



WRITERSTALK

Volume 18
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Monthly Newsletter of the South Bay Writers Club

October Speaker

Mahesh Grossman—Ghostwriting's Live Wire

by Colin Seymour

Ghosts may be invisible, but we sure seem to be seeing a lot of ghostwriting opportunities these days.

"I think about 100,000 people a month are searching for ghostwriters," says October speaker Mahesh Grossman, a Santa Cruz-based expert on the subject. "Ghostwriting is the No. 24 position people are looking for" on the Web, he says.

It's scary how feeble most of the Craigslist come-ons sound, but Grossman has a pipeline to substantial projects. He puts the go in ghostwriting by brokering collaborations and doing the printing for them. He calls his operation The Authors Team, and he'll show us what it takes to succeed in his business.

Those of us who freelance should get a better sense of where opportunities might materialize for us when Grossman speaks at our meeting on October 12. But he may not lift our spirits much.

For one thing, he won't be trolling for clients. Although you might be able to interest him if you have a strong background in business writing, what he's really looking for are clients who have a strong background in business. Millionaires, for instance.

They're the targets of The Authors Team slogan "We Turn Credible Experts into Incredible Authors" and Grossman's book titled *How to Write a Book Without Lifting a Finger*—movers and shakers who want a book written for them and need (Grossman's) help finding a cheap but talented writer. Lesser targets are the writers whom Grossman matches to the projects he oversees.

"What I do is books related to people's businesses," Grossman says. "Ninety percent of the time they approach me. I spend a lot of time advertising. I also have been around a long time. I get referrals from people. And I have my book that draws people to me."

Those people might not be impressed with the likes of us, even if we're willing to do it for practically nothing. "When I hire people, it's not about bidding," he says. "It's do you fit? Do you meet my qualifications?"

Grossman also has advice for those who might not be right for The Authors Team



Ghostwriter Mahesh Grossman

September Recap

Kelly Harrison

by Bill Belew

A large group—I counted 65—definitely wanted to know what Kelly Harrison had to share. And Kelly did not disappoint.

The presentation, delivered with enthusiasm and authority, had so much information packed into it that Kelly was unable to do justice to the "more difficult to correct" problems that come up.

Definitely a list of what might keep a manuscript from being accepted was presented. However, the list might also be considered a checklist on how to write well.

The List

Reasons out of the writer's control: The work wasn't even read—dismissed out of hand, over the word limit, under the word limit, didn't fit a theme that developed from other submissions, didn't meet the editor's taste.

Reasons within the writer's control, from easiest to correct to hardest, according to Kelly.

1. Repeated grammatical errors will lead to an early rejection. Kelly emphasized that a piece does not have to be grammatically perfect, but simple errors—their, there, they're—should not exist. She recommended taking a class, buying a book, getting an editor, getting a reliable proofreader.

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October 12: Literary Costume Party

You are invited to come to the monthly meeting dressed as a literary character or figure.

President's Challenge

by *Bill Baldwin*
President, South Bay Writers

Sail On, South Bay!

I've always said that I wanted South Bay Writers to become a premier writing focus in the San Jose area. Wouldn't it be wonderful if we could build our club into a recognized powerhouse of writing, with wide recognition and prestige, and award-winning writing groups? Of course, we have competition: local newspapers, local colleges. But we needn't think in terms of competition; instead, we can think in terms of gaining a share of the spotlight and achieving goals in cooperation with other local facilities.



These are long-term goals. On an immediate level, I have some nitty-gritty goals for our club. I want to keep us all learning and writing and energized. I want to encourage people to write—and to read. As a means toward those ends, I want to encourage people to talk to one another about reading and writing. I want to keep people excited about writing!

We have many resources at our disposal: our monthly dinner meetings, featuring networking and a speaker who can teach us about the craft and business of writing; *WritersTalk*, featuring news about our club, our speakers, our resources, our events—and *writing* by our members! Our website (southbaywriters.com) provides many of the same features online; plus a link to our online Journal. The CWC state website (calwriters.com) contains similar resources on a state level, and contact info for all 18 branches. We now have a Facebook page and a presence on Meetup. On Meetup you can check out our calendar of Meetup events: Regular Tuesday evening (except the 2nd one each month!) events dealing with the electronic media; and our four-times-a-month open mics, held at local bookstores on Friday evenings (to help you practice reading your work in public). Join one of our critique groups to polish your craft (or start a new critique group of your own!). Read what members have written in our branch anthology *Who Are Our Friends?* and in the upcoming state CWC anthology.

I intend to monitor other available resources for useful information. This would include magazines like *Writer's Digest* and *Poets & Writers*. Let's keep our eyes open for upcoming contests and conferences, and writing-related websites. And let's remember that we need to keep informed about current trends in writing and publishing via the book sections of newspapers. Let's share what we find.

Don't forget that we have to help one another, not only in writing but in the running of our club. We need talented and willing volunteers to keep our momentum going. We need a Treasurer. We need a Hospitality person (to pass the mic around our dinner meeting and welcome newcomers). We need a Network (people, not computers) person to facilitate our members' getting to know one another. And we need a new webmaster for our website.

It's not just me, not just the board, sailing the club forward; it's all of us—the members. We all have contributions to make. Let's sail onward together! WT

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— 0 —
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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

Almost Anything Goes (400 words)

News Items (400 words)

Letters to the Editor (300 words)

to Andrea Galvacs
newsletter@southbaywriters.com

Creative Works

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

Accolades

accolades@southbaywriters.com

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.

Advertising is accepted on the basis of its interest and value to writers. Advertising rates for Club members, \$7 per column inch; non-members, \$10. We will assist or insist with layout.

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Editor's Perspective

by Dick Amyx
Editor

Almost under new management



Out

This is my 37th consecutive issue of *WritersTalk*, and with it, I'm passing the red pencil to Bill Belew. Although I've enjoyed my tenure as editor, it's time for me to step down.

There's one fundamental principle that guides the production of a newsletter: no contributions = no magazine. It's for sure not a one-person job, and I have a number of people to thank for supporting me during the past three years.



