happens at the crime scene? How does the investigator approach the crime? What do the coroner and CSI techs do? Come to this fascinating session and learn from the experts. Bring your questions! [Santa Lucia Room](#)

◆ **How to Write a Great Query Letter:** CAROLYN GRAYSON Your query letter is a preview of your book and a reflection of you as a writer. Learn how to be enticing. [Room A/B](#)

◆ **How to Write a Provocative Memoir:** MARALYS WILLS. From *Angela's Ashes* to *The Liars Club*, the contemporary memoir has become a popular phenomenon. Don't struggle with your story. Gain techniques used to discover the personal experiences in your life that generate a compelling book. [Room C](#)

◆ **Psychotherapy for Your Characters—Curing the Character Woes:** MARTHA ENGBER Don't struggle developing fiction or nonfiction characters. Learn the effective ways to create and develop characters, whether it's a memoir, mystery, screenplay or other story format. [Buena Vista Room](#)

◆ **Opening Lines & Cliffhangers:** PENNY WARNER "It was a dark and stormy beginning..." and then what happened? Tips on how to write compelling and dynamic opening lines and examples of great openings, plus how to write cliffhanger chapter endings that compel the reader to turn the page. [Stage](#)

◆ **Narrative Flow—Scene and Summary in Writing Prose:** KATE EVANS "All writing is about movement: the movement of character through time, place and understanding. The movement of plot: the build-up of desire, mystery, suspense," said Sheri Reynolds. How do writers move characters and plots forward? How do we speed up time, or slow it down? This workshop will examine the craft of achieving narrative flow through the combination of scene and summary. [Room D/E](#)

3:00-4:15pm Session Six

◆ **Dialogue That Delivers:** TOD GOLDBERG The greatest idea for a novel or story fails if your dialogue falls flat. This workshop focuses on techniques for creating compelling dialogue that brings your

characters into a realistic light -- know what to avoid, what to highlight, and how to create emotional subtext. Room A/B

◆ **Agents' Panel**

ANDREA BROWN
 ARIELLE ECKSTUT
 ZOE FISHMAN
 ASHLEY GRAYSON
 CAROLYN GRAYSON
 STEPHANIE LEE
 MICHAEL LARSEN
 ELIZABETH POMADA
 ELISE PROULX
 CAROL SUSAN ROTH
 KEN SHERMAN
 SALLY van HAITSMAN
 Moderator: JAS LONNQUIST Santa Lucia Room

◆ **Poetry—Enjambment, End-stops, and Caesuras & Exploring Line Breaks:** KATE EVANS How do you know when to start a new line? Explores a multitude of answers to that question, with a focus on enjambment, end-stop lines, and caesuras. Whether it's free-verse or formal poetry, learn insights into one of the richest tools of poetry: the line. Room C

◆ **Put Your Passion Into Print:** DAVID HENRY STERRY This course provides an academically rigorous yet very hands-on guide to developing a nonfiction book (memoir, travel, family history, political or medical log, etc.) for publication. Grasp the complete professional quality proposals for non-fiction books ready to submit to agents or editors Room D/E

Saturday Evening

Dinner & Speakers

National Steinbeck Center (optional)

One Main St.

6:00-7:00pm No Host Cocktails, Museum Tour

6:00-9:00pm Dinner

Keynoters: James Houston & Dorothy Allison

Night Owl Sessions

Laurel Inn Conference Center

801 W. Laurel Dr.

9:30-11:00pm

◆ **Memoir Writers Panel** Betty Auchard, Phyllis Mattson, Linda Joy Meyers, Maralys Wills Room 100

◆ **Contest Winners' Reading** Room 502

◆ **Ask the Detective** Lee Lofland Room 501

Sunday, Sept. 10

Brunch & Tour

The Steinbeck House

132 Central Ave., Salinas

9:30-11:00am Or 11:30-1:00pm

Brunch & Tour of John Steinbeck's family home

Cannery Row Tour

Doc Rickett's Lab

Old Enough to Remember Her —Susan M.



