



# WRITERSTALK

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May 2019

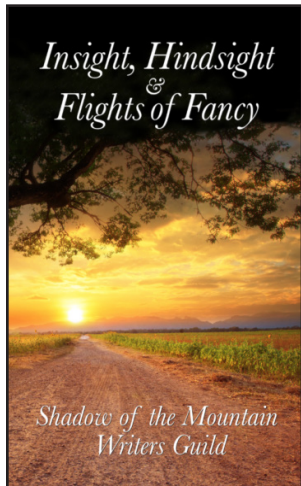
Monthly Newsletter of the South Bay Writers Club™

MAY SPEAKER: ANDREW BENZIE

## How to Create a Strong Cover Design by Jamal Khan

It's happened to everyone. You're browsing through a bookstore, taking in the sea of spines and covers, when something catches your eye. The elegant font, the immaculate artwork, the artfully chosen colors. You are entranced before you read the first page. The cover of your book will make a huge difference in sales whether you like it or not, so it's not something to skim on. But how do you go about designing a cover that will appeal to as wide a readership as possible? What's the magic ingredient that makes readers walk out of the bookstore with your book and not your competitor's?

In our May 21 dinner meeting, Andrew Benzie will share his wisdom on how to create a strong cover design. A book's cover is the first thing a potential reader sees, and must make a strong impression. As the adage goes, "You don't get a second chance to make a first impression." You'll discover why a killer cover design in one genre may be a dud in another. You'll gain an appreciation for designs whose artistic merit rivals the literary heights of the words within. And you'll hear about the unique challenges and opportunities of ebook covers.



Andrew Benzie has spent over thirty years in the design/print industry. Andrew grew up in the San Francisco Bay Area and graduated from the University of California with a fine arts degree. He has worked as a freelance designer as well as for large corporations including Transamerica, Deloitte & Touche, WR Hambrecht+Co and Sybex Books. Andrew formed Andrew Benzie Creative Design in 1991 and launched his book publishing business Andrew Benzie Books in 2010. Andrew is a board member and online administrator for the Mount Diablo Branch of the California Writers Club.

Where: Holder's Country Inn, 998 S. DeAnza Blvd,  
San Jose, CA 95129

When: Tuesday, May 21 at 6pm; talk begins at 7:30pm

Admission: \$15 for members, \$20 for nonmembers.

Cost of admission includes a \$10 rebate on the purchase of a dinner

APRIL RECAP: JONAH STRAUS

## Jonah Straus by Bill Baldwin

Our April dinner speaker was Jonah Straus, a literary agent from Straus Literary, with offices in New York and San Francisco. Jonah has years of experience in publishing, across a broad range of genres. Jonah described himself both as a literary agent and a talent manager. The genres he is looking for include non-fiction (especially relating to social issues; but also books dealing with food as it relates to culture), and fiction (mostly "literary").

Jonah recommended keeping manuscripts under 100,000 words; anything beyond that is a harder sell.

Jonah outlined the life cycle of a book and its agent, from submission through editing and the search for a publisher, and into the intense period following actual publication.

When submitting a book to an agent you should, of course, carefully read the submissions guidelines. Jonah told us the most submissions are now done by email (easier, faster)—but read the submissions guidelines! He assured us that agencies generally read everything that is sent to them. Do research the agents you are interested in; why submit work to an agent who may not be suitable for your writing? You needn't limit your submission to a single agent; it makes sense to contact five or ten at a time.

What agents specifically want in a submission is a query cover letter, a synopsis, an author's bio, and two sample chapters. The query letter should be no more than one or two pages, and

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# Between the Lines

Edie Matthews  
President, South Bay Writers



## Hey, That's My Name Too!

I encountered many Marys, Marthas, and Marshas in my childhood, but I never met a single girl who shared my name, Edith. So, it was reassuring to learn of Edith Head, the legendary Hollywood costume designer and winner of eight Academy Awards.

My mother, also an Edith and whom I'm named after, had the designer's book. I spotted *The Dress Doctor* on her bookshelf and read it. Edith worked with the biggest stars in Hollywood: Mae West, Marlene Dietrich, Rita Hayworth, Elizabeth Taylor—and the men too: Fred Astaire, Clark Gable, John Wayne, Rock Hudson, etc. Edith candidly revealed many of the actresses quirks and figure flaws and how she camouflaged them.