In

First, the contributing editors, who have faithfully, month after month, provided the nuts-and-bolts columns that have lent both consistency and substance to the pages. Una Daly, who wrote about the business of writing and who instructed me on how to work with the contributing editors; Suzy Paluzzi, who wrote about the business of writing and covered local writing events; Lita Kurth, who wrote a year's worth of her "Journey of a Thousand Miles" columns on the craft of writing; Richard Burns, who shared with us his journey as a writer; Andrea Galvacs, invaluable as a copyeditor; Carolyn Donnell, a woman of boundless energy and creativity with a special talent for ferreting out items of interest to writers; Jackie Mutz, who has been doing the "Accolades" column forever and who also serves as a copyeditor; Victoria M. Johnson, who rose to my challenge to write an article and who hasn't stopped writing them yet; Bill Belew, for his series on blogging; Nina Amir, for her help with copyediting; and Lisa Eckstein, for her hypersharp copyediting eye and monthly "Writecraft" column.

But most of all, I have to thank all of you—each and every member of South Bay Writers. One of my goals was to use a substantial portion of *WritersTalk* to showcase the works of members, and you were marvelous in helping me achieve that goal. I asked you for humor, and you sent me humor; I asked for poetry, and you sent me poetry—and fiction and novel excerpts and memoir excerpts and samples of NaNoWriMo creations. Without you, *WritersTalk* would have been a very dull place.

Finally, I'd like to thank Meredy, my wife, who has given me unswerving support through all 37 issues as ultimate source for those nasty questions of grammar and copyeditor of my editorials at a little past the last minute.

Thank you also for the trust you placed in me by allowing me to serve as the editor of the club newsletter. The newsletter is an external face of the club; the club is composed of writers, and if the newsletter doesn't uphold a standard of writing that serves the interests of the club well, then it isn't doing its job. It's an awesome responsibility. 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.

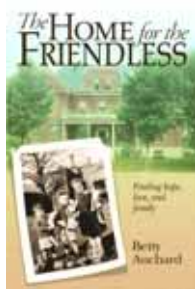
That arrangement has been successful in the past, as it has for the July barbecue, but we need to take the burden off the small number of people who have opened their homes to us. The club will pay any expenses you would incur.

Please notify SBW Vice President Colin Seymour at vp@southbaywriters.com if you would be willing to take on this challenge.

***The Home for the Friendless* Launches at Kepler's Books**

by Betty Auchard

Kepler's Books will host my book launch party for *The Home for the Friendless*. And get this: I did not ask them. They asked me if I would like to have it there. It happened during a casual conversation with Pam Grange, Kepler's events planner, with whom I became acquainted at book signings for *Dancing in My Nightgown* five years ago. I had called her regarding another matter. After that was taken care of this is what happened next:



She said, "What've you been up to lately?"

"My new book is coming out November 1."

She said, "Great. Are you going to have a book launch party?"

"Probably, because my friend Martha Engber encouraged me to do so, saying that she would help me with it, but I'm not sure where we'll have it."

Pam said, "Why not have it here?"

I think I screamed, not sure. So it's true. Information follows:

Kepler's Books
1010 El Camino Real
Menlo Park, CA 94025
Sunday, November 7
1:30 to 3:30 PM
All are invited

bettyauchard.com wt

Two Places Left

at the Writers Retreat October 22–24 at Pema Osel Ling.
\$225 for retreat, lodging, and meals.

See the flyer at
southbaywriters.com or contact
Dale King deking8@msn.com

View from the Board

by Sylvia Halloran

Board meeting, September 8, 2010

Present: Bill Baldwin, Colin Seymour, Richard Burns, Dale King, Dave LaRoche, Dick Amyx, Sylvia Halloran.

Minutes of regular August board meeting

Reasons for cancellation of East of Eden conference were added: flat registration, potential financial loss, uncertain venue. Moved Burns, seconded King to adopt 8/4/10 minutes. Passed unanimously.

Minutes of Special Board Meeting August 10, 2010

Present: Bill Baldwin, Colin Seymour, Marjorie Johnson, Dave LaRoche, Carolyn Donnell, Dick Amyx, Nina Amir.

Moved Amyx, seconded Seymour to cancel the 2010 East of Eden Conference. Passed unanimously.

Moved LaRoche, seconded Seymour to adopt 8/10/10 minutes. Passed unanimously.

Officer's Reports

President (Bill Baldwin)

- Need some ideas about who can be treasurer.
- Need to limit announcement time at meetings and move accolades to the newsletter.

Vice-President (Colin Seymour)

- Program lineup looks good, provides for writer's club rather than book club.
- Hitherto unclear duties of VP: Halloween and Christmas parties.
- Still working on way to critique speakers.

Treasurer (Richard Burns, acting)

As of August 31, 2010

- Paid CWC, \$4,583.
- Fewer member renewals.
- Increased fee at meetings beginning October 12: \$15 to \$18, \$20 to \$22.

Committee Chair Reports

Central Board Representative (Dave LaRoche)

- Each branch needs to review and agree with its Central Board Gep

about policy and procedure changes.

- Membership categories should be simplified.

NORCAL Group Representative (Dave LaRoche)

- Norcal holds a valuable system for critique of speakers' success in other branch meetings.
- Discussion of policy of individual branches' financial involvement with Norcal group events.

Newsletter Editor (Dick Amyx)

There will be a price increase to SBW in printing effective September 1, 2010. Cost will go up a penny per page of *WritersTalk*. The size of the newsletter and its publication will continue without change.

Webmaster (by Bill Baldwin)

A board decision has been made to continue use of a professional webmaster. This is the first interface with the club for many potential members, and it needs to look top notch.

Open Mic (Bill Baldwin)

- Aug. 6 (Almaden)—7 readings
- Aug. 13 (Santana Row)—10 readings
- Aug. 20 (Pruneyard)—6 readings
- Aug. 27 (Sunnyvale)—10 readings
- Sept. 3 (Almaden)—7 readings

More readers and a greater variety should be sought.

Workshops

Moved Seymour, seconded Burns to approve president's appointment of Nina Amir as Workshop Chair. Passed unanimously.

Old Business

Colin will work on recruiting new treasurer.

