



WritersTalk

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November 2010

Monthly Newsletter of the South Bay Writers Club

NOVEMBER SPEAKER

Tanya Egan Gibson - Building a World

By Colin Seymour

All aboard for Mertopia. That's the aquatic amusement park Tanya Egan Gibson has invented for her novel in progress about a disfigured figure skater whose incognito job at Mertopia presumably sends her life spinning into control.

Mertopia is an example of what Egan Gibson calls "world building." As our guest speaker November 9, she'll explain how to create fictional settings that shape characters and propel them into action.

Given the SBW membership's thirst for learning about process and craft from many or most of our monthly speakers, Tanya rose to the top of the list with her premise that "for me, character and plot both arise from setting."

If you've been thinking of setting as an afterthought or window-dressing, our November speaker is likely to expand your horizons.

She has to expand hers with some of the darnedest research, most recently at amusement parks. "We've been to Six Flags seven times this summer," the Marin County resident says. "We're going to Disney World soon."

Evidently, the research doesn't have to be unpleasant. "I have a character who makes bras," Egan Gibson says. "If you are into bras, you have to know about bras. That to me is all part of world-building."

The hoity-toity setting of her earlier novel "How to Buy a Love of Reading" required Tanya to research conspicuous consumption.

"Every chapter takes place over a weekend at rich people's parties. I read all these books about food. Studied caterers and what food people would have at these unbelievably expensive parties. Flowers: which flowers would you use if you could have expensive flowers . . . out of season?"

"My 5-year-old knows names of all kinds of weird flowers."

There's also a 2-year-old. At 43, Egan Gibson is fully immersed in motherhood and recently contributed a chapter "Bump" to an anthology, "Milk & Ink," that is intended to finance construction of a sustainable community in Africa.

World building is serious business for Egan Gibson, however whimsical Mertopia may sound. "How can you create a world that is interesting/unique, yet believable? It has to feel weighty. It has to feel real. Otherwise the reader is gonna be like, 'Why would they do that?'"

She'll tell us "how you decide what to make up" and discuss "what in the setting should stay true to 'real life'" "How to Buy a Love of Reading," is set in that ritzy Long Island milieu with the endless weekend parties, but it's about a 16-year-old girl whose hopelessly buried aesthetic side is unearthed when her superficial parents attempt to purchase it for her.



Tanya Egan Gibson

October Recap Tips From A Ghostwriting Guru

by Victoria M. Johnson

Mahesh Grossman, author of *Write a Book Without Lifting a Finger*, shared his vast experience in the publishing world. He confessed that he became a ghostwriter by accident. "I wanted to be a Broadway musical writer," Grossman says. "I got a job to get writing experience and one of my colleagues who wrote a book titled, *How To Do Your Hair Like A Pro*, was asked by his editor for a follow-up book." However the editor rejected multiple versions of an outline for, *Color Your Hair Like A Pro*. Grossman wrote the outline for his colleague, and the editor immediately accepted it. Grossman then asked if he could write the book. "I read *Cosmo* magazine at the time." So Grossman used that style and angle for his sample chapter, creating a unique take for a non-fiction book. Everyone loved it and he was hired. His tips can be separated into five areas below.

Poetry

"My advice to poets is to subscribe to *Poets and Writers* magazine and enter as many contests as possible," Grossman said. "Publish a chapbook to inexpensively get your work out there."

Publishing

"If you're looking to get published: Have something to offer that's different." But not too different, Grossman warns. "You have to know where to shelve your book."

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President's Challenge

by Bill Baldwin
President, South Bay Writers

WHAT IS THIS CHALLENGE HE KEEPS TALKING ABOUT?

I've been standing up at the last few meetings and challenging people to write beautiful sentences. I've got several motivations for this. Our SBW Learning Center has recently finished up a video series on writing, which ran for quite a while and featured a writing expert talking about good writing. The facilitator began by discussing how to write good sentences, then used good sentences to build good paragraphs, and so on upwards. The idea was that good sentences are the basis of good paragraphs, chapters, and books.

At first, I was unconvinced. If I have a good book concept, do I really have to worry about my individual sentences being gems? Maybe not – but the individual sentences should be well written.

So – my challenge: send me a sentence that you think really works. I've already got three sentences that were handed to me at the October dinner meeting. I don't care what the topic is. I don't care whether it's fiction, non-fiction, poetry, a line of dialogue from a play or screenplay or something from a memoir. Write something and send it to me.

When I first joined SBW, back around 1997, the winner of the monthly President's Challenge got some sort of prize. Perhaps we can revive that practice. But first – lets see some sentences!

The President's Challenge is a revived and evolving SBW tradition! I'll probably make it more specific after the holidays.

AND HERE'S ANOTHER CHALLENGE: We are looking for a nifty location for our December Holiday Party! If any of you have a large home you'd like to volunteer, we'd be delighted to hear from you. We'll come over and throw you a First-Rate Literary Holiday Party. We promise to take care of all the preparation. And sing your praises in song and story. Otherwise, we'll just have to decorate our regular location at the Lookout in some spectacular way, and work out with our hosts how many activities we can include.

See you at our November meeting, at our open mics, at our critique groups, at our Meet Up activities, or at our Learning Center events!

WRITE ON!

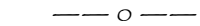
SPECIAL ADDENDUM: In the interest of focusing more on actual writing, be prepared to spend some time at our next dinner meeting **actually writing** (isn't **that** a concept?). As we continue to experiment with our dinner meeting format, we're hoping to include more actual writing as part of the evening. I hope you'll enjoy it.

-- Do give us your feedback on any or all of our activities!



Bill Baldwin

California Writers Club
South Bay Branch



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Join Us

We have a membership category that fits you. Dues are \$45 per year plus a one-time \$20 initiation fee. Contact the Membership Chair, Marjorie Johnson.



WritersTalk

is the monthly newsletter of the South Bay Branch of the California Writers Club.

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Submissions

Members of the South Bay Writers Club are encouraged to submit their creative works for publication in *WritersTalk*. Suggested word limits are not absolute; query the editor. Electronic submissions should be text or attached MS Word file sent to newsletter@southbaywriters.com; or mail double-spaced, typewritten copy to

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Guest Columns

Sage Advice (400 words)

News Items (400 words)

Letters to the Editor (300 words)

to Bill Belew
newsletter@southbaywriters.com

Creative Works

Short Fiction (1800 words)
Memoir (1200 words)
Poetry (300 words)
Essay (900 words)

Accolades

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Announcements and Advertisements

newsletter@southbaywriters.com

An announcement is information of interest and value to writers that does not provide direct economic benefit to its originator. Announcements are published free of charge.

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Newseditor

by Bill Belew
Editor



Bill Belew

A first time for everything? How about a first time for a lot of things?

This newsletter is my first attempt since taking the helm as editor of *WritersTalk*. But that's just the beginning of firsts the astute regular reader of *WT* will come across.

