



WRITERSTALK

Volume 19
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November 2011

Monthly Newsletter of the South Bay Writers Club™

NOVEMBER SPEAKER

Susanne Lakin

Lens Crafter

**She'll improve how our scenes project
in about an hour**

by Colin Seymour

Newspaper reporters are increasingly required to wield cameras and video equipment these days. Creative writers should be no more camera-shy, maintains writer-editor Susanne Lakin, who will speak at the South Bay Writers dinner meeting on November 8.

But the camera Lakin has in mind is less like a telescope housed on Mount Hamilton and more like a laparoscope lodged in your subject's cerebrum.

"As a writer you can get into a character's head and use camera techniques to capture what the character thinks," Lakin says.

"Using a Cinematic Lens" is the title of her talk. By defining "traditional angles that are used in movies and TV—camera directions," she will teach us "how a director will use a camera angle to get a certain effect."

Her objective is to "get writers to think more deeply about how they construct their scenes—think about how a director might film this, how the camera might move around—and emulate this in their writing."

Lakin's concepts reflect changes in technology that are changing our literary objectives, or at least changing what our readers want.

"Modern day readers are so used to movies, visuals," Lakin says, "that they want to have a similar experience as they read. They're not very tolerant of pages and pages of narrative."

Some of us will find we already have some of these notions in our heads as a consequence of lifetime exposure to video art.

"That's what I talk about. We do a lot of this very, very naturally. Like using a close-up. The whole idea is to be aware we're doing this and being the master in control of it." She stresses that this helps the author make "deliberate choices."

Might they stumble into clichés and the like?

"I don't really think there are any pitfalls," Lakin says.

"If you're writing a suspense thriller you might want the book to feel like a movie, but a lot of novels are contemplative and there's a lot of narrative.

"But in the scenes where people are talking, it can be boring to have the camera set at one end of the room." This can be remedied by "drawing attention to a facial expression, a smell; your character can touch something."

Continued on page 8

OCTOBER RECAP

**Matt Stewart's
Revolutionary Ride
on Twitter**

by Angela Young

Author Matt Stewart divulged some of his trials and triumphs at the South Bay Writers dinner meeting October 11. The tale of his journey from no prospects to online media sensation and published debut novelist intrigued me.

Out of desperation and intense boldness the San Francisco marketing executive took on the Internet and published *The French Revolution* on Twitter—tweet after tweet—beginning July 14, 2009, Bastille Day.

Twitter's 140-character concept was hot then, and Stewart knew not much else was happening commercially in mid-summer. Thus he launched the 306-page novel, 480,000 characters, with several tweets each day. A friend provided a computer code to make the process feasible.

He attracted about 1,500 followers. That in turn attracted Berkeley's Skull Press, which agreed several months later to publish the novel, and the book came out on Bastille Day, 2010.

His narration was a bit fast at intervals as if he had slammed down a Grande Espresso Macchiato from Starbucks on the way to the meeting. However, he was friendly and enthusiastic, helping his fellow writers by telling them straight about reality. His voice boomed across the room with zeal about his marketing adventures. No microphone was necessary. *Continued on page 8*

Think out of the box: "You have to work hard to get your thinking clean to make it simple. But it's worth it . . . because once you get there, you can move mountains." — Steve Jobs, 1955-2011

President's Challenge

by Bill Baldwin
President, South Bay Writers

This writing thing; this story-telling

Sometimes I just want to throw up my hands and say, "Look, I know how you experts say I *should* be writing, but what I actually *enjoy* reading is ..." because I don't always agree with what I'm told about writing. And sometimes I enjoy reading pieces that experts disparage.

Now look: We know that different people enjoy different genres. They also enjoy different styles. We can quibble—but only to a certain extent—about using adjectives, adverbs, passive voice, and so on. Rules supply *guidelines* for how to write, but the secret to the *art* of writing lies somewhere beyond simply following the rules.

Have you ever loved a book that everyone else thought was crummy? Or read a "great" book and wondered why people liked it?

I just finished reading one of those "great" books. I'm going to leave you to debate or guess or ask me which one (more suspenseful that way). The book deals with a young man who is very close to his mother. In his late teens he becomes involved with several young women, but somehow he can't be satisfied with them. Something is missing. He and they are all somehow inadequate. In the end, his mother dies, he abandons the women, and he feels absolutely lost.

I enjoyed the book, but wondered: Does it have a real beginning, and a real end? Indeed, does it end or simply stop? And why are certain elements included in the novel? Why the various siblings? Why does one brother die, and another enter the army? Why is the sister included? Why does the father disappear for most of the story, even though he's still there with the mother? What's the problem with the young women? And so on.

My main question being, is this plot coherent? Does it make sense, finally?

Or—do any of these questions actually matter? Is it a great book anyway? If so, why? Are these "flaws" irrelevant? Are they flaws at all?

How do you tell? Who gets to say? And how do you find your own inner guide to your writing?

Sail on!

WT



California Writers Club South Bay Branch

— o —

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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.

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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 (300 words)

News Items

 (400 words)

Letters to the Editor

 (300 words)

to Andrea Galvacs
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Creative Works

Short Fiction (1500 words)
Memoir (1200 words)
Poetry (300 words)
Essay (900 words)

Accolades

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Announcements and Advertisements

newsletter@southbaywriters.com

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Words from the Editor

by Marjorie Bicknell Johnson

Editor



Writers helping writers

Writers helping writers: that's what we are about, aren't we?

Do you share writing tips or good sources of information with others?

When critiquing someone's work, do you remember to tell what is good about it, or do you rip into grammar "oopses"

and punch punctuation lapses with zeal? Do you make suggestions or do you rewrite the other person's work?

Do you listen to the other writer's ideas or do you wait for the slightest pause so that you can jump in with your own thoughts?

When a new person comes to a dinner meeting, do you make him feel welcome or do you ignore him and stick together with your friends?

When South Bay Writers fails to meet your expectations, do you make positive suggestions to board members? If you want to see something changed, do you come to a board meeting or volunteer to help?

When *WritersTalk* fails to meet your expectations, do you send a letter to the editor? The editor is always ready to listen to suggestions, although comments received in a positive light are easier to consider. If you answered yes to the first part of any of these questions, you are on your way to being an asset to your colleagues and the club.

WritersTalk has been bringing you news from the trenches—the latest on the publishing world, notices of contests and conferences, ways our members promote their books. *WT* provides you venue for short fiction, essays, and memoirs; the suggested 1500 word limit helps you to prepare for contests. *WT* has been devoting pages to poetry in every issue and includes articles of interest to South Bay members when such pieces are submitted. If you would like to see other topics, please send a note to the editor specifying which ones. Or send your article, news of interest to writers, or your opinion for "Anything Goes."

Writers helping writers: you can make South Bay Writers stronger by lending a hand with projects, and as a by-product, you'll have fun. For starters, *WT* has an opening for someone who wishes to write a column about our new members. You will gain interviewing skills (usually by email) as well as making new members welcome. And writers helping writers is about networking, isn't it?

