



WRITERSTALK

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MARCH SPEAKER

Networking with Jill Lublin

by Dave LaRoche

I talk to you. You talk to her and him. They talk to the Bridge Club and Planning Commission, and those people yak all over the place. We call that networking. If the “you,” in this scenario, is another writer, and the “her and him” are editors, coaches or agents, as well as card players and planners, and those groups ... Well, you’re getting the ever-expanding picture.

When we show our credentials and product, in nonirritating ways, to folks we know and they are repeaters, we gain. And when we reciprocate we gain even more. When we make a point of creating the right message, selecting the appropriate folks to talk with, and they have the ears of the more connected, the picture is filling out and our networking becomes more than just yakking—it becomes a proven method of selling our books.

First time out, contacts today in the writing world are almost as important as story and craft. (I cringe when I say that; truth does that sometimes.) We’ve heard it over again. A reading friend refers a book they’ve just read to you, and you’re likely to read and refer to your friends, and they to their friends. “Goodreads” is a great example of the success one may gain in this way.

Jill Lublin is an expert at this. She has shared her networking and publicity strategies



Jill Lublin

on the stages of Tony Robbins, T. Harv Eker, Jack Canfield, Mark Victor Hansen, Loral Langemeier, Richard Simmons, and many others. Over the past 25 years, Jill has worked with ABC, NBC, CBS, and other national and international media as a highly regarded publicity expert.

Jill has been featured in *The New York Times*, *Women’s Day*, *Fortune Small Business*, *Entrepreneur*, and *Inc.* magazines. In addition to her speaking engagements, Jill trains and consults with executives, sales teams and marketing departments in Fortune 500 companies, as well as in small-to-medium-sized companies. She has the creds, and the methods of successful networking, and will show them to us; and we will be further endowed.

Join Jill and me, and the rest of South Bay Writers, who explore this interesting and productive method of marketing our product. An opportunity that knocks infrequently is knocking now at Harry’s on the ninth of March, 6 pm; \$15 members, \$20 nonmembers at the door.

See you there. It’s program we won’t want to pass us by. —WT

FEBRUARY RECAP

Revision Craft: Shelley Bates

by Karen Sundback

Great writers are gifts to readers. Their words unravel new worlds with characters who grab our hearts and live vividly forever inside a book. Who are the great writers is a matter of debate. Nevertheless, it was an honor for the South Bay Writers to have Shelley Bates speak at the monthly meeting on February 9.



Shelley Bates

Shelley Bates has written over 20 books. She was the winner of RWA’s RITA Award for Best Inspirational Novel in 2005, a finalist for that award in 2006, and, writing as Shelley Adina, was a Christy Award finalist in 2009. Three of her books have short-

listed for the American Christian Fiction Writers’ Carol Award for book of the year.

How does she do it? Bates shared her methods of revision and editing. She approaches each book with an incredibly organized method, starting with outlining each chapter with one or two sentences per scene, followed by thorough revision. In her mind, revision is a reevaluation of your story’s meaning and involves addressing these questions:

- Is this true to my original vision?
- If not, what do I need to change?

The characters are the core of the story; they must be three dimensional to draw the reader in.

Continued on Page 6

President's Palaver

by Colin Seymour
President, South Bay Writers

Multiple reasons to read books by fellow members



I'm far more likely to read a new book these days if the author is someone I know. We have to piggyback one another in every way possible.

The odds are increasingly good that the authors I know and read will be members of South Bay Writers or some other California Writers Club branch.

Within SBW, I can think of five authors I've patronized and several worthies I'm overdue to tackle. Of the five, two produce impressive novels that just aren't my genres, and both authors seem to understand that because their target audiences are so specific.

The other three are memoir writers, although one of the memoirs is in fiction form. Although touting one another's books is crucial to aiding sales, I also want to cite ways in which all three authors have made their books marketable by creating multiple themes that give their books niches beyond the "my-so-called-life" summation that limits many memoirs.

In Hi-Dong Chai's *Shattered by the Wars But Sustained by Love*, the personal factor is the heartbreaking demise of his two brothers and his father in his teen years and the uncertain fate of his mother. The setting is the salient point though: Korea in the 1930s through World War II and the Korean War. How often do we have a chance to identify with Koreans from that era?

In Betty Auchard's *A Home for the Friendless*, the Great Depression and its effect on her parents' mental health is what motivates her story, but the more unusual hook is that she and her siblings were placed in an orphanage whose quirks are just as salient as Betty's own.

David Breithaupt's novel *R.I.C.E.* takes advantage of his intimate knowledge of his fellow physicians and especially his dealings with those who had been cited for substance abuse by medical authorities and required to get treatment. But for me the salient part was that the book has a villain who makes life hell for these "drug docs." Breithaupt aimed to expose some truly evil doings he actually witnessed in the Bay Area. Interesting angle.

I even submitted a review of Dave's book to the *San Jose Mercury News* in 2010, hoping the news value might put it over the top. It was a long shot, and they didn't publish it, but Dave had requested the review as a favor. I figured why not submit it somewhere?

My memoir *Stereo Types: How a Black Family and Its Two Blond Homeboys Blended Their Dreams in 1950s Portland*, is unusual for the actual living arrangement and the white point of view on black people's progress during the second half of the 20th century. But there are mentoring and music-making sub-themes that give the book my most personal touch and artistic value, providing the stereo part of the equation.

Even my boxing book *The Kingpin Trio* has a strong underlying theme about the vagaries and injustices that confront a professional trying to make some money blogging.

Sometimes that second theme will be the one that sells your book. Just ask Upton Sinclair, whose 1906 socialist novel, *The Jungle*, about injustices to turn-of-the-century immigrants in Chicago, ended up getting its momentum from something that took up only a few pages: the vile practices then extant in the meatpacking industry, severed appendages and all.

Selling a book is easier if there's more than one salesman, and more than one thing you can sink your teeth into. — WT

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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. Dual membership: \$25. Contact the Membership Chair, Sally Milnor, or sign up online at southbaywriters.com.



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*. Please prepare your work as carefully as you would for an agent. All submissions will be copyedited to uphold our publication standards. The Managing Editor decides which submissions to publish.

Submission deadline is the 15th of the month.

Suggested word limits are not absolute; query the editor. Shorter submissions are given preference. Electronic submissions should be text or attached MS Word file sent to newsletter@southbaywriters.com. Send graphics separately as jpg files.

Anything Goes—Almost (300 words)

News Items (400 words)

Letters to the Editor (300 words)
newsletter@southbaywriters.com

Creative Works

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

Member Achievement and News: newsletter@southbaywriters.com

Announcements and Advertisements
newsletter@southbaywriters.com

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Words from the Editor

by Marjorie Bicknell Johnson
Managing Editor



Counter Comma-ism

Writers need commas for clarity. We place them before a conjunction that joins two independent clauses and use them to separate items in a list. When in doubt, we consult *The Chicago Manual of Style*.

Clear-cut rules for punctuation satisfy the mathematical and logical left sides of our brains. But what about our creative right sides?

When we write a story, we want to talk directly into the reader's ear. If that is true, how do we represent that voice to the reader?

For clues, we should note the way people tell stories, listen at SBW Open Mics, and think about how media personalities and newscasters deal with storytelling.

The most effective readers use more than the words on the page. They use tone of voice, inflection, and most of all, tempo. We must do the same. But how can we control the speed at which our readers read?