Having been an educator all of my life, my goal is to make *WT* a learning tool. The reader will learn more about the craft of writing fiction, non-fiction, poetry or otherwise. Readers will learn about opportunities to improve, be it by critique groups, workshops, open mic, or regular meetings. Experts will be contributing monthly to *WT*. And the door (virtual) is always open for SBW members and *WT* subscribers to submit their work.

The number of contributing editors and regular columns has grown. In addition to our very capable and regular contributing editors up until now, Lisa, Victoria, Carolyn and Jackie, more folk have stepped up. Rik Scott, Danita Craft, Nina Amir and a schedule of 12, count 'em, guest contributing experts for the coming year. Readers will continue to get a preview of the upcoming monthly meeting as well as a recap of the meeting they may have missed. *Accolades* are here to stay as well as the *New Members* column.

Add to those:

Rik, a dual member and president of CWC's Fremont Area Writers, will have a monthly column on blogging. His first column is on *Ghost Blogging*.

Danita will alternate with Lisa Eckstein in the Writing Craft column. Danita, like Lisa, also has a very critical eye when it comes to being copy editor for *WT*. If there are still mistakes it is not because of these two! Danita's first article: *Write Now Edit Later*, appears in this issue. Very timely it is with NaNoWriMo just around the corner. Danita also writes in this issue of opportunities and places to go to write with other SBW authors in November.

Each month Nina will have a preview for upcoming workshops (Can you say 5-6/year, up from 4?), a recap of past workshops (or maybe she'll ask someone to pitch in and do this) and a regular column for non-fiction writers. Her first article: *How to Use Deadlines to Accomplish Writing Goals* - appears in this issue.

Lastly but not least, I reached out to all the Experts listed in previous issues of *WT* and asked if they would be willing to write on their topic and have it published here. I have a full yearly schedule and no repeats. The first article in *Sage Advice* is by Darwin Mathison - *Poor Patients Populate Prisons Plus*.

All that and there is still room for more contributions from SBW members and *WT* subscribers. Meredy Amyx contributes in this issue with *Staying Afloat as Publishing Industry Sinks*.

The calendar is full with critique groups, open mics, workshops and meetups, enough so to keep any writer motivated, active and learning between monthly get togethers.

Read on!

New Members

by Jackie Mutz

New members either come in droves or trickle in a few at time. Marjorie Johnson contacts me with a new member's name and email address, and I send out the CWC New Member Questionnaire, and I hope to receive a response. Sometimes I do and sometimes I don't. Here is what I have on new members over the last couple of months:

- Elena Martina writes, "I moved to California from North Carolina in May, 2010. My first book, *Clinging to Deceit* comes out in 2011. I freelanced for nine different newspapers in NC as a weekly columnist, and I created a Spanish language newspaper, too."

- New members Kristina Wright and Rajesh Ananth are interested in the novel form and I presume, being published one day. You have picked a great venue to hone your writing skills and meet other writers who share your dreams.

- June Chen's novel *Seeing the Light* is a coming of age story and was published earlier this year. He has also recently joined SouthBay Writers. Welcome June!

- Taryn Hook writes "speculative short stories and nonfiction articles about reptiles and law. She just completed a fantasy novel about a woman with obsessive compulsive disorder." She is also a "lifelong amateur herpetologist and has a seven foot Madagascar boa constrictor named Larry," who is her writing partner. Contact Taryn at tarynhook@yahoo.com to learn more about Larry and other writing adventures.

So, as a new member, if you receive an email titled CWC New Member Questionnaire, please take a few moments to answer the questions and shoot it back to j_mutz@yahoo.com. Even if it's just to say you don't want your new member info included or to provide more details about your writing life. WT

View from the Board

by Sylvia Halloran

South Bay Writers Board meeting, 10/6/2010 7:15 p.m.

Present: Bill Baldwin, Marjorie Johnson, Colin Seymour, Richard Burns, Dale King, Dave LaRoche, Bill Belew, Nina Amir, Danita Craft, Sylvia Halloran.

Minutes of September board meeting read

Motion (Marjorie/Dale): To adopt 9/8/10 minutes as amended. Unanimous.

President's report – Bill

Evaluation of open mics is continuing.

Feedback and suggestions for change to dinner meeting formats are welcomed.

The monthly PRESIDENT'S CHALLENGE will continue and be more specific.

Vice-President's report – Colin

Oct. 12, Mahesh Grossman will speak about ghost-writing.

Nov. 9, Tanya Egan Gibson will speak on the effect setting can have on your manuscript.

Dec 14, Christmas party venue as yet uncertain. Bill Belew has offered his church.

Treasurer's report as of September 30, 2010 – Richard

- Sep 14, General Meeting Summary: 62, [52, 68] attendees; 55, [44, 54] members; 7, [8, 14] guests; Net Profit = minus \$106; Speaker – Kelly Harrison = \$100; Lookout Bar & Grill = \$976.50. We need to get feedback to The Lookout that we were at least 4 meals short on main dish items.

- SBW Assets Balance as of Sep 30: \$22,005.05; [\$21,473; \$28,390].

- No sign-ups so far for the Linda Joy Myers Memoir Workshop, Nov 6.

Central Board report – Dave

Board has reviewed proposed CB P&P changes emailed out last month for the January vote.

NorCal report – Dave

We need a system to rate speakers. We also need a responsible person to maintain the system.

East of Eden Conference report – Dave

Ending balance: \$534.94, loss to club: -2363.29

Newsletter report

Bill Belew will assume editorship of WT. Former editor's software is 15 years old.

Motion (Dave/Colin) To allow up to \$350 for new editor of WT to purchase current desktop publication software. Unanimous.

Webmaster's report – Ro

The domain name southbaywriters.com was set to expire on 11/24/10, but I renewed it early with a discount coupon. The East of Eden domain names (you have .org and .com) are good through 3/3/11. These will be transferred out of my GoDaddy account before then. The SBW web hosting service is paid through 6/15/11. GoDaddy may not allow refunds on the unused portion, since it's a prepaid plan for 1 year. Whoever takes over as webmaster will need to take control of all the domain names and the hosting service. I recommend the transition occurs *before* Dec 31, 2010 because I cannot guarantee my timely participation after that date.

Be advised that domain name transfers are time sensitive -- they expire if not completed. A smooth and timely transition is critical. The Express Email Marketing plan is good through 3/14/11 and is also prepaid. This service cannot be transferred. I will continue to serve as Mailer and List Lady to the end of the plan's term. I'll supply your new list person with Excel files of the mailing list info. I'll submit my invoice for Q4.

Open Mics – Bill

Number of readings since the last board meeting:

- Sept. 10 (Santana Row) -- 7 readings
- Sept. 17 (Pruneyard) -- Cancelled
- Sept. 24 (Sunnyvale) -- 11 readings
- Oct. 1 (Almaden) -- 7 readings

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Writing with Craft: Write Now, Edit

Later by Danita Craft

The wisdom among writers is that you shouldn't edit until you're done with your first draft. For many writers, editing a work in progress is a temptation that's hard to ignore. Each moment beckons a writer to revise the words already cast upon the page. Perpetual editing can be a writer's purgatory, a manuscript-limbo from which no completed novel escapes. If you still struggle with the temptation to go back and just fix one more line, read on. Here are 7 reasons why it's better to wait until after the final word to revise the first few thousand.