Writers helping writers: are you helping yourself? Teaching school taught me that the best way to learn something is to teach it. The best way to learn to write well is to write more at the same time that you help someone else to improve his writing: participate actively in a critique group, a creative writing class, or with a truthful friend who shares your writing interest. You can find others with a common interest by networking at a South Bay Writers meeting.

Lastly, writers helping writers is about mentoring; South Bay Writers has openings for mentors to discuss pathways to publication with new members. This is your opportunity to learn all the latest while you help others and build your own network and platform.

Get involved! Make South Bay Writers a vibrant group in which writers help writers. See you at the next meeting.

WT

Keep sending your comments and suggestions about *WritersTalk*. We need to hear from you to learn what goes well and what needs improvement.

Announcing *Out of Breath*

by Susan Salluce



What would you attempt to do if you knew you could not fail? When asked that three years ago, I exclaimed, "I'd write a book!"

A surprising answer, given that I was a grief therapist and had not written much except a case note or a Christmas newsletter for years. I pondered my response and, after a brief leave of absence, I quit my job and penned *Out of Breath*, a psychological fiction book about parental bereavement, addiction, recovery, relationship issues, suicide, forgiveness, and learning to love again. *Out of Breath* is the prodigal story of grace undeserved.

I was introduced to the professional side of writing at the East of Eden Conference in 2008. I took copious notes on perfecting a query letter and crafting a scene. In fact, it was during the scene workshop that I met and hired editor extraordinaire, Jordan Rosenfeld. My

manuscript revised and polished, I entered the query frenzy. Additionally, I created a blog, sipnsharewithsusan.wordpress.com, and entered several writing contests.

What launched me from being unknown to known, if just a little bit anyway, was placing in the top three at the South West Writers' Conference, judged by Harper Collins for mainstream/literary novel. Additionally, a literary agent requested my manuscript! I was on my way—or was I? It was a good thing that the keynote speaker addressed the issue of self-publishing, claiming that it was "not the red-headed step-child that it used to be. Self-publishing is the wave of the future."

Back home, after nine months of negotiating my manuscript, I got a final e-mail, "No thank you." It was painful, but it strengthened my resolve to self-publish.

Out of Breath is currently available on all e-Readers and traditional books can be purchased in December on my website: www.sipnsharewithsusan.com

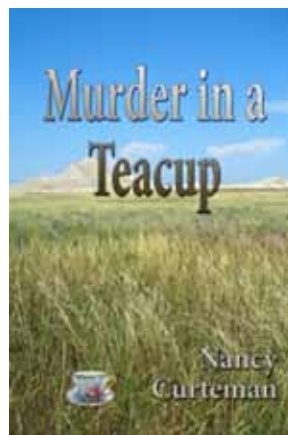
Murder in a Teacup

By Nancy Curteman

I'm excited to announce that my mystery novel, *Murder In A Teacup*, is now available on Amazon. I included unexpected twists and turns, suspenseful moments, and a bit of romance. I had a lot of fun writing it.

When Corporate Trainer Lysi Weston leaves liberal San Francisco to present a sexual harassment seminar in Big Sky country, she isn't surprised at resistance from Montana "Marlboro Men," but the murder of her partner stuns her. She sniffs out a maze of suspects and tracks each one with the single-mindedness of a bloodhound. Cheyenne detective James Tennyson tolerates Lysi's meddling until it jeopardizes his investigation. He orders her to stay out of his case, a directive she ignores. Things get hotter than a Montana heat wave when Weston finds herself immersed in a hostile world that includes a lecherous redneck, a corporate Casanova, a

sex-obsessed judo junkie and a terrified gay victim. Somewhere a killer lurks. Weston needs to find the killer before the killer finds her.



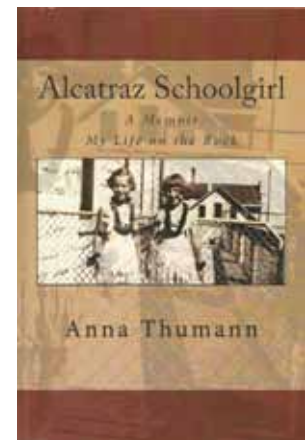
Watch for my next novel, *Murder Down Under*, set in Sydney, Australia and in the Australian Outback. Go to my website nancycurteman.com for more information and to my blog nancycurteman.wordpress.com for tips on mystery writing.



Alcatraz Schoolgirl

by Anna Thumann

I was the young Alcatraz schoolgirl living on a twelve-acre island in the middle of San Francisco Bay, where some of the worst criminals in the United States were confined. In the midst of all this, a few families residing there had to find ways to enjoy a normal life in such threatening surroundings.



The book, *Alcatraz Schoolgirl, A Memoir: My Life on the Rock*, lets you see how my life was when I was a seven-year-old and through my teens. I had fun remembering the boat trips to school in San Francisco, our social life, the inventive recreational activities kids enjoyed, exciting prison escapes, and teenage crushes. This book is not about the inmates and guards, but about me and what it was like as a young girl suddenly thrust into a most unusual life experience. (84 pages; 30 photos and/or illustrations; available on Amazon)

California Writers Week

was the third week of October. What better way to celebrate than to announce recently published books by members of South Bay Writers?

Straight Man Gay

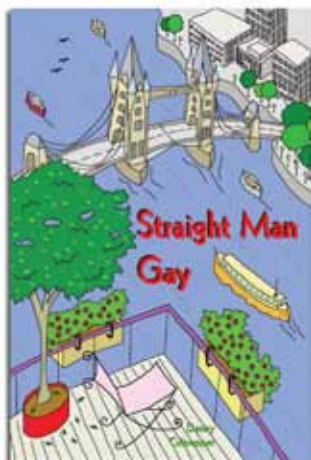
by Sherrie Johnson

Writing as Danny Culpepper

I'm thrilled to announce the publication of my first novel, *Straight Man Gay*: a humorous love story about a straight man who falls in love with a gay man who did everything wrong and still got everything right. Brian Mallory wants to be alone – very alone. It's not that he's happy being alone, but he's content with his loneliness. John Kaiser is very lonely and he's not content. Even with the distraction of his quirky friends, he still wants to dump his abusive, alcoholic boyfriend and find true love. Carol Lexington doesn't care about loneliness or love; she just needs another rich husband before her alimony runs out. What happens when a reclusive, handsome millionaire is hotly pursued by a sexy blonde who's desperate for money, and awkwardly pursued by a clumsy gay man who's desperate for love? Well, with the help of his best friend, Simon, he finds out what it's like to fall in love ... with the wrong person.

I'm not a fan of romance novels. I find contemporary romances too formulaic, and I find period romances too high-brow and schmaltzy. When I read a book – any book, I want believable characters and a believable story. *Straight Man Gay* is believable from beginning to end. If you enjoy humorous love stories, give this book a try. My goal is not to get you to believe Brian and John will fall in love but to get *you* to fall in love with Brian and John.