Actually, there are several ways, and we should use them all.

The primary one, of course, is punctuation. Read the previous sentence, aloud. Notice the way you automatically paused at the commas.

Here is where counter comma-ism enters the scene. Punctuation is there to serve the writer, not the other way around. In the words of Oscar Wilde, "I have spent most of the day putting in a comma and the rest of the day taking it out."

There is no rule that says you insert a comma because you can feel a "hesitation" in the sentence, and no rule that says when in doubt, plug in a comma "to play it safe." But the punctuation marks — comma, semi-colon, em-dash, parentheses, period, and paragraph break — control tempo. Physically, they break the steady march of words and make you pause.

Obviously, you shouldn't just scatter commas all over the place, but not because of some arbitrary rule. It's because these marks do, slow, things, down. And too many can make your writing look cluttered.

The best way to use all this? Read your work aloud! To a third person. At OpenMic. Take your voice off the page, and see what it sounds like.

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April is National Poetry Month. Celebrate! Send stories featuring artists or poets, articles on creativity, your best poems to *WritersTalk* by March 15.

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New Members

by Sally A. Milnor



Sally Milnor

I am pleased to introduce our four newest members.

Jenni Everidge writes novels and poetry. Jenni has a background in editing and loves to give feedback to other writers.

On her membership questionnaire, she says: "I like to experience the world in words I can touch." Jenni's website is eternallyinabox.wordpress.com.

Clare Mullin joined our Club at our February meeting. She has a wide range of writing genres: fiction, nonfiction, plays, screenplays, and poetry.

Aurora Smith is interested in writing novels. Aurora is employed at iD Tech, and has been accepted to write a blog at work. She also writes a blog for a community center in Berkeley. In addition to writing, in her spare time she enjoys going to Monterey with her fiancé, reading, and watching movies. (She prefers horror movies, and her fiancé likes comedies.)

Dave Snider has written and published his first novel, *Stars In the Deep-Destiny*, a science fiction piece. On his membership questionnaire, when asked what fuels his writing interests, he said: "I guess I just have a fertile imagination. Also, my wife and kids offer tidbits of ideas that spur me on. When I was in college the first time—too many years ago to count—an English professor encouraged me to take up writing. I was pretty busy then and just shrugged it off as a backhanded compliment. Quite a few years later, I began taking classes again, and a couple of other professors told me the same thing, but it took me until 2009 to finally start seriously attempting to write. Of course, I tend to do things the hard way, so I went directly into writing a novel. Lo and behold, it came together, and now I'm working on my second." Dave's website is starsinthedeep-destiny.com.

To our New Members: We wish you a warm welcome and hope membership brings you inspiration and enjoyment.

And to all of our South Bay Writers: We appreciate and need your continuing presence and support. Thank you, again, for helping to keep our Club flourishing. —WT

View from the Board

by S. Halloran

Seven board members—President Colin Seymour, Vice-President Dave LaRoche, Treasurer Bill Baldwin, Newsletter Editor Marjorie Johnson, Membership Chair Sally Milnor, Publicity Chairman Kim Malanczuk, and Hospitality Co-Chair Carole Taub—met in Santa Clara Wednesday night, February 4, 2015.

Excitement for our June elections is building. The new officer apprenticeship program and possible officer candidates are our first priority. Please let any board member know if you have ideas about who might serve.

Due to privacy concerns and liability issues, photos and video/audio recording may only be taken at meetings with the express approval of the persons so recorded. Expect to see and hear announcements about this.

We are delighted to create a pool of "Beta readers" for our members—folks who volunteer to read and edit your draft for content and clarity—and a list of readers will be compiled and made available in the newsletter. It is yet another way that SBW can serve your writing career.

It is award season: the Central Board is looking for nominations for the Jack London Award, to be presented in July, and our own branch is gearing up to present the Matthews/Baldwin Award to a dedicated, hard-working member.

The Board passed motions to accept the January 3 minutes, officer's reports, and committee reports. Other business:

- **Moved:** (Malanczuk/Johnson) to award the 2015 Matthews-Baldwin Award in March (recipient to be announced at March 9 meeting): motion carried.
- **Moved:** (LaRoche/Malanczuk) to comp Marjorie Johnson to a dinner meeting as a thank you for using her home for SBW board meetings this year: motion carried.

Board membership gives you an inside track on what SBW is really about, an elite club within the club. Being in on leadership provides first access to the talent and wisdom of speakers, first knowledge of contests and competitions, and first crack at writing conferences. Because of this "first row" status, your participation on the board will help bring clarity to the reasons you are a writer. Take full advantage of what this writing club offers! —WT

Getting the most out of our Club

by Patrick McQueen

During my time with South Bay Writers, I have found the club's ability to meet my needs directly correlated with my proactive participation in it. South Bay Writers seeks to meet the various needs of its diverse membership. I can't realistically expect the leaders of the club to always focus on my individual needs in its general meetings. So, to get the most out of South Bay Writers, I have to take ownership of my experience.

My needs change. At times, I need feedback from a critique group. At other times, I need a steady stream of prompts as I focus on developing and practicing skills. In my toughest seasons, I need consistent encouragement and accountability as I persevere writer's block. Thankfully, I do not have to meet any of these needs on my own.

The club facilitates numerous opportunities to meet writers with similar needs. The networking segment of our monthly meetings affords me the chance to introduce myself to others and briefly hear about their successes and the communities and resources that contribute to their success. Participating in other club activities, such as our bi-monthly open mics and feedback groups like the Underground and TalkShop, I have fostered deeper friendships with fellow writers.

Not every activity serves my interests, but our club's variety contributes heavily to my attraction and commitment to it. I am confident the club will continue to provide helpful community even after my friends and I outgrow the activities in which we currently participate. As we grow, the club grows with us.

I can't predict the challenges my writing career will bring, but I am excited to face them with the support I get from you, my friends and fellow South Bay Writers. —WT



February 2015 *WritersTalk* Challenge winners: Chess Desalls, Pratibha Kelapure, Judith Shernock, and Carolyn Donnell. In back: Challenge Administrator, Meredith Amyx.

— Photo by Dick Amyx

WritersTalk Challenge Contest Winners

by Sally Milnor

Meredy Amyx, Administrator of the biannual *WritersTalk* Challenge Contest, announced the winners for the current judging period at the South Bay Writers meeting February 9. The winners and their respective categories are listed below. Each received a certificate and a \$40 check.

- Article/Essay: Pratibha Kelapure, "Classic California Writer: Ina Coolbrith"
- Fiction: Chess Desalls, "What a Clown Reads"
- Memoir: Judith Shernock, "The Story Lady"
- Poetry: Carolyn Donnell, "Eulogy to Lost Songs"

The Challenge is an ongoing contest in which submissions published in *WritersTalk* during the preceding six months are judged by a panel of members chosen by the contest administrator. (In no case is any judge assigned to rate a category in which he or she has an entry.) Whenever an SBW member's contribution is published in *WT*, it is automatically entered in this contest.

Congratulations to all our *Challenge* Contest winners, and a big thank you to Meredith Amyx, our Contest Administrator, and to the seven judges who gave their time for this contest: Dick Amyx, Bill Baldwin, Rita Beach, Tina Glasner, Edie Matthews, Jamie Miller, and Sally Milnor. --WT

We all need editors

Industry professionals report the most common cause for rejection of a manuscript is "writing mechanics." They reason that, when a submission is filled with such errors, the writer had no clue as to what basic writing mechanics might be. Revision could be a time-intensive-and-costly proposition.