New Business

Moved LaRoche, seconded Amyx to comp meals (i.e., pay whole or part fee) for officers participating in meetings (president, vice-president, treasurer). For, 0; against, 5; abstentions, 1 (King had left meeting). Motion failed.

Policy reminder: Only speakers and workshop leaders will receive complementary meals.

Meeting adjourned 9:36 p.m. wt

Writecraft: Nobody Can Tell You How

by Lisa Eckstein

For a year now, I've been publishing these columns in which I tell you how you should approach writing, what to do and not do, and the right way to evaluate and revise your work. During that time, I've read half a dozen books and countless blog posts offering guidance on the same topics. I've attended workshops and SBW meetings to hear writers, agents, and editors reveal their own secrets for writing success. Like every member of this club, I'm immersed in a constant stream of guidelines for better writing.

I believe there's great value in the sharing of advice; if I didn't, I wouldn't write this column each month. One reason my writing has improved over time is that I've learned so much from books and speakers about the qualities that distinguish strong writing from weak. But studying guidelines isn't enough to create a better writer. Practice is essential. I've figured out how to



Lisa Eckstein
Contributing Editor

write by actually writing—a lot, and for a long time.

Be wary of the idea that there is only one correct way to write. The process of getting words from mind to page is individual and quirky. You won't find a writing guidebook that recommends not setting down a single word until you've walked around mumbling to yourself and mentally perfecting every sentence. Or one that suggests stopping after each paragraph to catch up on email and Twitter. Still, these are the techniques of two published authors I know. Write in the way that works for you, no matter how absurd it might sound to another writer.

Don't listen to anyone who insists that your writing should have a particular style, that you must write about certain subjects while avoiding others, or that you're required to follow any type of formula. There's incredible variety in the stories and books that are published every year. It's true that if you're writing to a specific market, you have to be aware of the conventions, but you'll do your best work when you write what you want to. Question any advice that says what you're writing is wrong.

That said, steer clear of the temptation to imagine that no writing instructions

apply to you. At last month's meeting, Kelly A. Harrison spoke about awkward phrasings and poor storytelling that commonly lead to manuscript rejection. You can use any method you want to write whatever you like, but if your goal is to interest other people in reading it, you still have to learn about good writing practices such as those Kelly explained. For any rule, you can find an exception, but as one of our speakers said (long enough ago that I no longer remember who), "Do you really want to bet on being the rare exception?"

Take advantage of the learning opportunities that come with membership in our club, find more writing guidelines on the Internet and in books, and absorb as much as you can stand. Think critically about the quality of the advice you receive. Then, most important, write, keeping in mind the lessons you've learned and deciding how it all applies to you and your work.

Nobody can tell you how you, as an individual writer, are supposed to write. Not even me.

Solicit some advice. Email me at lisa@lisaeckstein.com to suggest topics for future "Writecraft" columns. WT

Accolades

by Jackie Mutz

Fall announced itself with cooler weather, shorter days, and longer nights. It makes me want to hunker down in cozy attire with a good read or movie, a scented candle burning, fragrant soup bubbling, and my mind at peace. Too bad Fall faked us out and a heat wave ensued, leaving this writer a bit grumpy. Still, a few writers had good news to share in spite of the heat:



Jackie Mutz
Contributing Editor

website bettyauchard.com to learn more about this exciting news.

- Susan Salluce's novel *Out of Breath* placed in the top three in the novel category of a contest sponsored by SouthWest Writers. On September 10 she attended the awards banquet in Albuquerque, New Mexico. Stay tuned to find out more. Congratulations, Susan!
- Steve Wetlesen was all set to appear with San Jose visual artist and author Lynn Rogers to demonstrate that visual and word motifs are now really one and the same, as distinctions vanish on a deep level, when they literally got skunked out of a venue. Updates as the news is available.
- Beth Wyman worked in collaboration with author Ian Sanders in the August 2010 publication of *Views of Morgan Hill: Postcards and Images of*

Morgan Hill, California. A long time SBW member, Beth is also the author of *Hiram Morgan Hill*, available in Santa Clara County local libraries. *Views* was published locally and can be purchased at mybooksmart.com.

So even if cooler weather makes you want to put on your jammies and hibernate, don't forget to keep up with your writing. Follow whatever schedule you have, and if you don't have a schedule, start one now. Just make sure you write. And then do it again, but have some fun in the process. Email me at accolades@southbaywriters.com with your writing news. As always, I look forward to hearing from you. WT

Redwood Grove

Deep forest essence—
Dappled light in Redwood Grove,
Delicate Silence.

—Sally A. Milnor

Become the Character You Know

by Dave LaRoche

In our fiction we struggle to avoid the structural and textual mistakes that contradict its message or erode its theme; that is, we want our fictional story to ring true throughout and our reader to accept without raising an eyebrow. The popular way to accomplish this is review—comb through again and again to find and remove contradictions and inconsistencies, illogical progression, and contrived explanation—pure unmitigated tedium, but necessary. Red hair must remain red.

We strive for realism. We want our characters believable. We want them to jump off the page, through the hoops of reality, and be welcomed into the reader's imagination. We want them accepted as real people—all human dimensions colorfully present.

We want our written dialog to be the speech of our characters—natural, ordinary, and acceptable, the words and ideas that such people as these would actually speak and espouse. We want them to dress, walk, interact, and react just like the person we intend them to be.

We are careful with point of view, tense, pronoun consistency, voice, and the rest we call mechanics. We have a huge bag loaded down with dos and don'ts to watch for and, through review, to catch and correct. We open our pockets to editors.

I have a thesis for a way to avoid these problems and the work they entail while adding a value perhaps otherwise missing. That is to become the character and live the story. I'll take argument, but my thesis is this: set aside the mechanics and get into the skin of your characters; see the world through your characters' eyes and watch the mechanics slide into place.

Be an actor. Act and react like your character—know his language. Feel his fears and embarrassments, his likes and desires, his avoidances and the things that make him sick to his stomach—make his nausea yours, feel the acid rise in your esophagus. Find his courage

and bravado and faults; ferret out his weakness and fragilities; see as he sees—become him. This is much tougher and takes longer, but is much more rewarding than tediously checking the mechanics. When we authors are the characters we create, they are real, and real people are not left-handed in one chapter and right-handed in the next.