1. You aren't a good enough writer to edit your book. If you were, you'd be done, and it would be published. After 70,000 words, you will be a significantly better writer, and your edits will improve your book.

2. You'll know your characters more intimately by the end of the story because you've been hanging out with them for as long as it takes to write a novel. This will make it easier to introduce them to the reader in your second draft.

3. You don't know how the story ends until it's over. You think you do, but you haven't had a chance to see how the characters responded to the circumstances of each scene. If you edit before you're done, you won't edit in the right reactions, and you may miss a lot of tension that will be easier to spot after the last letter falls.

4. If you can't decide on a detail in the first draft, like if there should be one goat or two, or if your characters should be in Central London or Yoder Kansas, you'll know when the story ends. The ending will give you more insight into the back-story.

5. It's not always obvious how a story begins. Once it's over, it's like hindsight: clearer than foresight.

6. When your story is over, you'll know how important your characters are, or aren't. You'll have a better idea of how to use them and their dialogue to tell the story.

7. You'll never finish your book if you're busy rewriting chapters 1 to 3. Yeah, I know you want to fix it. Don't worry; the same mess will still be there when you're done. You can rewrite it then. Finish it first.

Once you have completed a story in rough form, you can reshape your material. You'll have the basic framework to build upon. Approach your masterpiece with an editorial pen, chisel, or blowtorch. Smooth its blunt edges, realign its odd corners, and tighten its springs. You'll feel the solitary thrill of having successfully completed a rough draft. With this completed, your editorial endeavors may yet elevate skilled craft to sublime art. WT

Accolades

by Jackie Mutz

Today I am sitting at my desk listening to the plop plop of the rain hit the roof. My desk and my clothes smell of coffee. Monkey, my youngest black Rambo kitty and writing partner, decided to help this morning as I finished my column. Remember how she likes to lay in front of the monitor as I type? Well, she upset my precious coffee and now I smell like Starbucks, which is fine if you like a Starbucks smell. Which has nothing to do with this column, but everything to do with writing success stories in that I finished this column only a little after the deadline. Here are some SouthBay writer accolades:

• Dick Amyx has retired and Bill Belew is now the Managing Editor of WritersTalk. Happy writing to Dick and thanks to Bill for taking the helm of WT.

• Betty Auchard's new book *The Home for the Friendless*, mentioned in October Accolades, is available for your reading pleasure. Betty will be speaking



Jackie Mutz
Contributing Editor

locally at Planetree at the Saratoga Public Library on Friday November 12th at 2 pm. Book sales/signing after her talk with a special book price of \$20.00.

• Richard Burns is now the official SouthBay treasurer again, as well as facilitator for the Learning Center held the first and third Tuesday of the month starting October 19th at Westmont Community Retirement Center in Santa Clara.

• Pat Bustamante is "over the moon" about getting published again in *Chaparral Updrafts* and actually making money off her poem, *Born of Air*. Congrats Pat.

• Lisa Eckstein, WT editor, entered the first chapter of her novel in a contest sponsored by the Houston Writers Guild, took third place in the mainstream category. The contest, which is held twice a year, can be found at houstonwritersguild.org/Contests.htm

• Luanne Oleas' poem *Ode to an Ode* was awarded 67th place in Rhyming Poem category of the 79th Annual Writer's Digest Writing Competition, earning her a Certificate of Achievement.

• Juliana Richmond's story *Shopping*, originally published by *WritersTalk* in June, was featured in the September issue of *In Focus/West Valley*, an online newsletter, full of colorful graphics and interesting features. Good to know Juliana that WT makes it to other CWC branches.

• Steve Wetlesen was recently commissioned by the School of Nursing at St. Vincent's Hospital in New York City for his poetic art centering on a class graduation anniversary. He also participated in an open house at Al Preciado's 1010 Gallery located at 1010 Taylor Street, San Jose, creating ad hoc poetic pieces for gallery attendees. One piece was hung with the rest of the impressionist artwork at Mr. Preciado's urging.

• Bill Belew's network of blogs has surpassed 33 million views overall... up from 20 million at the beginning of this year.

As I announced at the October 12th meeting, please email me at accolades@southbaywriters.com to share your writing success stories. It is a way to support your fellow writers and gives you a chance to "crow" about your own writing accomplishments. Look forward to hearing from you! WT

Is Ghost Blogging for You?

by Rik Scott

There are a good many ways to make money with your writing skills. One person I know says, "If you can't get published, you're not trying hard enough."

I've been asked to write about one way I make money at my keyboard. It is a form of Ghost Writing called Ghost Blogging.

Ghost blogging is a potentially lucrative way to both practice your writing skills, and to "test drive" them on a public forum. It is a form of journalism that has certain restrictions, and a number of benefits as well.

Restrictions? If you are writing under another person's name you must, in most cases, be sure that what you write represents that person's philosophies. For example, if the person you are "ghosting" for is a known Conservative, writing articles for that person with an extreme Liberal slant may not be appropriate. If the person is well-known, and has an obvious style, you would want to study and do your best to copy that style.

The benefits should be obvious. First you get paid. Paid is good. You also get a chance to see how well your writing does in public, as most blogging platforms allow for the tracking of individual page-reads. You get an idea of how many people have seen your work, and by reading comments left by the them, you can weigh your communicative effectiveness.

How do you get a Ghost Blogging job? You can start by doing Guest Blog spots on popular blogs. You do that by spending time on the target blogs, reading, doing well thought-out, in-depth comments, and building a relationship with the blogger. After trading Guest Blog submissions a few times, and winning the respect of the other blogger, you can suggest that should the need arise, you could step in and write in his place.

Perhaps the easiest way to get a Ghost Blogger gig is to do a Google search for "freelance writing". You will find a good many Ghost Writing and Ghost Blogging opportunities.

Now comes the tough part. Depending on who you talk to about it, opinions differ wildly about the ethics of Ghost Blogging. You need to weigh your options against your needs, and draw your own conclusions about this. If you decide to take up Ghost Blogging you will need to consider whether or not to tell others what you are doing.

Clearly you can't put specific Ghost Writing or Ghost Blogging experience on a resume. Doing so would break confidence with your employer. Further, unless you are willing to go toe to toe with those who are against the practice, keeping it to yourself is just a good idea.

At the end of the day the idea of Ghost Blogging is a tough call. A quick search of the Internet will show you people on both sides of the pro/con spectrum, both sides being loud and adamant in their views.

As it is with all life decisions, you get to make up your mind and choose. WT

Richard Scott is a blogger and aspiring novelist. His yet to be published novel, FIVE took top honors out of a field of 450 entrants. He currently serves as the president of the CWC Fremont Area Writers Club. His blog is UphillWriting.org



South Bay Writers Presents:

DAN POYNTER

and

**THE NEW "BOOK" MODEL:
How to Write, Publish & Promote
Your Book**

**Followed by a Self-Publishing Fair
January 15, 2011
9 a.m.-3:30p.m**

The Lookout Restaurant, 605 Macara Ave., Sunnyvale, CA 94085

Registration at 8:15; workshop begins promptly at 9; continental breakfast and lunch included.