Susan Mueller

Gadfly & Treasurer Emeritus

Mary L. Charles was a Life Member of our branch of CWC for over ten years. She died this last April in her middle 80 years. I enjoyed her company but lost touch after the last State Conference at Asilomar in 1999. She lived in Santa Clara County for 57 years. She started her writing career in 1950 where she wrote for the Yuba City paper for four years. She wrote for local papers in Cupertino, Santa Clara, *Prime Time Magazine*, and the Spectrum newspapers. She was a member of the League of Women Voters and a founding member of the Older Women's League. She was an expert on senior legislation and testified in our State Legislature on senior issues. In 1992 she was awarded the Friends of Santa Clara Human Relations Award. SM

I love Lulu —Marty Sorensen

It's not really love. It's just appreciation. Lulu.com, mentioned at the July monthly meeting by David Henry Sterry, is a print-on-demand company on the internet. Just register (no big deal, no money.) What's great about lulu.com is that you can easily and quickly download a 6x9 template file for Word (trade paperback format), or a pocketbook format if you like, or some other format, to your computer. Then you load your manuscript file into this template on your computer. Of course, you don't have to do this. You can just change your page to 6x9 in Word without using their template, and upload that. But Lulu's is more professional looking, with a line at the bottom of the page.

So, from then on it's a piece of cake. Go back to lulu.com and Start A New Project. Enter a title and a description, then upload your file. They will convert it to Adobe PDF and then bring it up on your Adobe Reader and you can see it. Just like it will be if printed.

If you like it, you approve it and move on to the next section, where you choose a cover. They have a large number of color covers to choose from, all in thumbnail. Click on one of them and it shows up, you then tell it to add your title, and click and you see it with your title. If you don't like black text on a watery blue cover, you change the title to white and you can see it. And there are lots of other options. You can upload your own cover.

Then you can see that also on your Adobe Reader, big as life in color with your title and text. And you can have a back color cover, too. And you have not spent a penny, and you never have to, if you don't want to. You know, if you just want to see it.

Then it tells you how much it costs to print one. In my example, a novel of 258 pages in trade paperback format (237 pages in regular word 8.5x11 format) of 74K words, costs \$9.70, plus shipping, totaling \$11.22 for one copy. The same text in pocketbook format comes out at 325 pages, and costs \$11.04 each, plus shipping. I know this latter information without actually printing it, which is one of the interesting

attributes of lulu.com.

Which I gave to somebody to read. That's why I did it, but only one time. I think that's expensive to print. But, even if you don't want to print a copy, you can see what your work looks like in print without spending a penny. Mine are published to myself only, and nobody else can see them, although if I wanted to, I could make them available to others online. Actually, I just deleted them all because if I wanted to, I could easily do it again in nothing flat.

The Sand Hill Review costs \$3 a copy for 150 copies, and that includes a hundred bucks extra for the beautiful red laminated cover. The Review is a similar process. I create the volume in Word, then I convert it to Adobe PDF, and I send it to opm.com, which is Offset Paperback Manufacturers in Pennsylvania. SHR is print-on-demand just like lulu, except the price is one third of lulu. I have two live people back East I talk to. Once I send them a file, they send me a proof, and I email them that it's okay. Last time I didn't like the size of the cover, but I just sent my customer service rep an email saying I think it should be smaller and she got it done smaller and sent me an email with an Adobe file of the new look and I approved it.

One last thing. Yes, this is print-on-demand. And I have my own customer rep at opm.com, but they also do a few others: Daniel Steele, John Grisham, and Harry Potter. Ahem. The Sand Hill Review is a proud blip on their production line.

Check it out. Besides lulu.com, go to opm.com and read their frequently asked questions. *MS*

Dan Niemi Memorial Writing Contest

And the winner is **Michael Hahn** of
Palo Alto
for his entry entitled,

Mr. Martinez' Christmas

Pepperall Lake

By Toni Pacini

Alabama summers brought sun and more sun accompanied by suffocating degrees of humidity. You would think those of us born and raised there would become accustomed to it, but no one ever seems to. When my grandparents and later my momma had to go into the cotton mill (during those scorcher days) it was not uncommon for people to faint away, right there on the work floor. We lived in Pepperall Mill Village. Pepperall Lake was about a mile up the road. That mile seemed like ten on an especially vicious summer day.

Sometimes on one of those hot airless days, my momma would walk with us (my sister and I) to the lake, to let us take a swim. My sister and I would start the walk, jabbering about this and that, but the farther we walked with that endless sun beating on heads, the quieter we would become. The asphalt along the highway would be steaming, buckling under the relentless summer heat. It felt like we were wilting and in danger of melting into the buckling asphalt, oozing liquid into the earth. Once we turned off the highway onto the dirt road that led to the lake, each step we took would create a red dust cloud encouraging us to hurry along to the waiting cool crisp water.