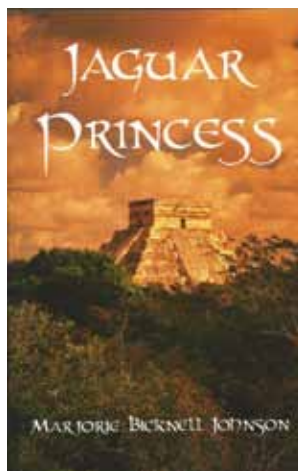
Please visit www.straightmangay.com for more information about the book, about me, and to read an excerpt from the book.



Jaguar Princess: The Last Maya Shaman

by Marjorie Bicknell Johnson

While watching the PBS documentary, "Cracking the Maya Code," I thought, *How remarkable!* and *A Maya girl could do that*, and began planning my recently published novel, *Jaguar Princess*, a story crafted from the unique geography, history, and culture of the Yucatán.



In *Jaguar Princess*, Chanla "Pesh" Pex, descendant of a Maya king, is destined to be a shaman. She learns to read the glyphs carved into the "stone trees" at a ruin in rural Yucatán and wins a scholarship to study archaeology. She wants to join the modern world, but the gods will punish her if she refuses their call to be a shaman; she hopes to fool them by never spending the night in a sacred cave. She finds an ancient Mayan bark-book hidden within a building stone and, while seeking treasure from its riddle, clashes with a knife-wielding looter. After he leaves her to die in a cave, she curses him to death by crocodile and discovers powers she didn't know she had. Pex uses her talents as a shaman to trace stolen artifacts to the black market and becomes the Indiana Jones of the Yucatán.

My well-researched book takes you on an archaeological adventure. I am fascinated by ancient civilizations and have accompanied archaeologists to Maya ruins in Yucatán and Central America. Contact me at marjohnson@mac.com and visit my website: mbicknelljohnson.com.

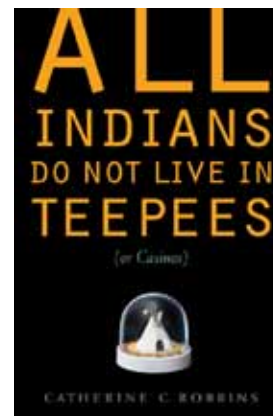
Watch for *Jaguar Princess* on Amazon.

All Indians Do Not Live in Teepees (or Casinos)

by Cathy Robbins

Cathy Robbins' new book, *All Indians Do Not Live in Teepees (or Casinos)*, which is about contemporary American Indians, launched officially on Oct. 1. Among the stories in the book, Robbins describes Newt Gingrich facing Albert Hale, the formidable president of the Navajo Nation; the almost hidden world of the pow wow circuit; the growth of a small army of American Indian lawyers and doctors; how Indians got casinos; and what one Indian called "a galactic explosion" in the arts. The book cuts across geographic and tribal lines to discuss American Indian governance and cultural rebirth today. While Robbins draws on her work as a reporter, she also includes historical material as needed for context.

Reviewers have been positive so far. *Publishers Weekly* wrote, "As an illustration of modern Native American life, it effortlessly depicts politics, culture and pride; as a first book it is a marvel." *High Country News* selected *Teepees/Casinos* for its list of "the most intriguing recent and upcoming Western titles." *Kirkus Reviews* described it as a "solid, insightful overview of the way American Indians live now." And *Library Journal* has included the book among an "invigorating bunch" of new titles that "will entice, inspire and enrich general readers."



You can go to www.cathyrobbins.com for more information, to read a selection, and to order with a discount. Robbins will sign books at Barnes and Noble at 3600 Stevens Creek Boulevard, on Tuesday, Nov. 22, at 6:30 p.m.

All SBW members are invited.

View from the Board

by S. Halloran

Five of us – president Bill Baldwin, vice president Colin Seymour, treasurer Richard Burns, secretary Sylvia Halloran, and membership chairman and newsletter editor Marge Johnson – met in Sunnyvale Wednesday night, October 5, 2011.

Main topics for the evening were:

- Consideration of speakers for upcoming meetings
- Development of a survey for general membership
- Encouragement to attend upcoming Leadership Conference in May
- Observance of California Writers' Week, October 16 – 22
- Invitation from Eastridge to participate in writers' panel

Passed motions included:

Approval of amended 9/7/2011 minutes. (Johnson/Burns)

Through the survey at the next meeting, we hope members will share their wants and needs for the club as well as their enthusiasm for participation. **WT**

Complete Your Nonfiction Project in 30 Days

by Nina Amir

For most people, November constitutes a busy month: Veterans Day and Thanksgiving and the beginning of the holiday shopping period. Maybe there's no time for writing.

Nah. Fiction writers get awfully busy in November writing novels during National Novel Writing Month (NaNoWriMo), thirty days of literary abandon; for details, go to www.nannwrimo.org And during the same 30-day period nonfiction writers start and complete a project as part of the annual Write Nonfiction in November (WNFIN) challenge.

Not everyone realizes WNFIN takes place during November, but I know a lot about it because I founded the challenge back in 2007. Just as NaNoWriMo provides a great way to get a novel written in 30 days, WNFIN offers a phenomenal way to finish that nonfiction book or ebook, article, or information product that you want to tackle.

If you've been looking for the incentive to complete your nonfiction project, WNFIN may be just your ticket. Unlike

its counterpart, NaNoWriMo, which requires fiction writers to complete 50,000 words in 30 days, WNFIN does not insist that writers submit work for a word count. When I began WNFIN, I just wanted to challenge fellow nonfiction writers to start and finish a work of non-fiction over the course of 30 days.

Plus, I wanted to inspire and educate writers. So, while you work on completing that nonfiction project in November, you can read 30-days worth of blog posts about writing, publishing, and promoting your work and yourself. The biggest part of the WNFIN experience involves a blog (<http://writtenonfictioninNovember.com>) featuring guest bloggers who provide expert advice about editing, writing, forms of nonfiction writing, book structure, ebooks, self-publishing, traditional publishing, book design and promotion, query letters and proposals, and much more.

Every day the WNFIN blog offers essential information on the craft and the business of nonfiction writing and publishing. The guest bloggers include such well-known authors and bloggers as

Continued on page 12

News from NorCal

by David La Roche

The California Writers Club NorCal Group met October 1 in Palo Alto. NorCal, open to all CWC members, meets bi-monthly to provide a forum for sharing among branches and to produce occasional events related to writing and publishing. Agenda items included the upcoming leadership conference and the Publishing Pathways project. Visit our website at cwcnorcalwriters.org.

The second annual leadership conference planned for May 5, 2012 will focus on "The Magic of Membership:" membership advantages, recruitment, and retention. Attendees will discover what works for our clubs and how to generate vitality.

At the May 2011 leadership conference, Dave La Roche, Sylvia Halloran, and Marjorie Johnson represented South Bay Writers. Sylvia and Marjorie were asked what they got out of attending. Marjorie said she always like to meet other writers and to exchange ideas;

the membership building techniques discussed were mostly in place at SBW. Sylvia said she enjoyed hearing the suggestions on how to run a more interesting meeting, but many of the techniques presented depend on the charisma of a special person, an extrovert with a strong personality.