We all need editors. Who in South Bay Writers edits for hire?

WritersTalk invites SBW members who are editors to send a business card (or its PDF) for inclusion on Page 15 for the bargain price of \$10. —WT

Getting the most out of *WritersTalk*

by Marjorie Johnson

From the questions I receive, I get the idea that you, gentle reader, do not read all of *WritersTalk*. It's *your* newsletter and I want to serve your needs.

How to submit an article, story, poem? The deadline is — when? Please read the fine print in the box to the left of "Words from the Editor" on Page 3. Are there other features that *WT* should include? Some that you hate? This is a quiz: how do you contact the editor? —WT

Words from the Editor

Continued from Page 3

Caveat: Experiment only with your fiction and creative writing. For more formal work, stick with *Chicago*. Limit your usage of comma for effect, else the effect is diluted and worse — your manuscript looks like the work of an amateur.

Rules, or unruly non-rules? In any case, think about your pacing.

Ray Malus, CWC San Fernando Valley Branch, gave me the bravery to tackle the "comma rules" establishment. The ideas and illustrations used in this article are borrowed from his column in *The Valley Scribe* and will appear in Ray's upcoming book, *Writing to The Right Brain*. —WT

Fibonacci Zoetrope Videos Worth Look

by Colin P. Spears

These videos are eye candy for your poetic muse, just in time for your April poem for *WritersTalk*. The Fibonacci sequence is 1, 1, 2, 3, 5, 8, 13, 21, ..., but you don't have to be an expert in mathematics to enjoy beauty.

John Edmark, an artist and inventor who teaches design at Stanford, made 3-D printed sculptures by applying the Fibonacci sequence — found in spiral shapes in nature — and synchronizing rotation speeds with a camera's shutter. Edmark's 3-D sculptures animate when spun under a strobe light with astounding results: <http://digg.com/video/fibonacci-sculptures-that-animate-under-a-strobe-light>.

See more of Edmark's 3-D sculptures at vimeo.com/116582567. Here, rather than using a strobe, the camera froze the spinning structures with a very short shutter speed. His Vimeo site is vimeo.com/johnedmark/videos. —WT

Breaking News — Poetry Workshop

The San Jose Poetry Center is sponsoring a poetry workshop with Poet Kazim Ali: Poetry as an Oral and Aural Art, Saturday, March 21, 1 to 4 p.m., at Edward Markham House, History Park, San Jose. For more information, email the Poetry Center at info@pcsj.org. —WT

Recap: Shelley Bates

Continued from Page 1

Does every character need to have an “arc” or evolve throughout the story? The protagonist must. Secondary characters who are the focus of subplots may. Tertiary characters need only to have a function.

With this in mind, Bates asks of her outline:

- Is every character’s goal clear in each of the summarizing sentences?
- Is the character’s stage time effective and spread out evenly?

Her goal in writing is to go deep, not wide. To do this, she develops character point of view (POV), one POV per scene to avoid reader confusion. During revision, she deepens the POV so that only one character “lives” in that scene.

In exploring the rule, “Show emotion, don’t tell,” Bates explained that emotions in your characters trigger emotion in your

readers and, in turn, create internal action. In traveling the emotional journey of the novel, the present emotion drives the future action.

The protagonist must have a goal because goals provide motivation and story logic. During revision, make goals clear through rising action and internal monologue. For example, in *Star Wars*, Luke Skywalker and Uncle Lars are driven by both internal forces (family obligation and gratitude) and external forces (heroic destiny).

Her last step is editing. Bates finished with several rules, such as:

Rule one—Remove bad adverbs. Example of a bad adverb: “I won’t believe you,” she said jerkily. Solution: “I won’t...believe you.”

Rule two—Remove distancing words, such as eye violence and floating body parts. Example: “Her eyes shot arrows.” Solution: Don’t use.

Rule three—Never use trademarks as

verbs, company names, nor song lyrics. Example: The detective googled. Solution: He did a Google search.

To reach Shelley Bates, visit her website, shelleybates.wordpress.com/ —WT



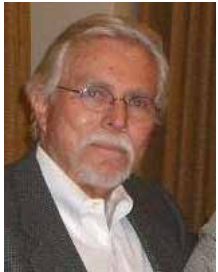
February Speaker Shelley Bates

— Photo by Dick Amyx

New from SBW: Beta Readers Exchange

by Dave LaRoche

You have finished a book or a story. It’s had the benefit of critique, perhaps an editor’s look. The



Dave LaRoche
SBW VP

technical bases are covered, all aspects of craft considered, but is it a good read? Will the publisher’s editor pass it on through the process or dump it into the slush as they ask the question: will readers appreciate and enjoy, will they

promote this book to their friends?

The Alpha readers are those looking for chinks in the craft. The Beta reader, next in line, is looking at story. Am I entranced, entertain, enlightened? Is there waste, too much author, not enough world? While your critique group and your editors have ferreted out flaws in the writing, your Beta reader is finding story distortion, missing and excessive passages, and looking for that certain appeal that keeps pages turning.

A Beta reader is not your wife, your friend, or your therapist; is not concerned

a whit about your emotional state. That reader’s only interest is story. Is it a compelling read through the arc to the end?

Okay, so where am I going with this? I look around at South Bay Writers and even further into other branches, and I see no Beta readers. And I’m thinking, this is a hole—a big miss in what we have promised. So I am starting a Beta Reader Exchange—a place in the newsletter for the names and contact information of those who will read and those who need.

I will want your email address, your genre(s) of interest and whether you will charge a fee or offer one, and if requesting, the size of the read. Let’s categorize fees as token, moderate, and full—full being in the neighborhood of \$150 for a 350-page book.

As a guide, the Beta reader is expected to provide a one-page commentary, naming likes and dislikes, strengths and weaknesses, specific passages needing work or outstanding as is. The reader and author might expect a “coffee-shop” sit-down where the comments are discussed.

Finally, reader and author will establish all of the above between themselves. *WritersTalk* and the SBW will provide only the Exchange and a modicum of guidance. Address questions and send your interest in participation to me, dalaroche@comcast.net. —WT

Member News

Collected by WT Staff

Maddie McEwen-Asker’s story, “Heart-shaped,” appears within the anthology, *Speculative Valentine Drabbles 2015*.

Clare Mullin was honored as an Achiever in Letters for 2015 on February 7 at the National League of American Pen Women Celebrity Luncheon in San Jose.

Judith Shernock has five creative pieces appearing in the anthology, *Life’s Journey of Ageless Muses*, produced and edited by **Linda Myro Judd**: two poems, “A Parliament of Owls,” and “The Cause,” and three short memoirs, “The Birthday Party,” “Enigma,” and “The Follower.”

Dave M. Strom’s Super Holly story was published in a Scripting Change Anthology: *Beyond the Words*, appearing on both Smashwords and Kindle. His website is davemstrom.wordpress.com. —WT

Workshop May 9

CWC SF-Peninsula is sponsoring a workshop with Simon Wood: “The 21st Century Author,” 10am to 4pm, Saturday, May 9, Crowne Plaza Hotel, Foster City. Connect with an ever-changing publishing industry; build an audience; utilize social media. More info at www.cwc-peninsula.org/SimonWood.html —WT

Year of the Ram

Gung hay fat choy!

by Valerie Lee

The Year of the Ram began February 19 and will continue until February 7, 2016, when the cunning Monkey will take over.