Early Bird (before December 15, 2010): CWC members \$45; Non-members \$55. From December 15 and at the door: CWC members \$55; Non-members \$65. Students with ID, anytime \$25. Register and pay by credit card (Paypal) at www.southbaywriters.com

THE NEW "BOOK" MODEL: How to Write, Publish & Promote Your Book A Workshop with Dan Poynter

You can make a difference and make a living with your book. A book will bring you more credibility, increased fame and a new profit center.

During this four-hour workshop you will discover how to use new techniques and the latest technology to write your book faster, produce your book for less (printed, audiobooks and e-books) and promote your book more effectively. Dan will share the secrets to finding an agent, contacting a publisher and publishing yourself. He has your step-by-step plan.

You can show up with an idea, proposal or manuscript. Or, you can come with a book under your arm. This program will propel you into celebrity (published author) status.

About the presenter: Since 1969, Dan Poynter has written more than 100 books, including *Is There a Book Inside You?*, *Writing Nonfiction*, *The Self-Publishing Manual*, *The Skydiver's Handbook*, and *The Expert Witness Handbook*. Dan has turned thousands of writers into

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NaNoWriMo: Give it a Shot

by Lisa Eckstein

For more than 10 years, writers around the world have spent November attempting to produce 50,000 words of fiction in 30 days. Their motivation is an event called National Novel Writing Month, or NaNoWriMo, and the collective result is billions (billions!) of words that would otherwise not have been written. Quite a few South Bay Writers members have attempted the challenge and successfully written a novel in a month. If you'd like to join their numbers this year, it's not too late.

Getting started is simple. Meredy Amyx took part in NaNoWriMo for the first time last year and wrote over 50,000 words. She says, "If you are drawn to the idea at all, why not give it a shot? It doesn't cost anything, and there's no penalty if you don't finish. No matter what, as long as you grind out some words, you'll have something you wouldn't have had otherwise." To register for free and take advantage of the online discussion forums and word count tracking tools, visit nanowrimo.org.

Karen Sweet was another victorious first-time participant in 2009. She says, "Have you had a story careening around in your brain that just hasn't made it to the page? NaNoWriMo gives you permission to let it out without judgment." Karen found "great moral support" at the many write-in events she attended, where participants gather at cafes and libraries to work on their novels and goad each other toward the finish line. Once you have an account at nanowrimo.org, affiliate with the California:South Bay region to learn about local gatherings and meet other writers in this area.

After four years of NaNoWriMo, Carolyn Donnell has figured out some simple steps for surviving the month: "Try to write every day. Set goals. Don't edit. If you miss a day, don't give up, keep on writing. Even if you don't get to 50K, you will still have more that you did when you started." She cites one of the oft-repeated NaNoWriMo mantras: "You can't revise a blank page."



Luanne Oleas expands on this theme: "You don't have a perfect book when you finish NaNoWriMo. Far from it. But what you do have is something very solid to rewrite." One of Luanne's rewritten manuscripts made it to the quarter-finals of the Amazon Breakthrough Novel Award this year, and she's planning to enter the other next year. During November, though, she isn't thinking too hard about quality. "Don't forget to laugh. Look back at what you wrote (though not for too long) and see the gems mixed in with the stupidity you added to make the day's word count."

Karen confirms that the secret to NaNoWriMo success is to write without stopping to edit. "Turn off the inner critic. Send it to Tahiti first class with an unlimited mai tai budget. Laugh as you write trash. You'll be surprised how much of it isn't trash."

"You don't need a plot or even an outline," Luanne says. "It's about spontaneity. You have so many words to write in a short period of time, you just go with the flow of the day."

It may sound like hard labor to write an average of 1,667 words a day for a month, but with a carefree attitude, you can have a lot of fun. Meredy says, "Think of it as the literary equivalent of a sack race. There's no way to keep your dignity, so you might as well get into the spirit of it and have fun, even if you fall on your face a few times. Go ahead, laugh – and keep hopping."

Karen echoes, "Laugh a lot and trust you have many good words, scenes and characters jostling to get out of that tight spatial cavity called your brain."

Still unsure? "Just do it," Carolyn says. "You will have help, suggestions, support, and a goal." Go to nanowrimo.org to learn more, sign up, and get started on a month of literary abandon! WT

NaNoWriMo for SBW at WMC

by Danita Craft

South Bay Writers is looking forward to NaNoWriMo.

We are hosting a writing location for National Novel Writing Month.

Write a novel in 30 days.

Our location is 62 South San Tomas Aquino Road in the building with the Korean signs.

The host hours are 6pm to 10pm from November 1st to 30th.

This venue will not be available on Tuesday November 9th, and Wednesday, Thursday and Friday the 24th, 25th and 26th.

SCN Annual Novel Pitch & First 5 Pages Contest

Sponsored by Smoke City Narrators

<http://www.janicewiley-dorn.com/smokecitynarrators.html>

ENTRY FEE - \$8.50

DEADLINE - Postmarked or Emailed by November 15, 2010.

First prize - \$150. Second prize - \$75. Third prize - \$40. 6 HM.

Feedback posted on website.

JUDGE - Agent Jeff Kleinman, Folio Literary Management, NY, NY.

Email/Snail Mail:

1. First 5 pages of a novel, 1,500 words max.

2. One-sentence synopsis of the novel, 25 words or less.

(Novel does not have to be complete.)

Entry pages not published. Authors keep all rights.

Open Internationally. Checks (US bank), Money Orders or PayPal.

Please see website for complete rules.

View From the Board

continued from page 4

An average of 8 readings per event.

A meeting of interested persons regarding possible new approaches to the Open Mics will be held at the home of Betty Auchard. Dave reminded the board of Protocol #2, i.e. Disruptive behavior in any SBW event will result in asking such instigator to leave.

Workshop chair – Nina

Upcoming events

The Linda Joy Myers workshop has been scheduled for November. The Lookout Restaurant agreed to a contract with just 20 people at \$20 a head.

I propose bringing in Dan Poynter. He is available in mid-January.

This would be a nice way to again do

covering changes in the industry, the state of the industry and what authors need to know.

Report on Writer's Retreat

Dale reported the October event is sold out.

Old Business:

President would like to appoint Danita Craft as new Member-at-Large.

Motion (Dale/Colin): To approve the appointment and accept Danita as Member-at-Large. Unanimous.

New Business:

Increased price charged for member meetings.

Motion (Dave/Marjorie) To void the increase in rates scheduled for October 2010. Unanimous

Richard volunteered to continue his tenure as treasurer.

Motion (Dave/Nina) To approve the appointment of Richard Burns as treasurer pro tem. Unanimous.

Motion (Marjorie/Dave) To adjourn, 9:37 p.m. Unanimous.