One can build a book as a mason builds a wall, external to the product, measuring and selecting stones, mixing the right mortar and ensuring the fit—or immerse. Become the story as the composer is said to become one with his music. When the author integrates, the inconsistencies and contradictions, illogical progression, and contrived explanations disappear.

Yes, in this scenario the writer needs to *experience* the life his character is living. One way, of course, is to live it—consider Jacks London and Kerouac. Memoirs are gaining in popularity, and autobiographies—do we need to say why? Live the life; or write about the life you live; or read about and study the life you intend for your character with intensity and probing. Interview those who have lived it. If a petty thief is your character, steal something and know firsthand the anxiety. Find a thief and interview him; read about a thief and thievery. Get as close as you can to the reality of thievery to become that thief in your story.

Become the characters, and when you're comfortable in their skin, bring them alive on your pages. Your story will bloom, become rich with truth, your characters indelible, and your reader will enjoy a more complete and engaging adventure.

I'm planning a story about a gigolo. I'll let you know how it turns out. WT



Occlude Oct.

Second glance at genius work. Oh dear! A typo, or a quirk? Too late. It's sent. Editor'll decide. Let's hope broad minds out there reside!

—Pat Bustamante

Mark Twain Comes Alive at The Westmont

by Dave LaRoche

Immerse yourself in Mark Twain's life, his humor, and his important books. The SBW Learning Center will begin a new series of lectures on October 19 at the Westmont Retirement Residence. We have a new set of DVDs that will take us through 24 half-hour lectures over the next six months on the first and third Tuesday evenings. The lectures are delivered with photos and graphics depicting the life of Mark Twain from boyhood through death, notable speeches, controversial essays, and seven of his more popular books beginning with *Innocents Abroad* and ending with *Pudd'nhead Wilson*. In addition to an in-depth review of his writing, we will learn about, or more about, his humor, his attitudes toward our country, and how he conceived and marketed his books.

Dr. Stephen Railton, an English professor at the University of Virginia since 1974 with degrees from Columbia, delivers these lectures on DVD through an arrangement with the Teaching Company.

We will begin each Tuesday at 7:30 p.m. with a half-hour viewing and follow with discussion; then repeat with the next lecture, moving through 2 lectures per sitting and adjourning no later than 9:30. Your hosts for these sessions are Richard Burns and Dave LaRoche, and we warmly invite you to join in.

There may be no better reflection of American writing than that from the mind and pen of Mark Twain. The setting is comfortable, the subject is interesting, applicable, and informative. These sessions are free to SBW members and Westmont guests, and if you register with Dave or Richard, you will be reminded of upcoming meetings and the topics to be presented.

- Life and works of Mark Twain
- First and Third Tuesdays at 7:30
- Westmont Retirement Residence, 1675 Scott Blvd, Santa Clara, 95050
- First meeting October 19 WT

Eat, Drink, and Be Scary

by Victoria M. Johnson

Where else can you hang out with the likes of Ken Follett, R.L. Stine, Stephen Coonts, John Lescroart, Douglas Preston, and Steve Berry—oops, I don't mean to leave out the ladies—and Tess Gerritsen, Heather Graham, Lisa Scottoline, and Lisa Gardner, to name a few? Nowhere else in the world but ThrillerFest.

Held at the New York Grand Hyatt Hotel in July, ThrillerFest V was the perfect setting for a thriller. As a regular conference-goer, I don't know how this conference escaped me, but it was just my cup of tea. ThrillerFest does a few things differently from other conferences I've attended, and I found those differences to be quite fun and, well . . . thrilling.

Debut Author Program

The International Thriller Writers (ITW), the organization presenting the conference, has a very cool program that highlights and gives awesome promotion to its newly published authors. The Debut Author Program offers several advantages to authors who were published for the first time that year. Authors are featured on the ITW website, which provides a link to the author's website; membership in a private social network of interest to newbie authors; access to a monthly mentor discussion forum with thriller luminaries; posting privileges to the ITW blog; and panel participation at the Debut Breakfast at ThrillerFest where the debut authors and their new books are celebrated.

The Parties

Upon arrival at the conference, I found a pleasant surprise in my conference packet. There were invitations to all kinds of parties and a dozen drink tickets! Okay, that was new. ThrillerFest held at least one reception a day. Some days had two drinking opportunities, I mean networking opportunities, featuring that day's speakers. Unlike some other conferences, the stars of the

genre actually attend the parties (I think it has to do with the drink tickets).

Anyway, the atmosphere was festive, everyone was approachable, and a lot of networking took place. A publishing house hosted each of the parties and receptions, so all the editors from that house attended the party as well. I schmoozed at the Grand Central Publishing, Random House, Writers House, ITW Publications, Oceanview

Publishing, Tor/Forge, and Vanguard Press parties and receptions. Many other publishing houses were represented as well, including Kensington Publishing, HarperCollins, and Writers Digest.

The Fans

You may know by now that I've attended a lot of writer conferences—at least two a year—for many years. One facet that I'd never heard of before took me by surprise at ThrillerFest. That is that fans pay the full conference fee just so they can hang out and mingle with their favorite thriller authors and find new authors. I'm talking about die-hard fans. The "buy the hard cover the minute the book is released" kind of fan. The kind who will stand in line for hours to get an autograph and photo with their favorite author. And the kind who would pay to attend a pricey conference just so they can "bump into" those beloved authors. Well, I got a chance to mingle with these fans, and they're a hoot. They were happy to meet me and asked great questions about my book. They wanted my website address, full name and title of

my project. It seems they are always on the lookout to be the one to discover a new author. I've gained a few fans before my thriller book has even sold. But here's the thing—all those famous authors knew the fans! They came over to them and hugged them and posed for photos with them. It was really cool. Since I was there, the fans introduced me as a new thriller writer. Fun, fun, fun.