In the Chinese calendar, each year is assigned an animal in a 12-year cycle. The Chinese believe that those born during those years take on the likeness of animals that rule the year of their birth just as astrologers believe people born under a certain sign of the Western Zodiac have similar traits.

Let's take a look at the characteristics of those born in the Year of Ram: 1919, 1931, 1943, 1955, 1967, 1979, 1991, 2003, and 2015. The Ram is in the eighth position of the Chinese Zodiac, and persons born during those years are gentle, righteous, and sincere, but can be easily fooled. Although shy, they can be fashionable, creative and artistic. But at their worst, they can be stubborn, pessimistic, even withdrawn.

Regardless of which animal rules, most Chinese Americans look forward to Spring Festival or *Guo Nien* because it's the biggest party of all, like all the birthdays and holidays combined into one. *Guo Nien* runs for two weeks, and we start by eating the traditional dishes symbolic of this particular time. The most popular Chinese *Guo Nien* dish consists of vegetables only, a recipe originated from Buddhist Monks who begged for food and received only meager portions of vegetables. However, being inventive cooks, they created what is known as Monk's food or *Jai*.

Ingredients of *Jai* are a play on Chinese words, especially those symbolizing good luck. *Fat Choy* (hair-like seaweed) brings wealth; *Fun See* (cellophane noodles), longevity; *Foo Jook* (dried bean curd), blessings for each household; *Lin Gee* (lotus seed),

many children; and *Gum Choy* (lily flower), gold and good luck. During the Chinese holiday period, parents, friends, and family are honored with many gifts. It's the time to promote benevolence, family unity, and remembrances, and to pay homage to deceased ancestors.

Many momentous events took place during Ram Years. On a positive note, in 1943, George Nicholas Papanicolaou developed the "Pap Smear," leading to a 70% reduction in cervical cancer deaths. In 1955, the American Federation of Labor and the Congress of Industrial Organizations merged to form labor superpower AFL-CIO. In 1967, the National Football League took the World Championship from the American Football League (the first Super Bowl). In 1979, Great Britain's Margaret Thatcher became the first European woman to hold the country's highest elected office. 1991: Zhang Yimou completed the best movie to come out of China since the revolution, *Raise the Red Lantern*.

On a more ominous note, 1919 was called the "Red Year" in the United States because of bloody race riots throughout the "Red Summer" and a "Red Scare" that led to the deportation of thousands of alleged (communist) subversives. In 1931, Austria's biggest bank failed, followed by collapses of German banks. In 1955, violence returned to Indochina as the rulers of North and South Vietnam consolidated their power. In 1967, China detonated a hydrogen bomb and caused fear of a nuclear showdown. 2003: Will we ever forget the space shuttle Columbia and how it disintegrated in its attempt to reenter Earth's atmosphere?

After the active and energetic Year of the Horse, 2015 gives us time to sit back, make peace, and take another look at those close to us — our family and friends. Be creative, enjoy life, and travel. Be productive and imaginative in artistic and aesthetic ventures.

On the world scene, things will be calm and harmonious. But keep a tight hand on your purse strings — expect repercussions from overspending. — WT

How Easy It Is: SBW Treasurer

by Bill Baldwin

You don't think you could possibly handle serving our club as Treasurer? Well, let's play "Six Questions." Two big questions, four smaller ones:

- Can you add and subtract?
- Can you remember which day of the month it is?

If you answered, "Yes," you're more than half way to qualifying as SBW Treasurer — but let's see how you handle the remaining questions:

- Once a month, can you drop by our credit union (CEFCU)? This can be done on a Saturday.
- Once a month, can you attend an evening SBW Board meeting?
- Can you arrive an hour early for our monthly SBW Dinner Meeting?

And finally (don't panic!):

- Can you enter numbers into a spreadsheet, such as, Microsoft Excel?



Of course, this isn't *everything*, but it's *almost* everything.

You have to sit and take people's money as they come in for meetings. You have to write checks to our speakers and to Harry's Hofbrau. You have to drop a few checks into the U.S. Mail. You also need to attend our workshops (two to four times a year — this year had none). You have to send a quarterly spreadsheet to the CWC State Treasurer.

But the Six Questions really do cover most of the bases.

I have a feeling — you just may be able to handle it! If so, please let us know. — WT

Schooled

by Michael Shipp

Tony couldn't remember a day that summer that the Catherina G wasn't the first boat out of the harbor in the dark before dawn. She was a thirty-two foot double ender run by Victor Ghio, built by his father and named after his mother. Victor came from a long line of Italian fishermen. Fishing wasn't just in his blood—fishing was his blood. He was eighty-two years old and still woke every day at three to get down to the boat and out by four.

It was Tony's first year running his own boat, the Bono Madre, and he slept on her to get an early start and keep an eye on the movements of other boats to get an idea of who was catching what and where. He was new in Santa Cruz and hoped to hook up with a group of guys to improve his chances of catching, but that wasn't happening. Most of the other guys running day boats were older guys, retirees with pensions, who wanted to supplement their incomes, and all of them were Clams, guys that kept their mouths shut tight and didn't share information.

Tony had learned how to fish from Lucky Lonnie, an old school fisherman who believed less in luck and more in the hard work of boat maintenance and putting time in on the water. After all, luck is nothing more than preparation meets opportunity.

Tony put in a dozen years on board the Robin Ann fishing for albacore offshore and king salmon along the coast. He pulled tons of fish, made good money, and had a great time. He loved both the man and the boat, but a deckhand's dream is always to run his own boat.

Tony's apprenticeship ended when he bought the Bono Madre, a twenty-eight foot Monterey built in 1930. A beautiful old wooden boat with a few condition issues that tested his faith on a daily basis, for the boat can make or break the man. Trying to run a boat and catch enough fish to pay the bills with something left over to live on forced Tony to dig deep, and he found things about himself that he didn't know were there.

Every night when he went to sleep he set the alarm for 4:20. And woke every morning when the dock gate slammed shut and the steel wheels of Victor's fish cart rattled down the dock ramp. Going back to sleep was out of the question. Ten minutes later the Catherina G's engine would roar to life.

Victor would work on gear under the back deck floodlights while he waited for the engine to warm up and his younger brother Johnny to show up, if he was coming. Johnny was only seventy-three and went to keep his brother company. Many people said that Victor was too old to fish, but Tony wasn't one of them. He held nothing but respect for the brother, and when the pensioners laughed at Victor behind his back it p***ed off Tony something fierce and he let them know. Victor fished five days a week; it had nothing to do with money but was all about the fish.

When the floodlights went out, Victor made his move, and Tony would walk to the harbor entrance to check on conditions. Tony didn't like to charge out into the dark and closely watched the tiny mast light of Catherina as she made her way out to sea to see what kind of boat ride he was in for. The harbor is in the lee of the point, protected from the prevailing northwest wind, and calm conditions on the beach can be deceptive as to the reality on the outside.

One foggy morning when the dock gate slammed shut, an exhausted Tony yelled into the dark, "Damn it, old man. Don't you ever take a day off?"

"The day you do that," Victor barked, "is the day the fish bite like mad dogs."

Victor was right. The day Tony didn't go out would be the day the old man caught a hundred fish, and even if it never happened, he was still right. Tony struggled to get up and followed the brothers out. The Catherina G headed due south for the deep, and Tony aimed northwest to try the inside off of Three Trees. He sold fish off the dock to the public and liked to be the first boat back.