Respectfully submitted,

Sylvia Halloran

October 19, 2010 WT

Dan Poynter Workshop

Continued from page 6

authors. The media come to Dan because he is the leading authority on how to write, publish and promote books.



something that fills the EoE gap.

Motion (Dave/Dale) To accept proposed workshop on "The New Book Model" January 15 by Dan Poynter for a fee of 50% of net with a guarantee of expenses not to exceed \$450. Unanimous

Martha Alderson is available for spring.

I have contacted Margaret Lucke, as well. She could teach on short story, novels and possibly mystery writing.

I have spoken to Mark Coker of Smashwords. He is willing to come and do a two-hour e-book workshop (this spring)

Motion (Dave/Colin) To rescind request for dessert, thereby reducing per meal cost to club back to \$15. Unanimous

Community College Writing Workshop Scholarships

Dale asked for SBW support to pay for winner of San Mateo Community College Contest to attend fall retreat (\$225).

Motion (Dale/Dave) To approve \$250 to send contest winner to retreat. Unanimous.

Filling Treasurer's Position

SELF-PUBLISHING FAIR

During the last hour and a half of this event, you'll have the chance to meet: SBW self-published authors, local print-on-demand and e-book publishers.

Ask your questions about how to self-publish your book, which self-publishing options have worked for other authors, what self-publishing costs, and more!

Plus, purchase books from SBW authors. WT

How to Use Deadlines to Accomplish Writing Goals

by Nina Amir

Deadlines, self-imposed or otherwise, provide writers with great incentives to complete their work. Without deadlines, it's easy to simply muddle along producing only a little bit of writing here and there but never finishing a project. Without a deadline, you also could continue writing, editing or generally fiddling with your project forever, never getting it to a point where you deem it "finished."

As a journalist, I have a love/hate relationship with deadlines. I dread them as they approach, but they force me to get my work done. I'm a bit of a perfectionist, and deadlines make me stop and turn my work in. They allow me to go on to the next project, even if I think I could continue working on the last one and improve upon it. They make me a productive writer.

When it comes to my own books, articles and essays, if I'm not feeling inspired to write, a self-imposed deadline helps. If I attach it to something that feels more concrete — like having to tell my writers' group if I met my goal in terms of time line — I tend to follow through more often. Thus, if you, like me, work alone and don't have an editor or publisher actually waiting for your work, having an "accountability partner" helps gives you the incentive to meet your self-imposed deadlines.

So, while deadlines may not feel like positive things, they are actually gifts. Therefore, give yourself the gift of a self-imposed writing deadline. Each month have a goal of finishing some writing project or at least some phase of a writing project. Maybe you complete one section of your book proposal, write two chapters of your book, finish three interviews for an article, or write the first draft for an e-book. You also can have a deadline a week rather than a deadline each month, or you can chunk it down further to a daily deadline, such as writing 500 words or one blog post per day. This will keep you moving towards your writing goals.

This month you have the benefit of taking on two imposed deadlines: Fic-

tion writers can participate in National Novel Writing Month (<http://www.nanowrimo.org/>) and complete 50,000 words in 30 days; nonfiction writers can participate in Write Nonfiction in November (<http://www.writenonfictioninnovember.com>) and start and finish any nonfiction project in the same time period.

Without a challenge or contest to keep you going, here are a few tips for working with writing deadlines:

1. Chunk tasks down so you have smaller deadlines within your larger deadline.
2. Use a calendar to keep track of your progress.
3. If you have a word count to meet, figure out how many words you must write per day.
4. Set up interviews early in the deadline period; email or call interviewees and let them know specifically your deadline - then give them their deadline, so they know that if they don't meet their deadline they affect your deadline.
5. Finish your piece of writing at least two days prior to the deadline to allow time to edit; this gives you ample time to get "distance" from the piece for a few hours or a day between editing phases. It also allows time to get additional or missing information for articles.
6. Re-evaluate your progress halfway through the deadline period, so you can make adjustments to how you are handling the project. Assess if you must speed up your work schedule.
7. As soon as you complete one deadline, begin work on the next. If you have more than one writing deadline at any given time, divvy up your day to work on each project for a certain number of hours per day. Evaluate where you are on each project at the end of each day to assess if you are moving towards each deadline at an appropriate speed. You might need to table one project for a day to catch up on another. You also can work on one project per day, if you find that easier.
8. If you get behind, take a day (or a weekend) to catch up.
9. Try, if possible to get ahead and finish early. This allows you to turn in

work early to editors (who really appreciate this).

10. Don't ever miss a publication deadline (at least not if you want to write for that publication again).

Whatever type of deadline you choose to use, use it to help you accomplish your writing goals.

Nina Amir is an editor, author, writing coach, and author advisor who blogs at www.writenonfictionnow.com and www.howtoblogabook.com and writes the National Jewish Issues column for www.examiner.com. She is the founder of Write Nonfiction in November, a challenge to start and finish a work of nonfiction in 30 days; the challenge has an accompanying blog featuring experts who offer a month's worth of advice on writing and publishing nonfiction. Writers and authors hire Nina to help them edit their nonfiction manuscripts, write and edit their book proposals and move past their fear and frustration about the publishing process so they can reach their dreams of getting work onto paper and into print. She specializes in helping people turn their passion and purpose into published products. www.copywrightcommunication.com WT



Holiday Bash Volunteer Host Sought for December Meeting

As usual, our final dinner meeting of the year, on December 14, will be a holiday party. And, as usual, we hope we can stage it at a member's home.

That arrangement has been successful in the past, as it was for the July barbecue, but we need to take the burden off the small number of people who have opened their homes to us. The club will pay any expenses incurred.

Please notify SBW Vice President Colin Seymour at vp@southbaywriters.com if you would be willing to act as host this year. WT

CWC State Anthology Coming Soon!

Thank you so much for submitting a short story, essay, or poem to the CWC Centennial Anthology. I know it's been a long time coming. I'm excited to say that all of the submissions (hundreds!) have been read at least twice and all of the works have been selected. All authors have been notified of acceptance.

We apologize for taking so long to get back to you, but as many of you know, we had editorial changes, a new board, contracts to sign, and so on.

Producing an anthology is a lot of work

SAGE ADVICE

by Darwin Mathison

POOR PATIENTS POPULATE PRISONS PLUS--

FACTS: The majority of society USES its two most common drugs - alcohol and pot - without major consequences. An ABUSER has incurred a loss as a direct result of using any intoxicant: a DUI/injury/impacting a relationship/etc. ADDICTION is 2 losses plus the appearance of tolerance and withdrawal. It is a result of a complex-chronic-progressive-incurable-relapsing but treatable disease of the brain. Anyone can become addicted: 12% of the whole population is at some stage of one of the diseases of alcoholism. Each drunk impacts 2.5 loved ones in adverse ways. The costs to society of untreated abuse and addiction are enormous and made worse by our health care system.