The lake was a wonderful escape from the heat and we would laugh and play with wild abandon, energized by the cool relief, but never beyond the rope, never. Every child from the village had been taught (since his or her very first dip in Pepperall lake) that we must always stay on the beach side of the rope that divided the lake into two parts. One part was divided into three smaller sections. The larger section of the three made up the main swimming area, and was left natural with an easy sloping embankment and a dirt bottom. The remainder was two square concrete pools, the larger one for less experienced swimmers and a wading pool for the toddlers. Momma never learned to swim, but she would sit on the edge of the wading pool with the other mothers and dangle her legs in the refreshing water.

The other half of the lake (the section beyond the rope and considered off limits) was left un-kept and was home to several kinds of fish, birds and snakes. The section used for swimming was dragged frequently by boat and maintained by the caretaker of the property. He made sure no logs or other debris drifted into the recreational area, where a snake might linger to build her nest.

Snakes are a part of life in the south. Near the water you are always on the lookout for water moccasins and rattlesnakes might show up almost anywhere.

I will never forget that young boy's screams. He was playing in the water with his friends and they were out precariously near the rope. Looking back I wonder if they were out so far to escape the disapproving stares of the others at the lake that day. Anyway, he was swimming fast (under the water) attempting to stay ahead of a friend who was playfully giving chase and when he resurfaced he did so directly under a water moccasin's nest.

Water moccasins build their nest on the water where they birth and care for their young. They will not go out of their way to attack and will avoid man whenever possible. But when that little boy accidentally crashed right into her nest and her babies, that momma did what came natural, she bit the intruder over and over again until he was still, quiet and no longer a threat.

The real sadness that day (and the source of the sourness of my memory) was not because the boy died, but because of what I heard the grown-ups say after his tiny body was removed from the lake and it was determined he was beyond help. There was actually laughter, some genuine, some nervous and uncertain, but there was laughter. One man said,

"No big loss, one less nigger to put up with."

In response a big, red faced man with very bad teeth, laughed and said,

"Hell I didn't even know snakes liked dark meat."

I learned that day that not all snakes are belly crawlers. The two-legged ones are way meaner than the ones who slither and hiss. The snake that bit that boy was acting instinctively. She did not care about the boy's color, size or place of birth. She was simply reacting to a threat and responding intuitively.

Two-legged snakes however are (supposedly) capable of thought. They can consider their actions and the possible consequences. They can weigh the pros and cons and determine what the right action should be in each situation depending upon the circumstances. They can understand the difference between an accident and an intentional attack. Unfortunately even with this ability to reason, many do not. They (not unlike the belly-crawler, incapable of reasoning) react from fear and ignorance choosing to speak or act without regard for the consequences. *TP*

Brief Encounter

By Chuck Peradotto

I turned the corner and walked down the steep, damp hill to the cable car stop. Chilling fog billowed up from below, driven by a salty breeze off the bay.

Hesitating and then backing away from the brackish water in the gutter I edged slowly under the awning that projected out from the stone building. The chilling drizzle wasn't letting up. San Francisco cable cars were notoriously on time; with luck, that would be true tonight.

Looking over my shoulder and reading the green tinged and faded brass plaque set into the wall, it said. *Majestic Apartments-1939*.

The pungent scent of boiling crab and fresh baked Boudin sourdough French bread wafted up from Fisherman's Wharf. A long, low, rolling growl awoke in my stomach. I remembered that I hadn't eaten since my pork chop and eggs breakfast at Nick's Hole in the Wall, at 5AM. That was fourteen or was it sixteen hours ago. The market had been insane today, not even a chance for a snack.

Smiling while waiting, my mind wandered to a new toy, hidden in a small rented garage out in the avenues, away from father's prying eyes. It's hard to believe I was almost 31 years old and still had to keep things from him, but he owned the business I worked for. The racy sports car was bought with my own bonus money just two weeks ago, after flying on the company's DC-3 south to LA and then taking a cab to Competition Motors.