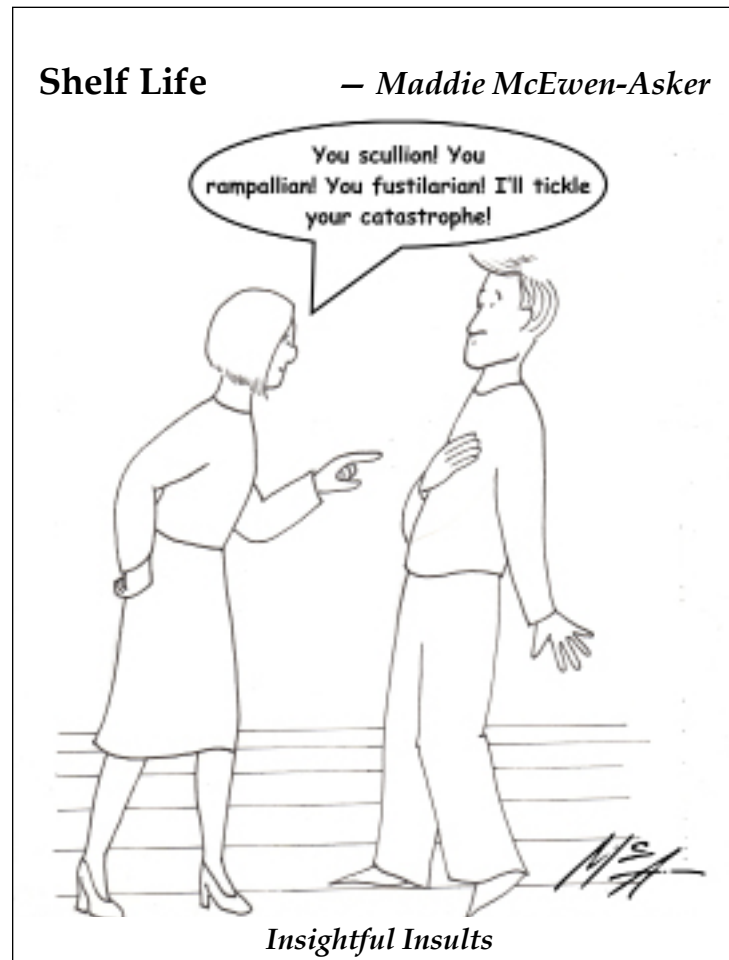
That day Tony caught seventeen fish, and that afternoon when the two brothers walked by with two lousy salmon in the fish cart, Tony pulled Johnny aside.

"I had three handfuls. Two were over twenty-five pounds. No jellyfish, no sea lions, and no boats."

"That's good," Johnny said. "We had a sign this morning but we lost them. You might want to help us look."

But Tony didn't like to run south, then beat it home in the trough when the wind came up.

Continued on Page 12



See more Shakespearean insults at www.nosweatshake-speare.com/resources/shakespeare-insults/

Needles

by Chess Desalls

Monday, Oct. 27, 2014

Jan fled for her life, all because of a scarf.

Friday, Oct. 3, 2014

Clack-ting, swoosh. Clack-ting, swoosh.

Jan turned down the volume and zoomed in on the visuals. Her mobile investigation unit (aka Street Van) was cramped and poorly ventilated. She sucked in a breath as she peered at the monitor.

Carny was at it again. Making that *thing* with knitting needles. She zoomed in closer. "Size 7," she whispered. "Shiny pink needles, rusted at the tips."

Clack-ting, swoosh.

Man, how she hated the metallic ring of each stitch. Worse yet was the sliding of fabric that grated along the edge of the metal, like dragging a string of yarn through her teeth. It was enough to make her goose bumps sprout goose bumps of their own.

Jan deadened the sound and squinted. Six months in and Carny was still working on the same project. If only she could get her hands on it. Then she'd have proof.

There'd been a series of murders in the area. Every fiber of Jan's being twitched, knowing Carny was involved. But all she'd ever seen him do was *knit*. What was she supposed to tell the judge? That there was probable cause he'd created the ugliest scarf she'd ever seen?

Ugly it was, but not enough for a warrant. Jan rubbed her forehead as she watched Carny continue stitching with thick, nimble fingers. His grisly red beard brushed the fabric when he leaned in to inspect his work. Jan bristled, imagining how awful the colors must have looked in person. From what she could see, the scarf was mud-colored, with no discernable pattern, save the haphazard striping of pale yellow, black and gray.

A red light pulsed from the corner of her desk, signaling 11:00 pm. Jan yawned, ready to relocate to the front of the Street Van and drive home.

But something caught her eye.

Carny looked straight at her through the monitor and smiled. He rubbed the scarf between his fingers and lifted it toward her, as if in offering.

Without moving her eyes from the screen, Jan stretched out a hand to turn on the volume.

"I have a gift," said Carny, his voice buttery as he slipped the stitches from the needle he held in his left hand and gathered them with the ridiculously long safety pin he held in his right. "A gift for you."

Jan frowned. He must have found the stealth-cam and the bug. She cringed as Carny wrapped the pathetic work-in-progress around his neck, where he usually kept it when he wasn't adding stitches. *Gross*.

She'd file a report first thing Monday morning.

Off the Shelf

— Edie Matthews



"Maewyn Succat! Have you thought about a pen name?"

"Hm-m-m. I've always liked Patrick."

Saturday, Oct. 4, 2014

Jan opened her front door to collect the weekend mail. Something didn't feel right. She looked to her left and right. And then down to find a package on the doorstep. Her eyes wandered over silver wrapping paper and purple ribbon. She leaned down to look at the gift tag on which it simply said: A Gift.

After snatching the package off the ground, Jan dashed back inside and tore open the box. Her face crumpled, horrified. Then she smiled.

It was the scarf. She finally had it. Proof!

She snipped at the edge of the coarse fabric, careful to preserve each of the threads as they unraveled. The scarf had been knitted with a stockinette stitch. This she knew from long nights of watching her grandmother alternate between rows of knits and purls, resulting in smooth lines of v's that looked like the ones on her socks.

But something kept her from gliding her fingers up and down its rows the way she had with the scarves her grandmother had made. Carny's scarf wasn't just ugly. It didn't appear to be made of yarn. She pinched a rope of threads between her thumb and forefinger. The feel reminded her of the small braids her younger sisters wore—the ones she'd help unplat at bath time so they could wash their hair.

"Sick," she said, trembling. "These are wound strands of *human* hair—brown, black, blond, gray. There isn't a single strand of red. Did these belong to his victims?" Jan's investigative senses kicked in. In two minutes flat she had three people on the phone, discussing the wealth of DNA. Before long, the forensic team was on its way.

Continued on Page 10



Appreciation

Whenever I am audible
My parents say I'm horrible —
But when I get *inaudible*,
They find me quite applaudable!

— E. Michael Lunsford

Twilight Haiku

by Stephen C. Wetlesen

It has long been customary, in some segments of Japanese culture, for each and every dying person to get a death haiku, often composed by the departing individual himself, as a final act or message.

Twilight Haiku

Venus and sickle —
hyper thin ethereal.
My Mother is dead.

— Stephen C. Wetlesen



What is the Blues?

What is the blues?

I had 'em pesterin' me before.
Got rid of 'em more'n once.