Publishing Pathways moves forward with the "roll-out" of publishingpathways.com. The website is interactive and dynamic, mirroring the industry, and contains current information on publishers, agents, eBooks, platforms, and publishing options.

Richard Burns is producing a DVD covering the June mentor training seminar from Nancy Curteman's enthusiastic Publishing Pathways Committee. Eventually, each CWC branch will have mentors to help authors work through the maze of publishing options. However, mentors will not accept manuscripts, review, critique, or edit projects. Help from a mentor should be in the spirit of "writers helping writers." SBW mentors are listed on page 2 in *WritersTalk*. **WT**

Sally Ashton, Poet Laureate

by Suzy Paluzzi

Sally Ashton, second Poet Laureate of Santa Clara County, teaches poetry in a very supportive, yet precise way. She has won numerous poetry awards, was nominated for Pushcart Prizes, and recently led a poetry workshop in Portugal. Part of Poetry Center San Jose for years, she has performed notable readings including some with Nils Peterson, the first Santa Clara Poet Laureate.

Ashton asks for the public to send her their favorite poems. She posts them on her blog at <http://poetlaureateblog.org> The second Santa Clara County's Favorite Poem public reading is scheduled for 7 p.m. on December 1 at Booksmart, 380 East Second Street, Morgan Hill. Ashton invites contributors who would like to read to contact her at poet.laureate@ceo.sccgov.org

Carolyn Donnell, contributing editor to *WritersTalk*, and Kelly Harrison, South Bay Writers member and San Jose State instructor, took part in the project.

Kansas Authors Club

by Al Levenson, Berkeley Branch

On October 8, 2011, Al Levenson attended the annual convention of the Kansas Authors Club. By the way, introducing themselves (at this convention) to Al, were Tom Mach and his wife, formerly of San Jose and a part of the 1987 organizing team of the South Bay Branch. Al was invited to address those who attended the banquet. Below are his remarks.

I could not have foreseen that I'd be standing before you today. But I am exactly where I am supposed to be. Today is the first anniversary of my stepping aboard my motor home and casting off her mooring lines to sail to the edges of America.

I don't plot my travel courses with any great precision. When I am ready to move on, I get on the Internet and look down the road for a writers club, an author event, a recreational vehicle rally, or even a bridge tournament. I knew I'd be in Coffeyville in early October, and I got onto Google with the key words Coffeyville and writers clubs. You can imagine my delight to find your annual meeting.

My last year has been dotted with the sort of serendipity that brought me here. That serendipity began four years ago.

In the fall of 2007 I joined the Berkeley Branch of the California Writers Club, the oldest writers club in the country — so I was told — with an early member being Jack London, the greatest writer of his time. Fifty years later another chapter was organized in Sacramento and the founding chapter became known as the Berkeley Branch.

In the spring of 2008, at the time of annual elections, the president of the Berkeley Branch was exhibiting signs of advanced burnout. I had a little experience helping with volunteer organizations and had the naïve and childish notion that a venerable writing club ought not be allowed to stumble in its centennial year--2009. And so I volunteered to become president.

When I became president, I learned my predecessor had also been writing the newsletter, *Write Angles*, which included the phrase in the masthead, "the oldest writers club in the country."

Before long someone came out of the woods to tell me we were not the oldest writers club in the country — the National Press Club had formed in Washington eleven months before the CWC.

I am an honest man and something of a marketing man and wanted to capitalize on the long, white beard of the club without being caught in a fib. I changed the masthead to read, "the oldest writers club west of Washington, D. C." Californians are fuzzy about geography outside the state. Most of them think the known world ends at the state line. So my statement was sufficiently ambiguous and fuzzy that only a few members realized we had slipped a notch.

A few months later I got a call from some Internet nerd who discovered the Kansas Authors Club had been founded a full five years before the CWC. Furthermore, Kansas was west of Washington, D. C. I changed the masthead to "third oldest writers club." Before we even went to press, my copyeditor, the sharpest 86-year old I've ever known, noted that under my presidency we were slipping pretty fast.

The Berkeley Branch thrived and got through the centennial year. California Writers Club has done well in the last hundred years; today it has 18 branches with 1600 members. And after my two years at the helm of the Berkeley Branch, someone else stepped forward to be the skipper.

As for me, I bought my 28-foot motor home and I am a year into my circumnavigation of the country. My gypsy life has prompted the most satisfying writing of my entire life in the form of a blog entitled, "A Year on the Road." I post several times a week and now have enough material for a book, in the tradition of *Travels with Charley*.

I've been blogging my brains out about the score of people I've met who defy categorization. For instance: the bare-assed bookseller of Quartzite, AZ; Dorothy Davis, author of *Walking Across America*; and Sgt. Andy Brandi, post-traumatic stress disorder counselor and author of *The Warrior's Guide to Insanity*.

I invite all of you to look in on my blog (www.allevenson.wordpress.com) and, if you like, sign on and take a virtual ride with me for my second year on the road. WT

Cupertino Poet Laureate Leads First Words

by Suzy Paluzzi

On October 15, David Denny began the event "First Words" by reading some of his specially selected poetry. First Words was the first poetry event presented by Denny, the first Cupertino Poet Laureate.

Dave Denny's qualifications to teach poetry and literature at De Anza College are part of the reason he was chosen for this important position. It is a plus that he can share ways to become a good poet during events and his obvious talent and relaxed demeanor as a public speaker are two other strengths. His motto is "Celebrate Creativity."



David Denny

Photo by Noa Grant

Some of the advice Denny interspersed in his and other local poets' readings was to be open to the images that arise when you begin to write poetry. He also noted that the "rollicking rhyme" — offered by our own Jack Hasling as part of the program — "is fun."

"Poems are just as individual as the people who make them," Denny added.

Six other local poets and their works were featured in this reading at the Cupertino Civic Center Plaza. They are Jennifer Stanton Brown, poet-teacher with California Poets in the Schools; Jack Hasling, Professor Emeritus, Communication, Foothill College; Karl Kadie, Cupertino poet and businessman; Ron Miller, apprentice poet and YMCA Poetry Circle convener; Ann Muto, retired educator and docent at Japanese American Museum of San Jose and Point Lobos Reserve; and Laura Oliver, MFA Poetics and Writing, who is a former student of Denny's and currently teaches poetry.

Watch Denny's Facebook page and local media for upcoming events and see www.cupertino.org/poetlaureate WT

Susanne Lakin

Continued from page 1

Lakin, a Boulder Creek writer-editor who joined South Bay Writers this year, will alter the similar presentation she made at our Labor Day retreat. We had hoped to have her present it several months hence instead of in November, but the speaker schedule is now full into April, so November was the best opportunity. Lakin's new version will address implementation quite a bit.

"The writer is the director and the film editor," says Lakin, the daughter of Hollywood producer-writer Rita Lakin. "I have a high regard for great film editing, making the action move at just the right pace, with just the right tone. As for conceptions, I encourage students to go to dailyscript.com," where you'll find that screenwriting has more narrative, not less, than it used to.

"In the old days, the screenwriter was the one responsible for dictating the action (but nowadays) you see a lot of amazing creativity. Nowadays screenplays are written almost more like novels."