I picked up the aluminum bodied; silver 1955 Porsche 550 Spyder from the dealer, John von Newman. Von Newman said it was one of only ninety made and that the new actor, James Dean, owned the only other one like it on the west coast. It was one fast piece of machinery.

With the new smell and throaty exhaust sound, I already loved that car. I'd only driven it twice once up from LA along Highway One, and again on the weekend along the north coast to Bodega Bay. Jessica, my fiancée, can't wait to go out in it, possibly as early as tomorrow, what better way to spend a Saturday?

Parting the mist like a speedboat, a cable car clattered by, the gripman making its bell dance a lively tune that bounced off the barely visible buildings. Nodding heads and upright newspapers were all that I could see inside. On the slick outside, a few brave tourists hung on, grasping the polished wooden poles.

From up the hill the rhythmic clicking of high heels approached, firm and steady as a metronome. A slender woman materialized from the gloom. A long beige coat firmly tied at the waist was all I could see at first, and then as she got closer the details began to sort themselves out. She wore a matching hat, and gloves as well, that she was tugging off.

The woman hesitated, and then started to walk past, lost in her own thoughts. She stopped as if surprised then turned and looked me right in the eye. "Is this the cable car stop?"

"Ah...yes," I stuttered.

She fumbled in her purse and in a low, Lauren Bacall voice said, "Hello, do you have a light?" A cigarette materialized in her right hand.

I nodded slowly and fumbled beneath my gray London Fog.

Huge garbage trucks, headlights stabbing the night like fiery dragons roared up the hill. Then with a grinding of gears, pushed on up the hill leaving only a tapering murmur of their thunderous exhaust. They appeared and then disappeared into the dark without leaving a trace.

I brought forth my gold, engraved Zippo. She cupped my hands with slender fingers, her nails long and perfect. The warmth of her touch excited me.

"Would you like a Camel?" she said.

"No, I prefer my own Lucky's, thanks," taking out a pack and shaking one loose into my lips, as my lighter flared again.

We both inhaled at the same time, two glowing embers began to form. When she removed the cigarette from her mouth I could see a print of red lipstick on it.

Smoking silently for a while, I had a chance to look closely at her features and caught my breath. She was beautiful, not movie star beautiful, but she

(CONTINUED ON PAGE 17)

(BRIEF ENCOUNTER FROM PAGE 16)

had the look of a classic woman in a fine oil painting, one that you wish you could know. I imagined her by my side in the Porsche, heading up a long windy, coast road, on a warm summer afternoon, away from the city, bound for adventure.

“Have you ever been lonely?” She said.

“Of course.”

“No, I mean really lonely, permanently lonely?”

I thought for a moment. A cloak of dense wet fog enveloped us, the kind of wet that penetrates clothes and even crawls under your skin. I could barely see her.

“No... no, not really.”

After a long pause, “I am.”

Off in the distance the invisible Angel Island and Alcatraz announced to the night that they were still there with the low moans of their eerie foghorns. The mist swirled again almost obscuring her.

“Would you like to hear a story?”

“Sure,” knowing I had some time to kill before the cable car came. Below, cozy and warm in the Buena Vista Café, Jessica was patiently waiting. Her hand would be wrapped around an Irish coffee and hopefully being successful in fending off amorous advances.

“I have no family, they’re all gone, dead. I came to this city two years ago to start a new life. I found an apartment, got a nice job at a law firm. I settled in and everything was moving along fine.”

“I met Tony a few months later. He came into the office to see one of the attorneys. We hit it right off. Soon we were dating, and then making plans for the future. We became engaged. I didn’t know much about what he did. He would disappear for short periods, from time to time. He always told me when he was going and when he would be back, but never where he was going or what he was doing.”

“One day Tony didn’t return when he said he would. A few days later, I got a call from his brother, Guido, he wanted to come by and see me.”

“I could tell as soon as I opened the door something was wrong. He wouldn’t look me in the eye. His thick black hair, normally immaculate, was dirty and uncombed. He had a musty smell, as if he hadn’t showered in some time.”

Finally he said, “Tony...he swims with the fishes. He’s dead.”

“From that point on everything he said was like an echo in a barrel. I heard, but the words were far away. He told me a man they had worked for, a *Big Al*, had done it, had killed Tony and that his body would never be found. Al didn’t make mistakes, he was a perfectionist. Guido wouldn’t tell me any more. Just to forget about Tony.”