Blues is knowin' how
to make yourself feel better
by singin' 'bout your troubles
'bout stickin' in black notes
where naturals ought to be
takin' folks to deeper places, makin' it so
bein' 'fraid ain't so sad no more.

The blues is startin' out with a dream
an' wakin' up settin' on the curb
a cop car idlin' at your feet
a spotlight in your face.

The blues is a-worryin'.
Sure it is, but
not about your bank account
or your kid that's in jail
or the old lady's smotherin' advice.

It's none of them things.
It's when you don't *feel* it like before
when your shoes is heavy as bricks
when your dreams don't drive you
to your next big song,
when the people
don't know who you are no more
an' they just straggle in by accident
an' any hint of applause is just to be polite.

— Richard A. Burns



Latchet of Dreams

How lovely are my dreams of thee
The latchet of thy shoes are strings of lyre
The skin on thy face shines like ivory
With blush of rose meadow's glory
Adorned by thine almond spicy eyes
That lit enow so sweetly my despondence
Floods beats hence pulses to my lean-
fleshed heart.

Thy teeth fresh like milk with honey
Thy lips are beds of flowers
Thy neck mine haven's garland tower
The brush of thine hands my rich field
sower.

My bed with dreams of thee is a sea of silk,
stream of linen, and myrrh river.
My pillow a laver of water, washes my
woe and sores

Some wither forsooth with thee comes
Untainted gift of love eternal
From mine heart catcher, breath giver
And faithful soul redeemer!

— Elinel Rabara

Needles

Continued from Page 9

Monday, Oct. 27, 2014

Jan tapped her fingers on her desk. She'd been on edge for weeks waiting for the report, the results of the DNA analysis. After a brief knock at the door, Jan's boss entered her office, followed by her boss's boss (aka Grand Boss).

Her breath hitched. The last time Grand Boss visited her office was when she'd been promoted. Jan moved to stand.

"No, Jan," her boss said, his voice gruff. "Please sit."

Jan felt her Grand Boss's eyes upon her as she sank in her seat. "Is there enough information for a warrant?"

Boss and Grand Boss exchanged a glance.

Grand Boss ran a manicured hand through her smooth, red locks. "There's more than enough of a showing of probable cause. The DNA from the hair-scarf links Carny to fifty-nine victims, all women. Deceased. We were also able to lift residue found on some of the hair. Blood."

Jan gulped, remembering the rust-colored tips of the knitting needles she'd seen through the monitor in the Street Van. "That's good news," she said. "Why's everyone so tense?"

"We have the scarf," said Grand Boss. She looked uncomfortable. "But Carny still has the needles and —"

"What's wrong? What aren't you telling me?"

Boss rubbed his nose, an infrequent gesture Jan knew betrayed his nervousness. "The forensic team found a section of hair that didn't belong to any of the women Carny killed."

"His next victim?" Jan asked, blinking.

"Likely," said Grand Boss.

Jan looked from Grand Boss to Boss and back again. "Whose hair was it?"

"Yours." — WT

March Terse on Verse

by Pat Bustamante



Pat Bustamante
Contributing Editor

March Shall

Is this the month you have your hit?
I wouldn't be surprised a bit!
Lots of publishers now open the door,
Good speeches, Internet info and more –
Even the largest houses are up-to-date on Internet lore.
In "social media" where your best words can sit,
Quick, marshal your forces intact: no-pay contract?
Then I'd reconsider. Wait! I quit.

– Pat Bustamante

Money, money, money – and talent. If you work as hard as most creative artists do, it's reasonable to expect that your efforts should be compensated. At one point I put out investment money to get published on the Internet, money from my office-slave job. After a while, more cash was demanded. Then and there I decided I should not have to pay people to get them to read my words.

The other possibility is that you might be investing, as in any Hollywood production, "to seed the field," and then get it back twofold.

If you have the means and lots of time to set things up – could be more fun than sitting and sweating over a piece of blank paper or – these days – a blank computer monitor. The business of selling a manuscript, or selling anything – that takes talent! Whether I have that talent or not, I much prefer sweating over new manuscripts. There is not a day I do not write something.

I shared, today, with a clerk in the bank: "the PASTEY generation," which name I made up while waiting in line: P.hone – A.lways – S.tuck – T.o – E.ar, Y.es!

But not to mine. Yes, I had a cell phone, for a very short time. Definitely I am showing my age by preferring the black phone attached to my house-wall. So far I have never received, because of that one, a bill for \$300: your minutes include all the calls coming in. No, no, no!

If I ever get published/noticed "big time," I intend to be one of those authors who is shy, reclusive, and possibly a "vinegar-y" sort in a crowd. One need never follow advice from me, by the way. March to your own drumbeat. – WT

Tax, Tacks, Attacks

There's a reasonable amount of pride
When being a working stiff.
I take the downside in stride,
Since I was a child money was
always terrif.
I pay my bills, I vote my votes,
I keenly watch earnings
And never am I spurning
To keep track with notes
And look carefully at what
government's doing.
– After all as I recall –
I helped cause it if there's a
storm brewing.

– Pat Bustamante

Art and Poetry:
Vital Symbolic Language



The Sunday Painter

He sits at his easel all day
It's the only time he has
To create a scene on
The canvas
He is a Sunday Painter
When Monday comes
He goes to work
Thinking only of returning
To the pallet of colors
And rows of brushes
Left behind
He is a Sunday Painter

All week long he earns a living
And believes he's doing
What's right
Until he's back home and
Turns on the light
And the canvas beckons

He turns away fighting the passion
That draws him in
The pain gnaws at him
He is a Sunday Painter

One August day he takes
His work outside
To feel the sunlight while he paints
Hoping someone will stop by to ask
About his art

He is a Sunday Painter

And come they did
From near and far
Bought his work
And praised his technique
Told him how unique it was
Soon word got around and
Galleries began to call
Wanting him to show and tell
Them all

How he did it
Those shades of color -
That shadow
The glow of light that
Seemed to shine right
Out from the canvas
A few weeks later he
Began to see
This is how it would always be
His one solitary day now
Lost to him

Without another thought
He walked away
"This was never my destiny"
They heard him say
Then asked what he hoped to gain
"It's simple" he replied
I am a Sunday Painter

– Karen Hartley

Conferences, Workshops, Classes

Tri-Valley Writers Conference

Focus: Self-Publishing, Marketing, Craft

Saturday, April 18, 2015, all day, at Four Points by Sheraton, 5115 Hopyard Road, Pleasanton, CA 94588. Members, any CWC Branch: \$115; Nonmembers, \$140.

The Tri-Valley Writers Conference is a full day event on the art and business of writing for writers. Held Saturday, April 18, 2015 from 7:30am to 6:00pm, it will feature three tracks of speakers, events, writing contests, and networking opportunities for people who share a passion for writing. The event is organized by the Tri-Valley Writers Branch of the California Writers Club and sponsored by a grant from the Alameda County Arts Commission to promote and nurture our vibrant community of writers. Our speaker lineup includes authors, editors, marketing experts, and innovators in e-publishing. Visit www.trivalleywriters.org — WT

Good News from San Mateo County Fair Literary contests open through March 31

by Bardi Rosman Koodrin

Member, CWC SF-Peninsula Branch

Go to <http://sanmateocountyfair.com/contests/departments/literary-arts> and check out all of the Literary Contests we're offering for 2015: new genre novel chapter and Publisher's Choice contests, blogs and audiobooks, and even a songwriting contest! We've expanded the Essay and Memoir divisions and added a new humorous Short Story class. Writers who incorporate our optional Carry the Light theme may win special ribbons (judges' discretion).