OPINION: Drug and alcohol use-abuse-addiction has stimulated an outpouring of myth and folk and street lore - even popular music. Much of all this is fantasy and either glorifies or ridicules being stoned. The media dwells on stupidity and criminality. Many religious leaders condemn any use as sin, immoral like sloth and gluttony. Addicts and loved ones in quality sobriety have written many fine memoirs and verse about the ordeal of recovery. Fictional short stories and novels are more rare partly because AA condemns any recovery story that is not "scrupulously honest" and many recovering addicts wish their tale to be an Amends Statement (The Ninth Step). Unfortunately, scholarly writing by many so-called experts tends to bore with "what" can happen to a patient and loved-ones and the tedious "whys" of this disease are based on emerging, still largely speculative neuroscience.

WRITING MISSION: I have had but one addiction - my pipe. I write about addicted physicians - I've treated 300. I choose the novel because I want to protect the anonymity of this group of talented and committed caretakers and want to inform, engage and entertain readers. I have a passion to see society change views of the victims of this common disease. I have the grand—grandiose?—notion I can do this by illustrating authentic outcomes when nothing is done and can teach and change bias by creating credible and attractive human characters who struggle successfully with this epidemic. I want to show not only their obsessive-compulsive traits but also their common sense-skills-courage-wit-their human side. I want to change the reader's perception of a trite, devastating problem as Harriet Beecher Stowe did with her 1853 effort - the first million-sale novel in The US. Americans were weary of pontificating moralists and politicians on both sides speaking about slavery but abolitionist fervor increased in her readers as they learned about common humans enduring the grotesque, evil blight. (You'll recall I earlier hinted at my grandiosity but I don't want to start a war; better solutions exist.)

and we're sure when see this collection, you'll be proud of our club.

Please keep posted through your branch for details on when and how you can purchase the anthology. It will be on Amazon and Barnes & Noble online, and many of the branches will sell them at club meetings. Details:

West Winds Centennial
ISBN 978-0-9829584-0-7

Sail On!

— Kelly Harrison
and the CWC Anthology Editorial
Committee

Tanya Egan Gibson *Continued from page 1*

"Whether you have a weird world or not, you have to put the same amount of thought into it," Egan Gibson concludes.

Tanya is a member of California Writers Club. In fact she's my counterpart in the Marin chapter, the vice president lining up dinner speakers. She was in our 2010 East of Eden faculty lineup, down to present workshops on networking and public relations/marketing.

We've heard a lot about those things at our dinner meetings in recent months, but the world-building topic should prove distinctive, so come judge for yourself by making the scene.

Website: <http://www.howtobuyaloveofreading.com>

Blog: <http://www.redroom.com/author/tanya-egan-gibson>

Book Trailer That Should (I Hope)
Make Fellow Bibliophiles Laugh:

http://www.youtube.com/watch?v=wrQ_o7FmwKo WT



SOUTH BAY WRITERS PRESENTS:

A Workshop Led by

Linda Joy Myers



Truth or Lie: Writing on the Cusp of Memoir & Fiction



Most writers draw from personal experience when they write stories, whether they are casting the story as memoir or fiction. Many autobiographical novels are slightly altered memoir, and memoirs must use fictional techniques to create a story that draws people in. Since the incident on Oprah with James Frey, writers are overly concerned with defining their genre even as they begin spinning early drafts of their stories.

Free yourself from the constraints in your early draft, and just WRITE. This workshop will focus on how to find your stories and memories to draw from, and teach you about fictional tools such as plot, scenes, dialogue, and the narrative arc.

November 6, 9:30-3:30

Lookout Restaurant

605 Macara Ave.

Sunnyvale, CA 94085

**Registration @ 9:30; workshop
begins promptly at 10; continental
breakfast and lunch included.**

In this hands-on workshop you will find the

- **Timeline and Turning points**
- **Themes and Characters**
- **Fictional tools**

that help you to begin and develop the ideas for your memoir or your fiction.

All writing comes from our experiences and the creative force within. Get in touch with your creative muse and sharpen your writing tools during this dynamic, interactive workshop.

Early Bird (before October 25, 2010)

- **CWC members \$35**
- **Non-members \$45**

Students with ID, anytime \$25

From October 25 and at the door

- **CWC members \$45**
- **Non-members \$55**

Linda Joy Myers, Ph.D., MFT, is the president and founder of the National Association of Memoir Writers, an instructor at Writers Digest, and past president of the California Writers Club, Marin branch. Author of *The Power of Memoir—How to Write Your Healing Story*, and the award winning memoir *Don't Call Me Mother*. Through her workshops, coaching, and speaking engagements, Linda inspires people to capture their stories. www.namw.org.

Register and pay by credit card (Paypal) at www.southbaywriters.com

Mail in this portion to: SBW Characters, PO Box 3254, Santa Clara, CA 95055.

Check Payable to: South Bay Writers

Name: _____ Members name branch _____

Address: _____ City, State, Zip: _____

Phone #: _____ Email _____ Amount Enclosed: _____

_____ Early Bird (before 10/25) _____ Regular Registration (after 10/25) _____ Student Registration

Staying Afloat as Publishing Industry Sinks

by *Meredy Amyx*

“The publishing industry is in deep disarray. The publishing model is broken, and it’s not fixable. Publishing as we knew it is never going to come back.” That’s the message of Holly Brady, who spoke to the South Bay members of Bay Area Editors Forum (BAEF, online at editorsforum.org) on October 5th. The title of her talk was “When the White-water Rises, It’s a Good Time to Learn to Surf.” Although Holly addressed editors with the aim of helping them understand how to reinvent themselves in these turbulent times, her perspective on the current state of the publishing industry and its future direction is of equal interest to writers.

Holly is a qualified expert on this subject if anyone is. Here’s her bio as it appeared in the meeting announcement: Holly Brady spent the last 16 years as director of Stanford Publishing Courses, where she oversaw courses for professional book and magazine publishing professionals and worked with some of the top editors and publishers in the country. She also served as executive editor for Stanford book projects. Previously, she spent 13 years in magazine publishing, covering the birth of the personal computer industry. She has won numerous writing and editing awards and has served as a judge for the National Magazine Awards. She has a strong interest in new media and the digital transformation of the publishing industry.

The effects of the current changes in the publishing world simply cannot be overstated, says Holly. They go as deeply into the foundation of the industry as the invention of movable type. Perilous as it may seem to lose our anchor in the old paradigm, it’s a tremendously exciting time to be involved in any aspect of publishing.

What’s the nature of this present transition? Traditional publishers have lost their franchise in the market. It now belongs to the Internet, whether it’s Craigslist filling the role of newspaper advertising, Yelp claiming the audience of Consumer Reports, or Wikipedia staking out the territory that once belonged to the Encyclopaedia Britannica. Holly identifies the following four key

characteristics of the emerging model:

1. An explosion of creativity. Because of the way the Web functions as a publishing platform, it does not take a big investment to put content out there for consumption. And because in some sense “anybody” can do it, there are no more gatekeepers. Therefore we are seeing an immense burst of creativity among authors, video makers, and content producers of all other types.

2. The proliferation of viral marketing. Thanks to the unfettered spread of information and opinion through Web-based media – bloggers, social media, online reviews, author sites, and so on – creators can find their markets with a very small investment.