“It helps to work for lawyers, not only for what and who they know, but also because their unsavory clients now became valuable. I found him, I found this Big Al. I followed him, and now I know his patterns, his habits. Every night he has dinner alone, same restaurant, same table, at the same time. His perfect routine will prove fatal.”

She opened her purse and held it out. Even in the dim light I could make out the gun, a cold, dull, snub nose 38, a people killer. Snapping the clasp, she pulled the handbag to her, hugging it.

“Tonight’s the night. Tonight Tony and I get our revenge. Al took away our future, now I’m going to take away his.”

Then, spitting out the rest. “I’m going to kill him! I’m going to kill that son of a bitch!”

She spun around and disappeared down the hill into the dark. ☪

South Bay Historian, Clarence Hammonds, Announces California’s Writers Week

I would like to concentrate on something a little different this time. As you know, Jack London founded the California Writers Club in 1909. (Sail On) Since then the Club has increased in popularity in this state and other states also know about the Club.

Honoring the California Writers Club and all writers with ties to the Golden State, by governor’s proclamation and legislative resolution, the third week of October has been declared “California Writers Week.”

Dedicated to educating writers of all genres and levels of expertise in the craft of writing and in the marketing of their work, the CWC, a nonprofit educational corporation, has more than 1000 members in sixteen branches around the state.

To learn about CWC activities and the branch nearest you visit www.calwriters.org, or your local library.

CH

A Slice of Wisconsin

By Jackie Mutz



Jackie Mutz
Contributing Editor

On a humid Wisconsin evening as dusk, like a blanket, lay over the day's heat, I lounged on the patio, a chilled sauvignon blanc in my hand, and breathed in the early night. The sun, having given up its day's effort and retired, left a rosy remnant of a fiery protest on the horizon. Silence spoke loudly as the shift to night sounds had not quite begun.

Through the lull I caught light out of the corner of my left eye and, within seconds, there were several doing the *Dance of the Fireflies*. On top of the quiet pleasure, I had my own light show that grew brighter as night filled the end of my day.

And then memory shifted to another Midwestern evening; this time Illinois, in a sleepy little town called Clinton where my mother grew up and where my first firefly dared me to catch it. Cousin Harvey had equipped us, there were several, with slightly sour mayo jars, holes punched in the lids, and we tried valiantly to capture the light-magic. It was maddening; our little outstretched arms just not long enough or quick enough. Finally, and exhausted, we plopped on the blanket of cool grass and just listened to the evening's din and watched the show, mesmerized.

And here in Wisconsin I was experiencing again a Mid-western, firefly eve, waiting for it to burst into its serenade of night sounds... clicking cicadas, whispering leaves, bellowing bulls calling out for their princess. The sounds were once again familiar and comforting, though quite different from the urban California rock, rap and freeway I had become acclimated to. I looked up and Venus shined steadily, while weaker stars winked my way beckoning—evening had awakened and put on her party clothes. There were lights, there was music and I needed only to get out of my chair, put down my glass and boogie 'til those Wisconsin cows came home. *JAM*

Andrea's Resources



Andrea Galvacs
Contributing Editor

Getting published in *WritersTalk* is rewarding but, let's face it, the readership is small. To help you disseminate your work to a wider audience, we will let you know, occasionally, of contests and publications soliciting work. Organizations from the AARP to Writers Digest are requesting articles and stories in every genre and here is this month's list. Also, we will let you know of conferences and websites helpful to writers. Keep and eye out for this space.

POETRY

Poems in any style, theme or genre, by September 30: www.winningwriters.com/tompoetry

SHORT FICTION

The Greensboro Review is accepting until September 15: www.uncg.edu/eng/mfa/gr/award/html

The following is a link to **Winning Writers**, a newsletter that publishes contests of all kinds: www.winningwriters.com/contests/free/log/fri_detail.php?contest_id

To access a particular contest, add "=" and the related number.

Family Circle, until September 15, =1505

L. Ron Hubbard Writers of the Future, until September 30, =1184

And Winning Writers non-fiction

Graywolf Press, until September 15, =1014

Vanity Fair is accepting essays on an annual theme concerning the contemporary American character until September 30, =1137

ReadMyWords, division of Cedar Hills Publishing Offers \$150 1st and more for short fiction submissions thru Dec 15. See readmywords.com

ATTENTION SCRIPTWRITERS!!!