This year's San Mateo County Fair dates: June 5 - 14.

Contest Deadline: April 1, 2015 at 11:59 pm.

New this year: Writers also have the option of entering our free Lottery System to vie for a professional editor's critique of essay, memoir, and short story submissions.

\$10 fee per entry; no limit. All submissions are electronic; register online to upload entries and also order copies of the *Carry the Light Anthology*. The Website includes instructions, or contact Bardi Rosman Koodrin: literary@smeventcenter.com — WT

Editor's note: Don't miss this unique opportunity. The Literary Stage runs all week. They schedule workshops, speakers, and actors and present many cash prizes for contest entries. Last year, they had "The Running of the Poets," very cool. The San Mateo Literary Stage is better than a writers' conference! If you are a presenter, or if you have a submission that will appear in the anthology, you get tickets for free entry to the fair and for free parking. Check it out! Plan to enter and attend with a friend from SBW.

Last year, seven members of South Bay Writers had work appearing in the fair's anthology, and amongst them, captured six first prizes. Don't miss the San Mateo County Fair this June. It's the only county fair with a literary division in California, perhaps in the world. Besides that, it's FUN! — WT

How To Write Your Novel In Two Weeks!

Saturday, March 28, 9 a.m. to 2 p.m., Los Gatos Adult Recreation Center

Discover techniques to write fast and get your first draft written in two weeks. Learn how to prepare for the two-week event, how to execute during the two weeks, and how to fine-tune your masterpiece. For beginners or pros, this is an exciting and motivating workshop that will help you improve your storytelling skills. Don't waste years trying to get your novel written. Learn secrets to avoiding writer's block and write your novel once and for all! For more information or to register, go to Adults, Potpourri, on <http://www.lgsrecreation.org> — WT

Schooled

Continued from Page 8

"It might be worth your while," Johnny added.

The next day Tony caught three dozen and felt like a super hero. He loved the world and his boat. As they rounded The Point he spotted the Catherina G tied to the municipal wharf underneath the hoist at Stagnaro's. He kicked her out of gear and spied through a porthole with binoculars. Four times the fish bucket lowered to the deck to be filled by the brothers. Four times he counted some thirty odd fish.

The old guys had waxed him. Schooled him. Fooled him and everybody else in the harbor. Tony's respect for the brothers went off the charts. They were the real deal. Fish gods. He was only a little kid playing in a sand box, talking to himself.

Tony tied up in his slip and sold five fish in no time. The biggest score reported on The Bay that day was fourteen fish. The brothers tied up and started up the dock, their fish cart under the scrutiny of everybody they passed. Tony racked his mind for something clever to say. He looked at the one lonely fish in the cart.

"Kinda slow," Johnny mumbled.

"How much is Stagnaro's paying?" Tony asked.

"I don't know," Johnny said. "We haven't made a delivery in a month."

And there it was. Johnny lied. Tony didn't know whether to be insulted or honored. He'd forced Johnny into it so he couldn't be angry at anybody except himself. Johnny had tried to get him to go outside and he missed the clue: 'It might be worth your while.'

When the brothers were at the top of the ramp Tony yelled, "Hey Johnny. How do you say clam in Italian?"

Johnny smiled. Tony waved goodbye. The brothers could be heard laughing as they drove off, on their way to the bank, no doubt.

Tony set the alarm for three o'clock. — WT



Contests and Markets

by Carolyn Donnell



Carolyn Donnell
Contributing Editor

Local Poetry Contest: The Los Gatos Poet Laureate 2015 Poetry Contest is open to residents of Los Gatos (Santa Clara County or Santa Cruz County) and residents of Santa Clara County. Categories: Adult (18 and older) and Teen (13 – 17). Submit up to 3 poems (none previously published) on one entry, \$10 per entry. Contest deadline is March 15, 2015. For complete contest rules visit ericagoss.com Send entries and a check for \$10 per entry to: Los Gatos Poetry Contest, P. O. Box 561, Los Gatos, CA 95031.

NaNoWriMo: If you crossed the finish line (and even if you didn't) you might want to check out The Fifth Annual NaNoWriMo Pitchapalooza! Take 250 words to pitch your book. Twenty-five pitches will be randomly selected. The winner will receive an introduction to an agent or publisher appropriate for his/her manuscript. Pitches must be received by 11:59 PST on March 6, 2015. Check out their blog at blog.nanowrimo.org/post/110645028841/the-fifth-annual-nanowrimo-pitchapalooza

Five New Markets:

1. *An Anthology of Destination Mysteries* published by Darkhouse. Stories 2500 to 7500 words, with settings in locations popular for vacations. Stories should lean towards the cozy side and highlight the appeal of the setting. Submissions close March 31. Authors share royalties. To learn more, see <http://darkhousebooks.com/seeking-submissions-destination-mystery/> for submission instructions.

2. *My Favorite Apocalypse*, the first anthology to be published by TulipTree, a new press. Submit short stories about life after your favorite version of the Apocalypse. Focus your story on how things have changed afterwards. The more details your story contains about life after the Apocalypse, the better. Deadline April 30. Learn more at tuliptreepub.com/calls-for-submissions.html

3. *Cahaba River Literary Journal* is a new magazine looking for submissions. Debuts April 2015, published bi-monthly. Essays, Fiction, Poetry, and Color & B/W Photography & Artwork. Pays in copies. Deadline March 20. Submissions by email only: caharariverliteraryjournal@gmail.com

4. *Chicken Soup for the Soul*. According to *Freedom with Writing*, *Chicken Soup for the Soul* is calling for submissions of inspirational stories. They pay \$200 per poem or short story plus 10 free copies of the book you're published in. The story must be inspirational and completely true. Submissions at www.chickensoup.com/story-submissions/submit-your-story

5. *The Writer's Monthly Review Magazine*. Submission call for April issue; deadline March 25. How-to's dealing with writing, getting acceptances, what editors want, rejection, manuscript format, articles about everyday life of a writer, conference and workshop news, dealing with editors. Put your name, address and email on each manuscript and add a short bio. See writersmonthlyreview.com

Ongoing list of contests and other monetary opportunities:

Be sure to check all deadlines and follow all rules.

- *Poets & Writers*: pw.org/grants
- *Fan Story*: fanstory.com/index1contest.jsp
- *Writer Advice*: writeradvice.com/markets.html
- *Funds For Writers*: fundsforwriters.com/contests/
- *Writer Magazine*: writermag.com/writing-resources/
- *Writer's Digest*: writersdigest.com/competitions/writing-competitions
- *Winning Writers*: winningwriters.com/the-best-free-literary-contests
- *10 Literary Journals That Pay Their Writers*: authorspublish.com/10-literary-journals-that-pay-their-writers/ — 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, 500 – 1500 words
- Memoir, 500 – 1200 words
- Essay/Nonfiction, 500 – 1200 words
- Poetry/Haiku

Judging Periods

- January 16 through July 15
- July 16 through January 15

Prizes

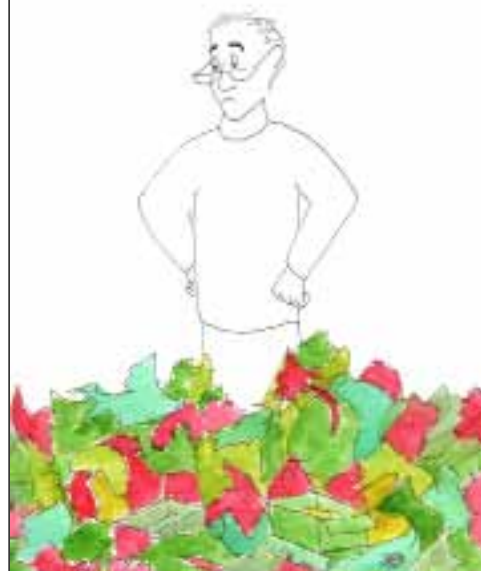
One winner will be selected from each of the eligible genres. Each winner will be awarded a cash prize of \$40.