And vice versa.

Susanne Lakin welcomes email inquiries at cslakin@gmail.com

WT



Meredy Amyx, Matt Stewart, and the book *The French Revolution*

Photo by Dick Amyx

Matt Stewart

Continued from page 1

Stewart's advice for the rest of us came in loud and clear:

- Be interesting.
- Find the "New Twitter" – what's hot now.
- Write a great book.
- Be persistent in finding an agent and publisher.
- Be creative; think outside the box.
- Listen to feedback from people you trust in the publishing industry.
- Don't rely on friends and family to give you an honest assessment of your novel.
- Get interesting people to talk about your book.
- Work hard and don't give up.
- Don't quit your day job in pursuing your dreams as a novelist.
- Market, market, and market some more.
- Have lots of Chutzpah!

Despite media hoopla from CNN, the New York Times, San Francisco Chronicle, Washington Post and other outlets, Stewart's *French Revolution* didn't become a bestseller. He didn't quit his day job in marketing and is still pounding the pavement selling his books.

"I made not that much money. Maybe the bar is a little lower than it used to be twenty years ago when you could, like, sell a book.

It's really hard. There are (only) 300 novelists in the U.S. writing full time who don't have a day job."



Matt Stewart *photo by Dick Amyx*

"Don't kid yourself. It's hard, and I'm still trying, and you should, too."

Although he didn't touch upon the craft side of his novel, I walked away satisfied that Stewart covered several crucial elements in promoting a book via the Internet. He communicated effectively how tough it is to land a publisher and to go out there and make a mark on the social networking sites.

I'm glad Stewart focused on the business side of writing, because most of us need all the help we can get.

After all, Stewart's business background certainly helped him get the word out about *The French Revolution*. Now if only he can increase his book sales. . . .

WT

Costume Contest 2011

by Colin Seymour

A ghastly ghost-writer get-up got Luanne Oleas the top prize in SBW's Literary Costume Contest at the October 11 meeting of South Bay Writers. The four other prizewinners were:

Most Original: Steve Wetlesen for his Occupy Wall Street outfit.

Most Scary: Marjorie Johnson, for a witch costume featuring a tarantula and a piranha necklace.

Most Literary: Gisela Zebroski, in Edwardian finery as *Age of Innocence* femme fatale Countess Olenska.

Most Humorous: Pat Bustamante, putting the Poe in poet. Or was it the poet in Poe? Matt Stewart acted as judge.



Valerie Frankel as Alice in Wonderland

Photo by Carolyn Donnell

Costume Contest 2011



The Five Winners: Pat Bustamante, Luanne Oleas, Steve Wetlesen, Gisela Zebroski, Marjorie Johnson
Photo by Carolyn Donnell



Above:
 Richard Burns, Pamela Oliver-Lyons

Below:
 Steve Wetlesen, Gisela Zebroski

Photos by Dick Amyx



On left:
 Carolyn Donnell as
 iCarolyn

Left to right:
 Carolyn Donnell, Colin
 Seymour, B. J. Seymour,
 and Pat Bustamante

Photo by Dick Amyx



Haiku for a Peaceful Revolution

Save our Planet Earth!
 Those who share have golden wealth.
 Swap bread and roses!

Blue and yellow truck.
 Hot dogs feed freedom of speech.
 Police are friendly.
 – Steve Wetlesen

Predawn Hours Haiku

Sudden cloud banks dim
 faint ethereal crescent.
 Cool nightscapes approach.

Oddball October.
 Sun turns to windstorms and back!
 Let's embrace chaos!
 – Steve Wetlesen



Richard Burns as Nicolas Nickleby
Photo by Carolyn Donnell



Bill Baldwin as Jack Kerouac
Photo by Carolyn Donnell

Girls and me: 263 to 1

by Forrest "Woody" Horn

I remember the frantic sign-up for classes at Purdue University that was called *registration*. You rushed from one line of students to another, to another, to as many as it took to get the classes you were *required* to take, then hoped that your schedule had time left to fit in the ones you really *wanted*.

The returning students had the experience to make deals, while most of the newcomers had to settle for leftovers. In order to get the few art and design classes available at Purdue, I had to enroll as a home economics major, because those classes were offered by its Applied Design Department. In 1950 there were 264 freshmen home economics majors, all girls. Except me.

For those unfamiliar with Indiana's university system in the '50s, Purdue University offered numerous forms of engineering, aeronautics, pharmacology, other sciences, agriculture, physical education, and home economics; while Indiana University focused on art, music, drama, medicine, and law.

Purdue's Applied Design Department was primarily for students interested in clothing and textile design or interior decorating. However, their introductory classes taught principles that applied to all fields of art. It was theoretically possible that I might end up transferring to Indiana University. Growing up across the street from Purdue, I was fully aware of the rivalry that existed between them, so that possibility seemed rather remote.

Unfortunately, like all freshman home economics majors, I had to take foods and nutrition, chemistry, and clothing and textiles as well as the introductory art courses. I also had the required classes: English, math, physical education, and ROTC (required of all men attending land-grant universities).

My first surprise was qualifying for English 32, instead of the usual freshman course English 1, based on a high score on my extemporaneous theme written during orientation. I always loved to write about anything and was never at a loss for words, even though my spelling and grammar often left something to be desired. The "32" class

was a good deal, provided you *aced* it. In that case, they would give you double credits, which for some majors satisfied their total English requirement.

Unfortunately for me, English 32 quickly turned into *bad news*. The accelerated course was for freshmen with above-average grammar, spelling, and other English skills. After my first mid-term exam, I recall the instructor, a recently immigrated young woman from Oxford whose accent was thicker than their fog, gave me a choice: "Either learn to spell like everyone else 'in the colonies' or write and publish your own dictionary before the end of the semester." Consequently, I flunked. If that was not bad enough, they scheduled me to repeat English 32. Eventually, I convinced them to let me take English 1, which I squeaked through with a C.

My math class was quite the contrary. It started out with fractions, which for me was a breeze after four years of high school math through trigonometry. Frankly, I was astounded when college students got bogged down on common denominators. Our neophyte instructor was even more dumbfounded than I. After a week or so of *ho hum* classes, he allowed me to just show up for the tests — so long as I *aced* them.