ThrillerFest also offered things familiar from other conferences, and I found those similarities encouraging and worthwhile. For instance, panel discussions, agent appointments, and fantastic workshops. (Don't forget the free books, meals, and lots of booksignings.) While many of the free books were in printed form, several of the free books were given in e-book format. That is, the publishers handed out postcards with a PIN code on them for us to download at home. I thought that was brilliant. It definitely cut back on the number of books I had to lug home.

Above all, ThrillerFest provided many opportunities for networking and meeting all the noted speakers and other regular writers. In fact, there were at least three such events each day, with a minimum of two group booksignings each day. The snack spreads, lunches, and breakfast were scrumptious. I'll talk about dinner later.

Craftfest was held on Wednesday and Thursday. Craftfest included all the individual speaker workshops that related to the craft of writing thrillers. I attended workshops such as Michael Palmer's "Crafting a Thriller from First Notion to Completion" and Gayle

Continued on page 8



R.L. Stine and Victoria M. Johnson
Photo: Victoria M. Johnson



ThrillerMaster Ken Follett and the books that garnered him the award. Photo: Alan Jacobson, author of *Velocity* and *The 7th Victim*.

Eat, Drink, and Be Scary

Continued from page 7

Lynds' "Nine Secrets to Writing Best-selling Thrillers." From Palmer I learned that plot and character are equally important at the beginning of a book, but that as the book progresses, character becomes more important. Palmer says he always includes a female character. "Women are more complex, and whatever the profession of the woman, their sex comes into play." Palmer also says he starts with an idea that fascinates him, then he formulates that into a "what if" question. Lynds talked about the difference between mysteries and thrillers and the elements of suspense. Her nine secrets included high stakes, suspense, and compressed time. "Start your book as close to the end as possible," says Lynds. "Don't start the book with the weather or with someone waking up."

Agentfest was held on Thursday. For a separate fee, attendees participated in AgentFest, which is like a speed-dating event. Attendees pitched their novels to an agent, discussed the project for a few minutes, and then moved on to a different agent. I did not participate in Agentfest, but those who did raved about it.

ThrillerFest was held on Friday and Saturday. This portion of the confer-

ence offered an amazing lineup of panel presentations. Each panel had an impressive group of thriller writers at various levels in their writing careers. My favorites included "Is Science Thrilling: Where Thrillers and the Scientific Frontier Meet"; "How Do You Make Your Career a Thriller"; "and How Do You Pack For a Thriller: Research and Settings."

Saturday afternoon, ThrillerMaster Ken Follett, author of such bestsellers as *The Pillars of the Earth* and *Eye of the Needle*, entertained us with the intriguing story of how his career writing thrillers started. The novel we all believe launched his career, *Eye of the Needle*, was actually his 11th published book! Ken followed the advice of the U.S. agent he wanted, but that agent would take Ken on as a client only if he were willing to make revisions that had been suggested. Ken did so, and the rest is history. In his charming British accent, Ken also treated us to his astute advice, such as: "Focus on drama. If a scene doesn't have drama, get it done with quickly, then get back to the drama." He defined drama as conflict between people. "Give each important character a chapter introduction in a dramatic scene. Give them each time and drama."

Saturday night ended with a pre-banquet cocktail party, the awards

banquet, and then an after-party! The banquet dinner was fantastic with plenty of wine for each table. Steve Berry humorously emceed the awards ceremony where *The Neighbor*, by Lisa Gardner, won for Best Hard Cover Novel and *The Coldest Mile*, by Tom Piccirilli, won for Best Paperback Original. *A Stab in the Heart*, by Twist Phelan, won for Best Short Story. Ken Follett won the ThrillerMaster award in recognition of his legendary career and outstanding contributions to the thriller genre.

It was a thrill to attend ThrillerFest, and just as with a good thriller novel, I'm on the edge of my seat waiting to attend next year. Find out about next year's conference at ThrillerFest.com. WT

Central Coast Writers Spring 2011 Writing Contest

Winners will get \$500 each and will be published (print and on-line) in the 2011 *Homestead Review* (Hartnell College—Salinas). Winning entries also published on CCW Web site.

Finalist judges: Maria Garcia Teutsch (poetry), editor-in-chief for both *Ping-Pong* magazine and the *Homestead Review*, and J. Roderick Clark (fiction), publisher and editor of *Rosebud* magazine (www.rsbd.net).

See centralcoastwriters.org for full details and contest rules.

2010 Book Arts Jam at Foothill College

Book Arts Jam 2010 is a one-day regional celebration of the book, print, and paper arts, co-sponsored by the Bay Area Book Artists and Foothill College. This year's event features an exhibition of artists' books, an Exhibitors Showcase with work by more than 60 artists and craftspeople, talks by artists and collectors, a silent auction, and a full-service onsite cafeteria. Remember, books make great gifts.

Saturday, October 16, 10 a.m.–4 p.m.
Foothill College
12345 El Monte Road
Los Altos Hills
Free admission; parking \$2
Full information at bookartsjam.org.

Costume Contest

Don't Be Afraid

to Masquerade

In Literary Parade

by Colin Seymour

Having exhausted the list of authors and human literary characters I might portray for the Halloween Costume Contest we're staging at our October 12 meeting, I'm turning to animals and perhaps plants. A bearded iris, perhaps? Are there any famous bearded irises in literature?

Let imagination be your guide. Costumes ranging from ghastly to goofy give rise to nonce prize categories that may include Scariest, Most Original, Most Literary, and Most Humorous—and whatever else might be necessary.

There will be cute prizes and maybe a gift certificate or two, but nothing that

will induce me to shave my beard for a one-shot contest.

The beard is the impediment limiting my human choices almost exponentially. So I'm perusing the animal kingdom. While speaker Mahesh Grossman is piquing our interest in ghost-writing, I'm thinking I need to know more about goat-writing, too.

I could be the Cheshire Cat from Alice in Wonderland and just grin all evening. I do that already. Then I can just trim the beard and it might work.

I'm surely one of the fastest runners in the club, so maybe I could be *The Yearling*.

Or maybe not. If I'm going to have to wear a horse's head, it will be the severed one from *The Godfather*.