3. The changing economics of print. There’s no longer a need to make a commitment to press runs of 3000 or even 1000. Runs can be as small as single copies. Print-on-demand can generate a single complete book in three minutes at 35 pages a minute. The technology that allows this changes the risk for publishers and allows authors to find small niche markets instead of needing assurance of huge audiences in order to warrant publication. (Docutec was mentioned in this context, but I can’t elaborate because I know nothing about it.)

4. The economics of e-books. Thanks to electronic book readers such as Amazon’s Kindle, entire books can be published without resorting to any of the traditional means. And the e-book readers themselves are experiencing a changing market. The iPad will kill the Kindle in five years’ time, predicts Holly. The Kindle is black and white, text only, and hosts books generally priced at about \$9.99. In three years, about 3 million have been sold. In contrast, the iPad has color, illustrations, videos, and more, and it allows publishers to charge what they want for content. On the iPad’s first day of release, in April of 2010, 300,000 units were sold, and by now the total is up to about 7 million.

So authors are able to publish without publishers. And many of them do. In 2009, according to statistics from Bowker*, 739,376 titles were self-published, as compared with about 280,000 by traditional publishers. The majority of the self-published works came out in quantities under 100.

The big traditional publishers in New



York are frantic because they have no idea how to respond to this trend. For the most part they have been trying to shore up the old model by cutting costs, laying off staff, and other measures designed to salvage whatever can be sustained of the existing structure; they simply have no other plan.

Holly’s advice to editors, and particularly to freelancers whose prospective clients are likely to be part of this new wave, is to learn to surf: become well-versed in the self-publishing model, consider agenting, hone your skills in editing web content, develop video skills, and investigate online translation. I will not attempt to extend or apply these recommendations to writers, but only suggest as a matter of my personal opinion that these aspects of web-based publishing offer opportunities to writers as well as editors.

Holly also stressed the need for heightening writers’ awareness of the value of editing. Eliminating the gatekeepers is a mixed blessing. Because authors are not the best judges of their own work, they still need the critical guidance and support of a professional editor. If publishers are no longer furnishing this service as a matter of course, they must obtain it for themselves. The most accomplished writers are also the ones most likely to understand the benefits of engaging a qualified editor to help them strengthen and polish their work before exposing it to public view.

*Bowker is the agency that assigns ISBNs to books that are being published. My own further research shows that traditional publishing figures have been flat or falling a little for about three years, while self-publishing numbers doubled from 2007 to 2008, and in 2009 they increased again by about 181%.wt

Mahesh Grossman

Continued from page 1

Non-fiction

"Do you know how they pay you? They look at books like yours and see how they sold. They measure how that book is similar and different from your proposal. If the book that is similar sold 75,000 copies in the first year, they'll assume yours will too and that's the advance they'll give you."

For biographers and memoirists, Grossman suggests you ask, "Why would anyone want to read this book? What will they take away?" He added, "Have something positive to offer. Otherwise sell it as a self-help or a how-to book." Grossman noted that it's easier to sell a self-help or how-to book than a memoir.

The secret to writing memoir: Grossman made a 10-minute monologue video. He recommends making an autobiographical video and posting it on YouTube to generate interest for your memoir. "Publishers want writers to have a platform. YouTube is great for platform building. Justin Bieber became a star because of YouTube."

Grossman shared his formula to writing a non-fiction query letter, which can be found on his web site getanagentnow.com. He emphasized having a good hook for the query letter. "A hook is a two-sentence blurb. A great way to get an education of writing hooks is to read the ones written by agents." The web site levinegreenberg.com has blurbs written by agents for both fiction and non-fiction books.

Fiction

"Have a slight twist that makes your book different. The most attractive thing you can have whether you're writing non-fiction or fiction is voice." Grossman went on to define voice, "It's what's unique about how you tell a story. Your way of expressing yourself." He identified David Sedaris and Janet Evanovich as two authors with distinctive voices. As a big fan of improv, Grossman revealed how Evanovich said improv helped her develop her dialogue. "Improv also teaches you about story," Grossman says. "I learned to write a query letter from improv."

Grossman shared a secret formula for fiction or memoir query letters that relate to a fairy tale.

Once upon a time there was a _____ and everyday she would _____ until one day _____. And because of that _____ and because of that _____ until finally one day _____. From then on _____. The moral of the story _____.

(Of course you don't literally use the words "once upon a time" with the above formula. Use your own words.)
"Your letter doesn't have to be perfect. Just make the agent curious enough to request the proposal or chapter."

Grossman advised us to write a back-of-the-book blurb for a book from our genre. He described the back cover blurb of Janet Evanovich's novel, *One for the Money*, as brilliant, funny, and engaging. "The layers that come across in the two paragraphs are great." (Read her back cover at Grossman's web site: getanagentnow.com)

"Genre fiction is the easiest to break into. You have a built-in audience." Romance and mystery, for example. "Don't pitch more than one genre to an agent. Make it as easy as possible for the agent and bookseller." Grossman added, "Be specific, not general. The book is X genre, with X many words. It's like this plus this. For example, *The DaVinci Code* set in King Arthur's time." He cautioned us not to mention huge sellers, but rather books that sold about 100,000 copies.

Ghostwriting

"There are two kinds of processes for ghostwriting: one for subjects that have a voice, and another for subjects that have no voice." For the latter, you have to create their voice. "Improv teaches you to do characters," Grossman says.

The title or working title comes first. Then Grossman outlines the first chapter followed by an hour phone call with the subject. "Next I type the chapter and the subject reads it. They'll send me any notes (for revisions) from that chapter." He'll make those revisions and they read it again. Grossman has a two draft rule then he charges an hourly fee for revisions. He does this process for each



Mahesh Grossman

chapter. Then the subject gets to read the whole draft of the book when the entire book is complete.

"The best clients are people with money and people wanting a book as a business investment." Meaning people such as speakers, entrepreneurs, business owners, and finance people. "Those people who would give their book away for free. They have a compelling reason to have a book and sales of it are not important to them." Grossman suggested putting an ad in speaker's bureau newsletters such as Speakernetnews.com or the *Robb Report* to find potential clients.

Throughout his talk, Grossman recommended several web sites. Below are a few of them:

Authorsteam.com is Grossman's main site.

Go to authorsteam.com/authorsecrets to sign up for Grossman's newsletter with useful articles.

At getanagentnow.com Grossman provides query letter samples, a book proposal sample, and helpful information about agents.

Another Grossman site is writeabook-today.com that includes testimonials and added offers when you buy *Write a Book Without Lifting a Finger*

Grossman recommended mediabistro.com to subscribe to *GalleyCat*, a page about the book publishing industry. wt.com

Directory of Experts

Do you have specialized knowledge that might help a writer bring authentic detail to a scene? Send a message to networking@southbaywriters.com or to the club post office box and we will add your listing to our directory of experts.