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. — WT

Shelf Life — M. McEwen-Asker



Collective Noun: A bankruptcy of gifts.

<http://quillcafe.blogspot.com/2010/12/collective-noun-for-writers.html>

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 and we will add your listing to our directory of experts.

Astronomy, History of Astronomy

Bob Garfinkle ragarf@earthlink.net

Banking

Pam Oliver-Lyons polpap@prodigy.net

Curriculum Development

June Chen junech@gmail.com

Counseling/John Steinbeck

Dr. Audry L. Lynch

glynch0001@comcast.net

Growing Great Characters from the Ground Up

Martha Engber martha@engber.com

Internal Medicine/Addiction

Disorder/Psychology

Dave Breithaupt dlbmlb@comcast.net

Book Formatting

Linda M. Judd lindyjudd@yahoo.com

Marketing and Management

Suzy Paluzzi, MBA jomarch06@yahoo.com

Mathematics/Fibonacci Sequence

Marjorie Johnson marjohnson@mac.com

Private Investigator/Police work/Crime

M. J. Hahn mirror3314@mypacks.net

Teaching and the Arts

Betty Auchard Btauchard@aol.com

Telecommunications Technology

Allan Cobb allancobb@computer.org

Television Production

Woody Horn 408-266-7040

Words Drawing Music

Words Drawing Music is an ongoing open mic opportunity at Works San Jose, on second Thursdays, 7 to 9 p.m. Expect a friendly environment where artists and others enjoy inspirational poetry and music while exploring artistic creativity. They provide paper and drawing materials or bring your own (no paints please). An open mic is open to all. Show your talents at Works, 365 South Market Street (downtown San José on the Market Street edge of the San José Convention Center). — WT

Check out all these opportunities and others available from CWC and SBW.

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: 2:00 third Sundays, Oakland Public Library Main Branch. cwc-berkeley.com

Central Coast: 5:30 third Tuesdays, Point Pinos Grill, 77 Asilomar Boulevard, Pacific Grove. centralcoastwriters.org

Fremont Area: 2:00 fourth Saturdays at DeVry University, 6600 Dumbarton Circle, Room 120, Fremont. cwc-fremontareawriters.org

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

Mendocino Coast: 6:00 third Wednesdays, Mendocino Hotel. writersmendocinocoast.org

Mount Diablo: 11:30 second Saturdays, Zio Fraedo's Restaurant, 611 Gregory Lane, Pleasant Hill. mtdiablowlriters.org

Napa Valley: 6:30 second Wednesdays, Napa River Inn. napavalleywriters.net

Redwood: 2:30 first Sundays, Flamingo Conference Resort & Spa, 2777 Fourth Street, Santa Rosa. redwoodwriters.org

Sacramento: 11:00 third Saturdays, Cattlemen's Restaurant, 12409 Folsom Blvd., Rancho Cordova. cwcsacramentowriters.org

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

Tri-Valley: 11:30 third Saturdays, Four Points by Sheraton, 5115 Hopyard, Pleasanton. trivalleywriters.com

Ongoing critique groups

Our Voices

Meets at Le Boulanger in the Pruneyard in Campbell every other Sunday 10 am. Genres: Fiction, nontechnical nonfiction, memoir. Contact: Dave LaRoche — dalaroche@comcast.net

Valley Writers

Meets at Valley Village Retirement Center, Winchester Blvd. in Santa Clara, Mondays 2:00 to 4:00 pm. Contact: Marjorie Johnson at marjoriej358@comcast.net

Emperor's Mystery Circle

Meets at Emperor Norton's, 7508 Santa Teresa Blvd, San Jose, 1:30 pm., first Mondays. Mystery genre. Contact Pam Oliver-Lyons, polpap@prodigy.net

Riders Do Right

Meets at Vallco Shopping Center, second floor, Food Court near Burger King, Noon, second Thursdays. Any genre. Contact Pat Bustamante, patatat@hotmail.com

Your Critique Group

For consideration, send information to newsletter@southbaywriters.com

Ongoing open mics

South Bay Writers Open Mic: Read from your own work, from your favorite authors, or just come to listen, first and third Friday evenings. See calendar for schedule. Contact Bill Baldwin (408) 730-9622 or email WABaldwin@aol.com

SBW Underground: Come to exchange ideas on non-mainstream art and writing, past and present. Meets at Coffee Society, Stevens Creek Blvd, across from De Anza, 7:30 pm, third Tuesdays. Contact Bill Baldwin (408) 730-9622 or email WABaldwin@aol.com

Ongoing writers discussion group

Talkshop: Discuss topics of interest to writers — challenges, problems, and tips. Meets last Tuesdays, 6 – 9 pm. Contact Carole Taub at 777777ps@gmail.com

Poetry readings

Poets@Play

Meets at Markham House History Park, 1650 Senter Rd., San Jose, Second Sundays, 1 – 4 pm

Poetry Center San Jose

Meets at Willow Glen Library, 1157 Minnesota Ave., San Jose, Third Thursdays, 7:00 p.m. More information: www.poetrycentersanjose.org/calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 10:00A Our Voices	2 1:30P Mystery Circle 2P Valley Writers	3	4 7:30P SBW Board Meeting	5	6 7:30P Open mic Barnes & Noble Almaden, San Jose	7
8	9 2P Valley Writers 6:00P SBW Dinner Harry's Hofbrau	10	11	12 Noon Riders Do Right	13	14 1:30 PM WT Editors Powwow
15 10:00A Our Voices Deadline: <i>WritersTalk</i>	16 2P Valley Writers	17 7:30 PM SBW UNDERGROUND	18	19	20 7:30P Open mic Willow Glen Library 1157 Minnesota Ave	21
22	23 2P Valley Writers	24	25	26	27	28
	2P Valley Writers	TalkShop 6 - 9 PM				
29	30	31				
April Events: SBW Board April 8 SBW Dinner Meeting April 13		<h2>March 2015</h2>				

Spring Housecleaning Half-price Sale

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February and March: Bags, Anthologies, Coffee Mugs – \$5 each

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California Writers Club

South Bay Branch

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MAIL TO

Address Correction Requested

**South Bay Writers
March Regular Meeting
6 p.m. Monday, March 9**

Harry's Hofbrau
390 Saratoga Avenue, San Jose

Networking and Publicity

Jill Lublin

March Speaker

Come early – Meet a New Friend

WritersTalk deadline is always
the 15th of the month.

Regular dinner meetings are
second Mondays 6 – 9 pm



Harry's Hofbrau

From Highway 280, take Saratoga Avenue North.
Harry's is on your right near Stevens Creek Blvd.