So use your head and come up with a get-up (or giddy-up) that will amuse or amaze us all October 12. WT

Ten Things You Don't Want Your Editor to Do

by Meredy Amyx

Suppose your favorite greeting card company wanted to add to its interminable series of “What Is” sentiments—“What Is a Mother?”, “What Is a Marriage?”, “What Is a Son?”, and so on—with the irresistible query “What Is an Editor?” and consulted *you* on the message. Which of the following candidates would steal your heart?

1. An editor is a godlike being who knows everything about everything, including more about your story than you know yourself, and commands the means to deliver your manuscript from purgatory or consign it to oblivion.
2. An editor is a soulless hack who takes out his or her bitterness as a disappointed writer by massacring another's precious prose.
3. An editor is a surrogate mother who nurses your sickly baby to robust health while selflessly deferring all praise to you.
4. An editor is an ordinary mortal doing a difficult job as best he or she can.

Regardless of the role of the person whom you call “editor,” an editor holds a special power with respect to your creation: the power to judge. In conferring that power upon someone, you become exposed and vulnerable. This is true whether that person is “editor” in the sense of quasi-divinity who wields the flaming swords of Selection and Rejection on behalf of a supreme publishing entity or “editor” in the sense of lowly workman who mends your comma splices and changes your possessive “it's” to “its,” or something in the wide range that lies between. So it's in your own best interest to have some perspective on the role of that virtual midwife to the birth of your opus.

Your experience with an editor may be greatly affected by your own attitude. Some writers are disposed to see an angel of beneficence while others see a cloven-hooved adversary. Some writers have been burnt in the past by a heavy-

handed editor, and some have had an editor save their epidermis. Beyond a doubt, the expectations you bring to the interaction shape the outcome—because that interaction is ultimately collaborative, no matter how it is played out, given that two pairs of hands are crafting a single product. But your share of the burden of responsibility for the relationship is no more than half. Here are some truths that should not be overlooked:

- Like a talent for writing, a talent for editing is unevenly distributed in the population at large.
- No two editors will edit exactly alike.
- Sometimes the same editor won't edit the same way on two successive days.
- Some editors actually have erroneous information in their heads and are never going to check it.
- A failure of clarity with respect to expectations can be disastrous for your working alliance.
- Some people just don't click. You can't argue with chemistry.
- Some people who call themselves editors are charlatans who have no business representing themselves as qualified practitioners of the arts of grammar, mechanics, composition, literary analysis, and critique.
- No one knows why a self-respecting charlatan would choose the editorial profession, of all things, in which to perpetrate a con job upon an unsuspecting populace, except that . . .
- There's no certification for editors. If you say you are one, who's to say you aren't? But on the other hand . . .
- When it comes to glory and honor, few editors will ever wear a laurel wreath except in the hearts of writers whose secrets they will never tell. Most people who share the labor but not the byline are editors by choice, for mysterious reasons all their own.

In other words, a few deluded and deluding individuals notwithstanding, option 4 above is nearest to the truth.

Once you recognize that the hands holding your manuscript, your defenseless darling, are those of an unexceptional human being whose livelihood depends on the mistakes of others, two things become apparent:

Whereas your consultant of choice may indeed be a paragon of the editorial art, he or she remains, like you, a fallible creature; and therefore

you will want to temper your implicit faith in your avowed expert with reasonable caution.

I daresay the biggest single factor in a successful writer–editor collaboration is the condition of the manuscript submitted for editing. And that is a matter that belongs to the writer alone. No editor can salvage a hopeless manuscript. But beware: an editor can unwittingly subvert a promising one, both by omission and by commission.

An editor lets you down by omission, of course, if he or she fails to detect the flaws that need detecting and gives you less than a fair, honest, and competent appraisal of your work. Delicacy and tact are necessary, but exaggerated praise is not. An editor who is overly concerned with sparing your feelings in private will be unable to protect you from exposure to criticism in public.

Commission is an equal danger, and this is unfortunately a risk that goes with the territory. To do his or her job, the editor must have in abundance a quality that may be scarce among writers: namely, confidence. Professional confidence. The editor must sincerely believe that he or she *knows better*. To call for a change in a manuscript, the editor must have a personal conviction, based on reasoned analysis backed by authoritative references and years of professional practice, that he or she has detected a real problem, has diagnosed it accurately, and knows how to correct it.

This confidence, like most other qualities, is neither a good thing nor a bad thing in itself, but has manifestations on both sides of the scale. It's positive in that it is a necessary tool in exercising judgment while working with a document. A hesitant, equivocating editor who writes nothing but anxious, overwrought queries is not going to offer much in the way of guidance and support. But this same confidence is also the editor's Achilles heel: it can prompt unwarranted certitude and give rise to that cardinal sin of the editor, creating an error where none existed.

Continued on page 12

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 and we're sure when you 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

Mahesh Grossman *Continued from page 1*

but nevertheless might thrive as ghostwriters.

"The best way to go after ghost-writing," Grossman says, "is to go find people who are speakers, coaches or entrepreneurs. An ideal client is someone who's going to make money from something besides the book. The book is going to help them make money in their business.

"They'll have some money to pay a ghostwriter. The book is a 250-page business card for you."

Most of the ideal traits we'll need as ghostwriters—especially for all the memoir projects being advertised—sound not so eerily familiar.

"One thing publishers fall all over themselves for is voice," says Grossman, who will be addressing us not only as a publisher as well as a broker.

He's looking for writers with platforms. "How many people know who you are? I don't do many book proposals because most people don't have a big enough following to get an agent."

That one, again. It's enough to drive you to fiction.

You'd think novelists would shun collaboration, but some are advertising for ghostwriters on Craigslist and the like. Few are likely to pan out.

"Those people generally don't want to spend any money," Grossman warns. "And even if they do, it won't get published." So ghost-writing isn't usually a labor of love. It's usually more a matter of tolerance, he says. "If it pays enough for you to want to do it, it's worth doing."

Although Grossman usually insists on money up front, that doesn't necessarily mean you can't work more speculatively. "If you really believe in a project, you can offer to do it for part of the royalties," he says. "Since 96 percent of books sell 1,000 copies or less . . . you're looking at a likelihood of not making much. Now, if Madonna approaches you, that's something else." Yeah, a mirage.