Sale on scriptwriting software available at www.WritersStore.com until October 31.

Wanna make 95 bucks—maybe less?

Hamilton Writers Group Announces Its Writing Contest Category: General Fiction
Deadline: October 13, 2006, Entry fee: \$5.

\$100 first prize
\$50 second prize \$25 third prize.

What the heck...

Visit their web site www.hamiltonwritersgroup.com

Announcements Announcements Announcements

Free Author/Book event for South Bay members

In partnership with the Elk Grove Community Services District, among others, a fine arts festival featuring authors, poets, artists and entertainers (100 authors will participate) will be held in Elk Grove on March 31, 2007.

The Military Writer's Society of America" and "The American Authors Association" are the forces behind this event and are extending an invitation at this time to SouthBay members – there are no fees or charges to register .

"New York Times Best Selling Authors" will be featured and a wonderful facility is secured. This will be our first year but it will be an annual event.

What: "The Elk Grove Arts Festival 2007"

Where: The Barbara Morse Wackford Community Complex

When: Saturday March 31st, 2007

Who: Community sponsored partnership with The AAA, the MWSA and others.

Registration: No fees for authors, artists, or poets. To register send an email (preferred) or a letter with the following information:

Email:
Bill McDonald
angelnet@surewest.net

More information will be forwarded to those who are registered and please, questions to

Bill McDonald
Steering Committee
Elk Grove Arts Festival

NO RECORD PRESS

call for submissions

Short stories from unpublished writers only.

10,000 word max | compensation deadline: September 30, 2006

Details at:

www.no-record.com



Write a column—
Anything Goes (Almost).
That's the name of the space. Make it opinionated, informational, persuasive...Email it to Una Daly, by the 16th of the month.

newsletter@southbaywriters.com

POETRY CENTER SAN JOSÉ ANNOUNCES A POETRY READING BY GARY GLAZNER

Thursday, Sep 28th, 2006
7:00pm-8:30pm
Biblioteca Latinoamericana Branch Library
921 South First Street
San José, CA 95110

ADMISSION IS FREE

Gary Glazner is the author of *Ears on Fire*, a book chronicling a year abroad in Asia and Europe meeting poets, working on translations and writing poems. His book, *How to Make a Living as a Poet*, was published in March of 2005.

Poetry Center San José is supported and funded in part by the City of San José, and by a grant from Arts Council Silicon Valley, in partnership with the County of Santa Clara, and the California Arts Council.

GOT NEWS?

- Book Reviews?
- Committee Meetings?
- Critique Groups?
- Reading Forums?
- Book-store openings?
- Signings?
- Conferences ?

newsletter@southbaywriters.com



South Bay Writers Open Mic

First Friday each Month
7:30 — 9:30 pm
Borders Books
50 University Ave, Los Gatos

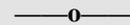
Third Friday each Month
7:30 — 9:30 pm
Barnes and Noble
Pruneyard in Campbell

Read from your own work, from your favorite authors, or just come to listen. Contact Bill Baldwin

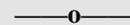
(408) 730-9622 or email
wabaldwin@aol.com

The **BOOK TABLE**
at Club Meetings

hosts experienced reads and new adventures



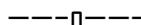
Bring in your seasoned books—pick up new readings por nada. It's a great deal and the return policy is lenient.



Every monthly meeting, the Book Table is set.

Creative Writing Workshop

with Jacqueline Mutz
Santa Clara Adult Education
1840 Benton St., Santa Clara



Eight week course beginning 8/28/06. Call 423-3500 for registration information. (Late arrivals welcome)



California Writers Club

South Bay Branch
PO Box 3254
Santa Clara, CA 95055

www.southbaywriters.com

Stamp(s)

ADDRESSEE

[Empty rounded rectangular box for addressee name]

Address Correction Requested

East of Eden Writers Conference

SEP 8-10 AT

Salinas Community Center
940 North Main St, Salinas
(Sherwood Hall)

See Map Below

SAVE THESE DATES

No Board of Directors Meet
in September

No Dinner Meet
in September

Open Mic
Sep 1 7:30p
Borders, Los Gatos
Sep 15 7:30p
B&N in the Pruneyard

WritersTalk Inputs
Sep 16

Editors Pow Wow
Sep 23 10:00am
Orchard Valley Coffee



NOTE