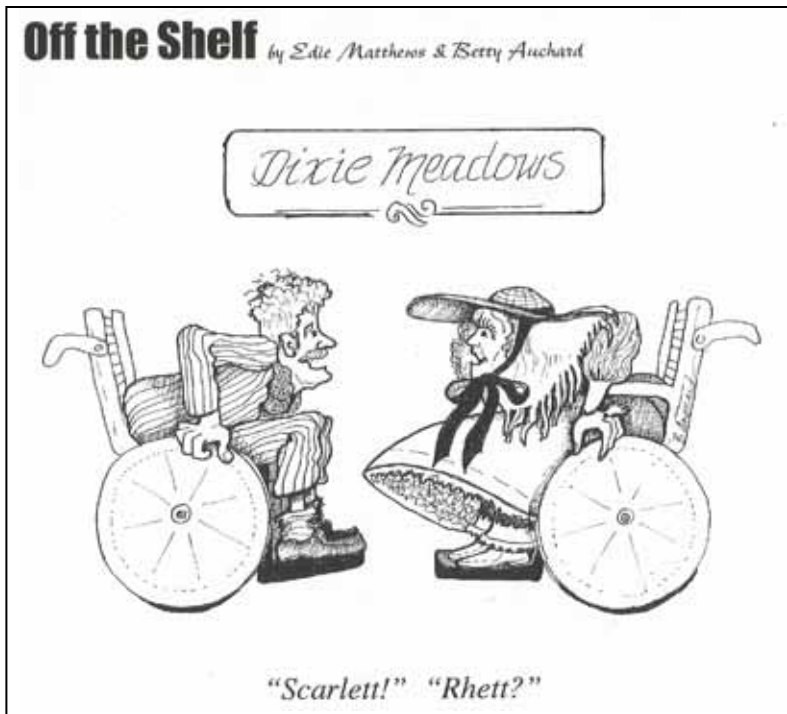
Even though I had taken chemistry in high school — organic had been a breeze, but inorganic had given me fits — this rudimentary class for home ec majors

was not easy. In my chemistry lecture class, there were about 150 girls and me: a ratio I readily learned to enjoy. About six of us formed a study group. After the girls and I compared our first lecture notes, they decided that mine were best because my handwriting was easiest to read and I diagrammed all the experiment set-ups. So after class, one of them took my notes, typed them, and distributed carbon copies (before copiers were invented) at their scheduled study session, since they all lived in the same dormitory. Three of us shared another class just before our chem class. On our way between them, they returned my notes and gave me a fast cram session on the lesson's key points. This was invaluable, since our instructor often started class with a pop quiz. It worked well, until our typist took sick and misplaced my notes. The other girls still had their own notes, so I had to depend on their brief cram session.

It was interesting to note that across the hall of the chemistry building was a class of engineering majors, which had a similar ratio of 150 men and one girl — Meredith Hunt, a high school classmate.

My food and nutrition lecture class was conducted by Dr. Adel Davis, who later wrote *Let's Eat Right*, a best seller in the '70s. The biggest nuisance was keeping a daily log of everything I ate, including between meal snacks, then

Continued on page 11



Girls and me

Continued from page 10

breaking out each food into calories, carbohydrates, fat, protein, and fiber, something I had to relearn years later to control my gallstone problem. The class included a few movies from some med schools. They showed patients with various nutritional maladies in glorious *Technicolor*, not too popular with some of our fainthearted females. My clothing and textile class also had a ratio of one guy, me, to oodles of gals. It could have been real interesting, but I was excused – barred, actually – since they would not allow me to participate in fitting sessions. Naturally, that was before Congress protected men from sexual discrimination.

After incredible ratios of feminine pulchritude, my all-male ROTC class seemed rather crude and insensitive. Most of my time in the Armory was spent listening to the drill sergeant's intimidating praise during close order drill. Or his love affair with the rifle – not your *gun* – the manual of arms, and the snappy rifle bolt action which invariably earned me a painful "M-1 thumb" when I did not extract it before the rifle's bolt snapped back!

My applied design classes were vitally important to my career goals, so I will focus on them in another story. Keeping up with my studies, the Men's Glee Club's exhausting schedule, and my fraternity pledge program was harder than I expected. Like most greenhorns, I seriously wondered if this was really worth the sweat and strain.

WT

Terse on Verse

by Pat Bustamante

November-Tender

Tenderly the agent passes on
A meager offer. Sort of a 'life raft.'
Is it better to rewrite from dusk till
dawn?
Or take the lesser tribute for your
craft?"

--Pat Bustamante

Rewriting from dusk to dawn: rewrites of anything can be very rewarding. With a poem of the short variety one can change a line or a stanza and mold the words to fit almost any situation.

Remember, the original is still there: these changes fall under "experimentation." This is true of any manuscript before its publication. A very good friend of mine had a frightening life-threatening experience. She turned it into a scary novel and sold it. She re-wrote the theme into several different short stories, changing point of view. She also wrote some poems, therapy of a sort, relieving the stress of nearly losing her life.

Just because your work has received one rejection does not mean you have to submit over and over using the exact words of your first creation. Simultaneously, you can submit more than one version of the central idea that has lured you into spending so much time and care. Be careful, however, in contests, because sometimes the same judge is tapped for more than one contest. So re-write, experiment, change wording, change viewpoints. WT



Twenty-One Years After My Loss

As I spoke to God
with no little passion
and deepest angst,
concerning
all manner of varied
and different topics,
at a derelict,
little used
mostly granite rock transport
freight car
railroad crossing,
I happened to casually observe
right in front of me,
only a few feet away,
a bright pure delicate
white crepe gauze like
slightly crumpled
exquisite sheet of littered
papery material
flutter and dance
in the slightest gentle breeze,
rolling on the ground erratically,
until it came to rest
up against
a tuft of vertical line
brown weed plants.
Utterly beautiful.
This simple wind movement and
juxtaposition of disparate
visual objects
formed in my mind
an artistic object
as well as ballet
ephemeral dance
ethereal scene.
Thus I learned
the subtle skill
of using only
thought and words
to choreograph,
sketch and paint
the pretty little things and moments
that fill every aspect
of my entire
keen spotting existence.
I will certainly be sure
to use this newfound gift
far more often.
Divine wealth.
– Steve Wetlesen

Change is successful; When you

Change is successful; when you look at where you were
Change is successful; when you look around at the times
Change is successful; when you look at self and where you are
Change is successful; when you look at others first, then self
Change is successful; when you look at a modest appreciation
Change is successful; when you look at changes of attitude
Change is successful; when you look at alterations, everywhere
Change is successful; when you look at transformations and refashions
Change is successful; when you look at a good changing and growing
Change is successful; when you look at some of the modifications
Change is successful; when you
Look at passing through any change you know
Telling everyone that everything is on the go
Change is successful; when you do it

– Clarence L. Hammonds

How did they get that way?

by ArLyne Diamond

Vanessa was terrified anytime she walked into a store. Although she loved to buy new clothes and was always dressed in the latest fad, she would not enter a department store. She could barely go grocery shopping.

How did she get that way?

How did your characters get to be the way they are today? What happened in the past to push their buttons?

Vanessa was a “valley girl” from Orange County. She was coddled and protected by doting parents. Her high school graduation present was a brand new Ferrari. When it was time for her to go to college, her proud and protective father followed her to Berkeley in his car to make sure she arrived safely.

A killer stood on a rooftop and shot a dozen people randomly. Why? How did he get that way?

Each of your characters has a past influencing how he or she will react in any situation. When developing your characters you should also create a picture of their family, their position in it, their neighborhood, how often they moved, their popularity in school, their religion and relationship to it, their culture and its influences and also the background of any relevant family members who influenced them. You might not use any or all of this in your story, but creating it will help you discover how he or she reacts and behaves.