Some of us will get a reality check from Grossman's presentation on October 12, but for some, it just might lead to royalty checks. WT

I Hate War—Year 1999

6:30

March twenty third, wet's the word, coffee is good in the trailer-hood. While the rain pours the stock market soars, world remains in turmoil, screw the human Soul get the oil. Damm the Serbs in Kosovo, Milosevic dreaded feted foe, all those news folks say, and say, and say, and say. Why?

Will it make the rain go away, if the blood of the common person has to pay?
Munitions manufacturers reap the hay, sun shines on them, more tax dollars to spend and then?
Will ethnic ideas change?

These people born to pain, indoctrinated in rage by antiquated words put to the page in sanctimonious bygone age. Jews Moslems Albanians Christian Serbs Croats Bosnians, now Kosovars urged to kill WHO? Yugoslavians Ion Eon Aon Ars Ans, your guesses who's next the scourge. They have been fighting for Four Thousand Years.

Who cares?

Are we going to settle it, with more Mothers' tears, for our young men? Now we are destined to be drawn in as Viet When? Why should any Mother cry, to make munitions stocks hit the sky? For Seventy Five + years, I have witnessed it, still exclaiming why. Thank the Good Lord, my Grand Son is only ten, not off to defend principles expounded when? Three Thousands of years in the PAST.

Why do they not understand there is only GOOD & evil?

(0) & (1)

Two simple symbols could stop this murderous Travail of drivel (and)
Snivel

Snivel

Snivel

News people give we. Keeps minds off Israel (where it Began).

Palestinians want freedom to live on Canaanite land, ripped from grasp by War
Mongers words, of Three Thousands years past. Then What?

Christians split

Moslems split

Have we not had enough of it?

Please let us forget.

No More Kill!

—Darwin Mathison

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

**Look Out Bar and Grill
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 26 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

Ten Things

Continued from page 9

For this reason a prudent editor must also show a little humility, check and verify constantly, and be prepared to make graceful admission of fault when caught out. The editor, like the physician, must swear by the Hippocratic precept *primum non nocere*: first, do no harm.

So although you've presumably chosen your editor for his or her knowledge, skill, judgment, and confidence, and you want to be able to rely on the quality of this person's advice, you should not hand over your autonomy as author. Neither of you should ever forget whose name is in the byline.

After more than thirty years of working with other people's writings, from fiction to educational content, from memoir to technical documentation, from persuasive essay to scholarly journal article, I have compiled a list of the **top ten things you don't want your editor to do** to your manuscript. Here they are, from least to greatest:

10. **Misjudge your audience.** You know best what your audience, scope, and purpose are, and it is up to you to communicate them clearly to your editor before you begin any work together.
9. **Insist on perfection.** The standards your document must meet depend on what it is and whom it's for; you don't edit an academic paper the way you edit street dialogue in a video script.
8. **Put words in your mouth.** Your document is no place for an airing of your editor's opinions and perceptions. Your editor must be 100 percent behind your argument *editorially*, whether he or she agrees with your views or not, and should only call out weak points in your case, not challenge you on points of personal difference.
7. **Change your voice.** Your tone, level of formality, style, and diction are your own and should be suited to your audience, purpose, and subject matter. Your editor should strive to maintain consistency and appropriateness without compromising the authenticity of your delivery.
6. **Take an adversarial stance.** An editor's role is a supporting role in a

partnership. The editor must never do battle with an author in words either angry or mocking.

5. **Assert absolute authority.** Most matters of style and elements of composition are debatable, and even in matters of grammar there is room for discretion and flexibility. A good editor knows when to break the rules and also allows for the possibility that he or she could be mistaken.
4. **Take over your story.** An editor may have excellent suggestions to help you accomplish what you are trying to do, to close the gap between what you said and what you meant to say; but only you are the setter of your goals and the owner of what you meant to say.
3. **Impose his or her preferences over yours.** You said "We're not adverse to that" and the editor changed "adverse" to "averse." *Right.* You said "We're not averse to that" and the editor changed "averse" to "opposed." *Wrong.*
2. **Make arbitrary changes.** There must be a reason for every change, and the editor must know what it is

and be able to tell you. A vague notion of "improvement" is not a reason, nor is "it sounds funny."

1. **Introduce an error.** An editor who distorts your meaning, commits you to a factual misstatement, or, perhaps worst of all, changes your grammatical construction from a right one to a wrong one fails the test. Here we will plead for mercy on the strength of our common humanity; but we may also expect the perpetrator to make due amends and take decisive remedial action.

When the job is done and your editor has surrendered his or her finest work to you, knowing full well that it's the editor's role now to dissolve into transparency while you and your manuscript shine, I hope you will feel well enough satisfied to wish for an appropriate line of greeting cards. I hope you will look for one that asks in ornate script "What Is an Editor?" and answers inside: "An editor is the writer's ally, advocate, and true best friend." I hope you will want to sign it with love. WT

© 2010 Meredy Amyx.

Freedom, Its Cost

Things in this life cost something; you pay for it
But the cost of freedom is priceless, that's to wit
Never mix freedom with free-for-all, not the same
Sometimes, the cost of freedom, you could name
That is name the cost, not of money, but suffering
Suffering goes back for many years, and counting

The shedding of blood, the cost; the USA was free
Freedom for us to become sovereign, and let it be
Freedom is priceless, had without dollars or cents
Do not do anything awful, for freedom; have sense
Wars are fought for freedom of some, like it or not
The winning of wars set some free, others not a lot

So, a little closer to home, we have politicians, too
Now, donkey or elephant says, I am able to free you
Talking freedom does not work; so you get action
Action speaks louder than words; we add attention
The cost of freedom, financially, is very expensive
And, for years the cost rises; but you give and give
You give of yourself, doing something to say, I'm free
And, even giving something, thinking, that should be
One who is peaceful does not get a freedom at hand
Peaceful is a buy product; we will never understand
The title, says, "its cost?" It is different with everyone
Freedom is right, if it is okay? Freedom you have won