Asia, Japan, China, Russia, Blogging

Bill Belew
wcbelow@gmail.com

Astrology, Singing

Sara Aurich
saraaurich@comcast.net

Astronomy, History of Astronomy

Bob Garfinkle
ragarf@earthlink.net

Character Development

ArLyne Diamond, Ph.D.
ArLyne@DiamondAssociates.net

Engineering: Mechanical,

Aero, Aerospace

Jerry Mulenburg
geraldmulenburg@sbcglobal.net

Hospital and Nursing Environment

Maureen Griswold
maureengriswold@sbcglobal.net

Internal Medicine/Addiction Disorder/

Psychology

Dave Breithaupt
dlbmlb@comcast.net

Library Science

Molly Westmoreland
mulcarend@hotmail.com

Marketing and Management

Suzy Paluzzi, MBA
jomarch06@yahoo.com

Mathematics: Teaching and History; Fibonacci Sequence

Marjorie Johnson
Marjohnson89@earthlink.net

Philosophy, Religion, Evolution, Construction, Crafts, Norse

Darwin Mathison
olddinosaur@comcast.net
510-471-8944

Knitting

Danita Craft
blueize@me.com

Teaching and the Arts

Betty Auchard
Btauchard@aol.com

I am an expert too, in...

Your Name
Your email address

Ongoing Critique Groups

The Arm Wavers

Meets downtown San Jose on Wednesdays
Contact: Georgia Platts – gplatts@comcast.net

Closed to new members at this time

Writers' Salon

Meets in Santa Clara
Contact: Edie Matthews – edie333@sbcglobal.net

Closed to new members at this time

Le Boulanger Writers

Meets at Le Boulanger
Pruneyard Shopping Center, Campbell
Contact: Karen Hartley – Sew1Machin@aol.com

All genres; open to all

Northpoint Critique Group

Meets in Cupertino
Contact: Valerie Whong – valeriewhong@att.net

Closed to new members at this time

Our Voices

Meets in Santa Clara
Meets every other Tuesday
7:15 p.m. to 9:30 p.m.

Genres: Fiction, nontechnical nonfiction, memoir

Contact: Dave LaRoche – dalaroche@comcast.net

No openings at this time

Valley Writers

Meets: Valley Village Retirement Center, Santa Clara
Mondays 2:00 p.m. to 4:00 p.m.
Contact: Marjorie Johnson – marjohnson89@earthlink.net

All genres; open to all

New Critique Group forming in Campbell

62. S. San Thomas Aquino

Tuesdays 7-10pm

Contact: Danita - blueize@me.com



CWC Around the Bay

These are the published meeting times and locations for the other CWC branches in the greater San Francisco Bay Area. If you're thinking about attending one of their meetings, be sure to check the website first for details.

Berkeley: Meetings are held on the third Sunday of each month, except for July and August, at 1:30 at the Oakland Public Library Main Branch. cwc-berkeley.com

Central Coast: Meets on the third Tuesday of each month except December at the Casa Munras Hotel, 700 Munras Avenue, Monterey. The dinner hour begins at 5:30 p.m. and the program begins at 7 p.m. centralcoastwriters.org

Fremont: Meets (except in July, December, and on holiday weekends) from 2-4 p.m. on the fourth Saturday of the month at DeVry University, 6600 Dumbarton Circle, Room 204, Fremont. Contact: Richard Scott, rikscott@yahoo.com; (510) 791-8639

Marin: Meets on the fourth Sunday of every month at 2 p.m. at Book Passage in Corte Madera. cwcmarinwriters.com

Mount Diablo: Meets the second Saturday of each month, except July and August, at 11:30 a.m. at the Hungry Hunter Restaurant, 3201 Mount Diablo Boulevard, Lafayette (corner of Pleasant Hill Road and Highway 24). mtdiablowriters.org

Redwood: Meetings are held on the first Sunday of the month (except for holiday weekends), from 3-5 p.m. at Copperfield's Books, 2316 Montgomery Dr., Santa Rosa. redwoodwriters.org

Tri-Valley: Meets the third Saturday of each month, except July and August, at 11:30 a.m. at the Oasis Grille, 780 Main Street, Pleasanton. trivalleywriters.com

Sacramento: Meets at 11:00 a.m. the third Saturday of every month, except July and August, at Luau Garden Chinese Buffet, 1890 Arden Way, Sacramento 95815. sacramento-writers.org

San Francisco/Peninsula: Meets on the third Saturday of each month from 10 a.m. to noon at the Belmont Library, 1110 Alameda De Las Pulgas, Belmont. sfpeninsulawriters.com

Stay Informed!

Sign up for the SBW Email List to receive meeting and event announcements.

southbaywriters.com

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31	1	2	3	4 7-9p Meetup Menlo Park	5 7:30p Open Mic Barnes & Noble Almaden Plaza	6 SBW Memoir Workshop by Linda Joy Myers
7	8	9 6-9p Regular Dinner Meeting Lookout Inn	10	11 7-9p Meetup Menlo Park	12 7:30p OpenMic Borders Santana Row, SJ	13
14	15	16 7-9p Meetup Campell	17	18	19 7:30p Open Mic Barnes & Noble Pruneyard	20
21	22	23 7-9p Meetup Campell	24	25	26 7:30p Open Mic Borders Sunnyvale	27
28	29	30	<h1>November 2010</h1>			

What's a Meetup?

A meetup is a weekly, sometimes twice a week meeting for SBW members and other writers who want to discuss and learn about writing- and blogging-related topics.

The topics, places and times can be discovered in detail at:

<http://www.meetup.com/Silicon-Valley-Bloggers/>

<http://www.meetup.com/South-Bay-Writers/>

&

<http://www.meetup.com/Silicon-Valley-Bloggers-and-Writers/>

There are more than 950 members in these groups = lots of networking opportunities!

Check out the new
South Bay Writers
Blog
southbaywriters.com
Click SBW Journal—Blog

South Bay Writers Open Mic

Read from your own work, from your favorite authors, or just come to listen. See calendar for schedule.

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

South Bay Writers Anthology



\$10
At the meeting.
On the website.
southbaywriters.com

Other Open Mics

10Ten Gallery

Last Friday, 6:30–10:00 p.m.
1010 E. Taylor St., San Jose
Al Preciado's home

Poets@Play

Second Sunday 1 p.m.–4 p.m.
1650 Senter Rd., San Jose
Markham House History Park

Poetry Center San Jose Readings

Art Object Gallery
1st Tuesdays, 7:30 p.m.
(September–May)
592 North Fifth St., San Jose

Willow Glen Library
2nd Mondays, 7:00 p.m.
1157 Minnesota Ave., San Jose

Free admission.

See pcsj.org for details.



California Writers Club

South Bay Branch
P.O. Box 3254
Santa Clara, CA 95055

www.southbaywriters.com

MAIL TO

Address Correction Requested

**Next Monthly Meeting
Tuesday, November 9, 6:00 p.m.**

Lookout Inn
605 Macara Avenue, Sunnyvale
At the Sunnyvale Golf Course

Tanya Egan Gibson

Author of "How to Buy a Love of
Reading" on World-building

Did you know that first-time visi-
tors to our monthly meeting who
learn about it from Meetup pay
the member's price?