For example, we now know that Vanessa was a hothouse flower – thus it would not be unreasonable for us to find her over-reacting to a situation. In Vanessa’s case, she was stopped and erroneously accused of stealing a car. The highway patrol officers stopped Vanessa with guns pointed. She was thrown in jail for hours until her family could get her. She was so traumatized by this false-accusation that her post-traumatic stress syndrome led to a fear of being called a thief again. Thus her new phobia about going into stores.

Our killer was obviously angry and depressed – what caused it?

He had the most horrific childhood imaginable. At age 5, he took his baby

sister and ran away from parents who had brutalized both of them. He saved her life and together they hid out for years, with him taking good care of her. Later they were found and placed in different foster homes. He begged to have them stay together but the authorities didn’t understand or didn’t care. He ran away from this and many subsequent foster homes, always trying to find his sister. Eventually he did and again they ran away together and hid until they were found and separated.

Some years later when they were both adults, he read about her in the newspaper. She had been killed in a hit and run automobile accident. He exploded. No longer wanting to live and hating humanity, he found a rifle, got up on the roof and in his crazy rage, killed as many people as possible, in effect begging to be shot down.

Suzie reported having been raped by two boys. She had the ripped shirt with semen to prove it. Why then, didn’t it seem to faze her? At first the hospital personnel refused to believe it was rape because of her seemingly cavalier attitude about it. But history showed that she’d been shuffled around in foster homes, had used sex to obtain money, and had been raped by strangers before. This rape, not too brutal, was just one more bad incident that she had come to expect from life.

Maria was surprised when the delivery boy told her he dreamt about her. She innocently asked, “What did you dream?” He replied, telling her he dreamt he’d made love to her. His words were soft and sweet – not crude; nonetheless, she was horrified and ran away. Caught leaving the building in tears by one of her co-workers, she sobbed that she could no longer work there. Maria was brought to me. I learned that she blamed herself for what she believed was accidentally leading the boy on. It wasn’t true. She had done nothing wrong, but coming from a very religious background the very thought of a boy having sexual thoughts about her caused her self-blame.

These situations led to different reactions based on the background and experiences of the characters involved. In the next issue, we will describe some psychological profiles for your use.

Write your book in 30 days

Continued from page 6

Linda Joy Meyers, Sue Collier, John Kremer, Roger Parker, Jeff Hermann, Michael Larsen, Katharine Sands, Dana Lynn Smith, Susan Harrow, Rochelle Melander and Stephanie Chandler.

If you want to complete a nonfiction project in 30 days, here are a few things I suggest you do:

Set a deadline for completing your project. Make yourself accountable in some way: tell someone about your deadline; announce it on Facebook or Twitter; or commit to donating \$500 to a charity if you fail to meet the deadline.

Try entering a contest or a challenge that pushes you to write your book fast, such as WNFIN. Then you have the sense that you are not writing alone and the added incentive of finishing on someone else’s deadline. To sign up for WNFIN, post a comment about what you are writing this year at <http://writenonfictioninnovember.com/wnfin-2011-participants/> Additionally, you can connect with other writers on the WNFIN Facebook page.

Do some planning beforehand. Have an outline, a table of contents and possibly a synopsis of each chapter if you are writing a book. If you are writing something else, be sure to have all your research handy. Using your outlines, you can begin writing more quickly and without looking for what you need to proceed.

Stick to a schedule. Figure out how many chapters (or words) you have to write every day and keep to it. If you fall behind, force yourself to catch up, even if it means losing sleep.

Take on the NaNoWriMo mentality: You don’t have to write a good manuscript, you just have to write it. You can come back later and revise and edit. You can’t work on a manuscript if you have blank pages.

Try to have a designated writing time every day, but if you can’t manage that, write whenever you can..

Have a marathon attitude. You don’t have to keep up this pace forever, just for 30 days. Keep telling yourself you can do this – other things can wait. Your manuscript comes first in November.

WT

Contest Corner

by Carolyn Donnell

Writercorner Press has two open annual contests. For complete guidelines see <http://www.writecorner.com/> Writecorner Press \$500 Poetry Award: unpublished poetry only, any style and any subject. Prizes: \$500 First prize; \$100 Editor's Choices; published on www.writecorner.com. Cost: \$5/poem. Deadline: submit between October 1 and March 31 annually. E.M. Koeppl \$1,100 Short Fiction Award: annual awards for unpublished fiction in any style, any theme. First place: \$1,100. (Scholarship too if attending college). Editors' choices: \$100 each. Maximum Length: 3,000 words. Annual Submission Period: October 1 through April 30.

Dream Quest One Poetry & Writing Contest. Details on <http://www.dreamquestone.com/> Poetry contest: first prize, \$250; second, \$125; third, \$50. Writing contest: first prize, \$500; second, \$250; third, \$100. Postmark deadline: December 31, 2011. Entry fees: \$10 per story; \$5 per poem.

12th Annual Writer's Digest Short Story Competition: 1,500 words or fewer; open genre. Deadline: November 15, 2011. Go to <http://www.writersdigest.com/competitions/writing-competitions>

The **2012 Indie Publishing Contest** deadline is January 4, 2012. \$30,000 in self-publishing and promotional services prizes up for grabs. Contest is listed on the San Francisco Writers Conference Web Site, but attendance is not a condition of submission or winning. <http://www.sfwriters.org/>

The **Writer Magazine's** new personal essay/memoir contest is in collaboration with Gotham Writers' Workshop. Essays should be 1,000 - 1,200 words. See rules at www.writingclasses.com/essay2011. Entry fee: \$10 per item. Deadline: November 30, 2011.

The Best Free Poetry Contests. Join the free newsletter list at winningwriters.com and receive monthly news about quality literary contests and literary resources. You'll get online access to their members-only database, "The Best Free Poetry Contests."

2nd MARZA Story Circus Competition. Here's a contest of a different kind, seen on Women On Writing website: <http://muffin.wow-womenonwriting.com/2011/10/marza-story-circus-competition-call-for.html>

MARZA™ (CEO: Koichi Fukazawa), the new film production arm of Sega Sammy group, and 100 Meter Films (CEO: John Williams) are making a global search for original high-concept stories to be developed into animated feature films for family audiences. Submit by e-mail by November 15, 2011. No entry fee. Prize: 1,000,000 Yen cash (about \$13,000). Full guidelines at http://www.100meterfilms.com/en/story_competition/top.html **WT**

WRITERSTALK Challenge

What is it?

Twice a year, in February and August, awards are given to contributors to *WritersTalk*. You need take no special steps to enter this competition; if your piece in one of the designated genres is published in *WritersTalk*, you are a contestant in the Challenge.*

Genres

Fiction
Memoir
Essay
Poetry

Judging Periods

January 16 through July 15
July 16 through January 15

Prizes

One winner will be selected from each of the eligible genres. Each winner will be awarded a cash prize of \$40.

Judging

Judging will be done by *WritersTalk* contributing editors and other Club members whom the contributing editors may ask to assist.