—Clarence L. Hammonds

© 2010 Clarence L. Hammonds

Kelly Harrison

Continued from page 1

2. Minimizing forms of the verb *to be* is called for. Expletives (no, not the four-letter kind, the syllables, words, or phrases serving to fill out kind)—it is, it was, there is, there was—slow a piece down. At this point Kelly gave us all an exercise that drove her point home. Underlining nouns and verbs and checking pronouns is recommended for an easy fix.
3. “Formatting of dialog tags is another reason manuscripts get bounced,” says Kelly. *Said* is an “invisible word” in dialog, and should be the most commonly used tag. Shouting, yelling, whispering and the like should be used in moderation. A person cannot laugh, sniff, or sigh and speak at the same time. Bawling, screaming, and exclaiming are overdramatic. Good dialog works when the choice of words identifies the character or indicates the action of the character. Another exercise ensued to drive the point home.
4. Point of view (POV) changes are another discreditor. Switching from one character to another causes confusion for the reader and the agent/editor/publisher. “You cannot pop into another character’s head.” When called for, section breaks and an omniscient narrator or some other God-like character can be a solution. A first-person narrator can’t be in another character’s head. When employing the first person, make sure there is a change in the character, that he or she is not just telling the story. The key consideration—don’t confuse the reader.
5. Show, don’t tell, except when telling is called for. More exercises! Not only were we fed well from our plates but also from the podium. Dialog, action, and description show. Thoughts internal to the character, history, background, exposition, analysis, and motion must be told. Summaries are good for compressing a story. “Some parts of stories must be told,” Kelly instructed, “just tell it well.” Knowing when to tell and when to show is learned over time and becomes part of the writer’s style.

At this point, and just when things were getting really interesting, Kelly started talking very fast. Kelly emphasized from the beginning that she was talking in order of easiest to hardest problems to fix. Unfortunately, when she started getting to the good (if you like hard and challenging) stuff, time was not on Kelly’s side. No time was lost. Kelly just had more to deliver than an hour allowed for.



Kelly Harrison tells us how to improve our chances for having a manuscript accepted.

6. Not knowing the details will get a manuscript tossed. Example—introducing a character and then not letting the reader know what happened to the character is bad form. Over-describing is also a no-no. Kelly suggested looking at old stories and tossing out the first two paragraphs and last couple as well. No need for so many words to set up a story or wrap it up was our speaker’s advice.
7. Weak conflict results in weak appeal. No GMC. (Not the car maker!) No Goals. No Motivation. No Conflict. “Ask,” says Kelly, “how I can put another block in the character’s way, how can I create more tension, how can I ratchet it up?”
8. A story must be believable unless, of course, it is sci-fi. A bespectacled 80-year old librarian going on a killing spree might not be easily swallowed by most readers.
9. Answer the question “so what?” What’s the significance of the piece? How does the resolution of the story

appeal to the universal human condition?

10. No change, no story. How do the characters change? How do they learn?
11. Truncated climatic scenes only work for movies like *The Birds*. Writers too often want to wrap up their climax when readers want to hang on to the tension as long as possible. As a point of reference, Kelly offered up that in a ten-page piece, four pages should deal with the tension. “How long can I make the climactic scene last without making it boring? How can I add more dialog, more conflict, more motivation?”

Question marks could be seen hanging over many of the attendees’ heads as we all packed up and made our way home. “What about . . . ?” “Can we . . . ?” “How about when . . . ?”

Kelly recommended that writers work on their writing in reverse order of the potential problems she introduced. “Grammar is easy to fix.” I hope that next time Kelly will be able to spend more time on the more difficult-to-fix problems. In the meantime, I have a lot of potential problems to check out in my manuscript before I send it off. WT

Autumn Rose

A brisk autumn day—
Scattering muted petals,
A rose fades away.

—Sally A. Milnor

California Writers Week

In 2003, the California Writers Club worked to establish a week to celebrate and recognize California Writers. The result of this effort occurred on September 4, 2003 when the California State Assembly officially declared the third week in October of each year as California Writers Week (Members Resolution No. 2170). The Resolution is endorsed by the California Library Association. Celebrate California Writers Week this year beginning on October 11.

Seek out a friend who’s not a writer and ask him or her to take you to lunch. WT

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
wbelew@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

Counseling

Dr. Audry L. Lynch
GLYNCH7003@sbcglobal.net

Engineering: Mechanical, Aero, Aerospace

Jerry Mulenburg
geraldmulenburg@sbcglobal.net

Growing Great Characters from the Ground Up

Martha Engber
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marthaengber.blogspot.com

Hiking, Backpacking, Scuba, Bicycling, Classic Cars, Running

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Mathematics: Teaching and History; Fibonacci Sequence

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Real Estate, Horses, Remodeling, Southwest History

Reed Stevens
reedstevens@earthlink.net; 408-374-1591

Teaching and the Arts

Betty Auchard
Btauchard@aol.com

Television Production

Woody Horn
408-266-7040

USMC and NASA/Ames

Terry DeHart
tdehart@earthlink.net

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
Two 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

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 Zio Fraedo's, 611 Gregory Ln, Pleasant Hill. 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
<h1>October 2010</h1>					1 7:30P Open Mic Barnes & Noble Almaden Plaza, San Jose	2
3	4	5	6	7	8 7:30P Open Mic Borders Books Santana Row, San Jose	9 11A Editors' Powwow
10	11 6P Regular Dinner Meeting Lookout Inn Mahesh Grossman	12	13	14	15 7:30P Open Mic Barnes & Noble Pruneyard, Campbell	16 WritersTalk deadline
17	18	19	20	21	22 7:30P Open Mic Borders Books Sunnyvale	23
24/31	25	26	27	28	29	30
Future Flashes		November 9 6P Regular Dinner Meeting Lookout Inn Tanya Egan Gibson				

Self-Publishing Boot Camp Workshop: Ten Steps to Self-Publishing Success

October 16, 2010

SBW members get a \$15 discount for this all-day workshop with Lisa Alpine and Carla King.

For full details and registration, go to selfpubbootcamp.com/pages/workshops/ and use this discount code: SBWWS

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, October 12, 6:00 p.m.

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

Mahesh Grossman
Ghostwriter and founder
of The Author's Team

The October meeting is SBW's annual Costume Contest. You're invited to come dressed as a literary character or personality.