* Eligibility for the *WritersTalk* Challenge is limited to members of the South Bay Branch of the California Writers Club; judges may not judge in any category in which they have an entry. **WT**

2012 SAN FRANCISCO WRITERS CONFERENCE

February 16-20 at the Mark Hopkins Hotel

A Celebration of Craft, Commerce and Community for all Writers! There is so much to learn, the SFWC is also offering pre-event and post-event classes. Connect with bestselling authors, respected literary agents, and editors from the top publishing houses.

Learn the secrets of publishing from the best in the business. SFWC features 100 bestselling authors, successful literary agents, and respected editors from top publishing houses; 50+ sessions; and networking with the presenters.

For registration and complete information visit: <http://www.SFWriters.org> or call 925-560-1403.

WT

Secrets of a Blockbuster Plot: An Afternoon with the Plot Whisperer

*Hosted by the Society of Children's
Book Writers and Illustrators
(SCBWI) SF South Chapter*

Saturday, November 12, 4 - 6 pm, First
Congregational Church of Palo Alto

Join us as we welcome plot expert Martha Alderson for a speed course on creating powerful, marketable, blockbuster plots! Martha will unveil plot essentials for all genres from picture books to novels and show us how to use the power of the Universal Story to maximize suspense, reveal character, and keep young readers engaged from beginning to end.

Martha Alderson, popularly known as The Plot Whisperer, is an international plot consultant. For more information, visit her website at <http://www.blockbusterplots.com>

This event is FREE for SCBWI members and \$15 for non-members. RSVP at <http://blockbusterplots.eventbrite.com>.

WT

Directory of Experts

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

Astrology, Singing

Sara Aurich
saraaurich@comcast.net

Astronomy, History of Astronomy

Bob Garfinkle
ragarf@earthlink.net

Banking

Pam Oliver-Lyons
polpap@prodigy.net

Character Development

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

Counseling/John Steinbeck

Dr. Audry L. Lynch
glynch0001@comcast.net

Engineering: Mechanical, Aero, Aerospace

Jerry Mulenburg
geraldmulenburg@sbcglobal.net

Growing Great Characters from the Ground Up

Martha Engber
marthaengber.com
marthaengber.blogspot.com

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

Rick Deutsch
MrHalfDome@gmail.com; 408-888-4752

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

Real Estate, Horses, Remodeling,

Southwest History

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

Profile Writing

Susan Mueller
susan_mueller@yahoo.com

Teaching and the Arts

Betty Auchard
Btauchard@aol.com

Telecommunications Technology

Allan Cobb
allancobb@computer.org

Television Production

Woody Horn
408-266-7040

Thanatologist: Counseling for Death, Dying, and Bereavement

Susan Salluce
susansalluce@yahoo.com

South Bay Writers Honor Roll

The following members of South Bay Writers have written books that appear on www.southbaywriters.com. Check out our Members' Gallery and Members' Books.

Betty Auchard
Dale Aycock
Robert Balmanno
David Breithaupt
Susan Taylor Brown
June Chen
Rick Deutsch
Gary Dow (G Wayne)
Martha Engber
Valerie Frankel
Robert Garfinkle
Tina Glasner
Jack Hasling
Marjorie Johnson
Sherri Johnson (Danny Culpepper)
Victoria Johnson
Susanne Lakin
Michael Levin
Audry Lynch
Tom Mach
Kathryn Madison
Sam Marines
Jana McBurney-Lin
Evelyn Preston
W Craig Reed
Wilma Reiber
Reed Stevens
Anna Thumann
Wendy Tokunaga
Mary Tomasi-Dubois
Valerie Whong (Valerie Lee)

CWC Around the Bay

These are published meeting locations and times for 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: 1:30 third Sundays, Oakland Public Library Main Branch. cwc-berkeley.com

Central Coast: 5:30 third Tuesdays, Bay Park Hotel, 1425 Munras Avenue, Monterey. centralcoastwriters.org

Fremont: 2:00 fourth Saturdays at DeVry University, 6600 Dumbarton Circle, Room 204, Fremont. cwc-fremontareawriters.org

Marin: 2:00 fourth Sundays, Book Passage in Corte Madera. cwcmarinwriters.com

Mount Diablo: 11:30 second Saturdays, Hungry Hunter, 3201 Mount Diablo Boulevard, Lafayette (Pleasant Hill Road and Highway 24). mtdiablowriters.org

Redwood: 3:00 first Sundays at Copperfield's Books, 2316 Montgomery Dr., Santa Rosa. redwoodwriters.org

Tri-Valley: 11:30 third Saturdays, Oasis Grille, 780 Main Street, Pleasanton. trivalleywriters.com

Sacramento: 11:00 third Saturdays, Luau Garden Chinese Buffet, 1890 Arden Way, Sacramento. sacramento-writers.org

San Francisco/Peninsula: 10:00 third Saturdays, Belmont Library, 1110 Alameda De Las Pulgas, Belmont. sfpeninsulawriters.com

Ongoing Critique Groups

Le Boulanger Writers

Meets at Le Boulanger, Pruneyard in Campbell. Karen Hartley – Sew1Machin@aol.com All genres; open to all

Our Voices

Meets in Santa Clara, every other Tuesday 7:15 p.m. Genres: Fiction, nontechnical non-fiction, memoir. Contact: Dave LaRoche – dalaroche@comcast.net

Valley Writers

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

Note:

Come to a South Bay Writers dinner meeting to look for others who may want to form a critique group in your genre.

Stay Informed

Sign up for the SBW email list to receive meeting and event announcements. southbaywriters.com

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---------------------------|--------|--|---------------------------------|----------------------|---|----------|
| | | 1 | 2 SBW Board meeting 7:30p | 3 | 4 7:30p Open mic Barnes & Noble Almaden, San Jose | 5 |
| 6 | 7 | 8 6:00p Regular Dinner Meeting, Outlook Inn Sunnyvale | 9 | 10 | 11 | 12 |
| 13 | 14 | 15 Deadline <i>WritersTalk</i> | 16 | 17 | 18 7:30p Open mic Barnes & Noble Pruneyard, Campbell | 19 |
| 20 | 21 | 22 | 23 | 24 Thanksgiving | 25 | 26 |
| 27 | 28 | 29 | 30 | November 2011 | | |
| Future Flashes | | | | | | |
| December Holiday Party | | | | | | |

**Reserved
for
you**

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

South Bay Writers Anthology



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

Poetry Readings

Poets@Play

Second Sundays: Check for times
Markham House History Park
1650 Senter Rd., San Jose

Free and open to the public. For more information, contact Dennis Noren at norcamp@sbcglobal.net



Poetry Readings

Poetry Center San Jose

Willow Glen Library
3rd Thursdays, 7:00 p.m.
1157 Minnesota Ave., San Jose

Free and open to the public. Featured Readers: Robert Sward, November 17; Nils Peterson, December 15; Kathie Isaac-Luke, January 19. For more info, call (408) 808-3045 or (408) 266-1361

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www.southbaywriters.com

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Next Monthly Meeting
Tuesday, November 8, 6:00 p.m.

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

Susanne Lakin
**“Using a
Cinematic Lens”**

WritersTalk deadline is always
the 15th of the month.