After reading her book, I'd linger after the movie ended and scan the scroll searching for her name. Edith Head's career spanned 58 years, and she worked on 1,131 films, so I encountered her name quite often. Some of her memorable films include *The Ten Commandments*, *To Catch a Thief*, *Sunset Boulevard*, *Vertigo*, and *The Sting*.

In the eighties, while I was working at KNTV New, Channel 11 in San Jose, Edith Head began touring the country. She hosted charity fashion shows and featured her famous costumes.

I was not scheduled on the evening she was in town, but after convincing our assignment editor to cover the show, I volunteered to work for free. I knew that as a member of the press, I knew I'd be allowed backstage.

We arrived at the Hyatt Hotel in Palo Alto and quickly found her. There she was in the flesh, donning her signature black-frame glasses and simple dark hairdo (bangs and bun). However, instead of her *de rigueur* tailored suit, she wore a burgundy satin evening gown with a bolero jacket. She was petite and at 83, quite fragile.

I introduced myself, and shared how we had the same first name. I told her what a comfort it was as a child to know of someone famous with the same appellation.

She replied, "Well, I hope you don't go by a nickname like Edie."

I probably should have equivocated, but instead I laughed and admitted, "Actually, I do."

Recently, these memories came rushing back when I attended the one-woman show *A Conversation with Edith Head* at the Pear Theater in Mountain View.

Doll-size replications of Edith's famous costumes and numerous movie posters decorated the set. The performance was interactive. Susan Claassen, the actress impersonating Edith, told stories, and encouraged questions from the audience.

I was surprised at how many obscure details I knew. For example, when Claassen asked who hosted the day-time show *House Party*. I answered: Art Linkletter. The show aired at noontime, and I watched it daily while feeding my firstborn son his baby food.

Edith was a popular guest. She advised women on how to disguise their flaws and dress to look their best. When we visited Los Angeles, I even got tickets and was

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California Writers Club  
South Bay Branch  
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### SBW Mission

Educating writers of all levels of expertise in the craft of writing and in the marketing of their work.

### Join Us

We have a membership category that fits you. Renewal dues are \$45 for membership through June 30, 2019. Dual membership, \$25; student membership, \$20. New member, \$65. Contact Membership Chair at a meeting or sign up online at [southbaywriters.com](http://southbaywriters.com) or send a check to CWC-South Bay Writers, P O Box 3254, Santa Clara, CA 95055.

## WritersTalk

The monthly newsletter of South Bay Writers, the South Bay Branch of the California Writers Club

email: newsletter@southbaywriters.com

### Managing Editor

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### Contributing Editors

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Carolyn Donnell

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Sally Milnor

Jana McBurney-Lin

### Deadline

Submissions are due by the 20th of the month.

### Submissions

SBW encourages writers at all levels of expertise to submit their creative works for publication in *WritersTalk*. All submissions should be sent to the above email address in the form of text or an attached MS Word file (sorry, no hard copy submissions can be accepted). Please prepare your work as carefully as you would for an agent. Use Times New Roman 12-font; no tabs; no colors; no page breaks. Send graphics separately as jpg files, with separate instructions for placement in the submission if placement is important.

All submissions will be copyedited. Titles and headlines subject to change. Managing Editor reserves the right to selection.

### Suggested word limits (less is more):

**Member Achievement / News** (200 words)

**News Items** (400 words)

**In My Opinion** (300 words)

**Letters to the Editor** (300 words)

### Creative Works

Short Fiction/Memoir (1200-1800 words)

Poetry (200 words)

Essay/Nonfiction (1000 words)

### Reprints

Authors retain all rights to their works. *WritersTalk* gratefully acknowledges the authors' permission to publish their works here. Contact individual authors for permission to reprint.

### Announcements

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

### Advertisements

Advertising of workshops, conferences, and events is accepted from other branches of California Writers Club. We cannot accept political advertising of any kind. *WritersTalk* does not accept unpaid advertising of events or services that benefit an individual. Advertise in CWC Bulletin or in the Literary Review. See Page 14.

**Change of Address:** Send changes of address to membership@southbaywriters.com

**Circulation:** 200

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J. K. McDole



## SBW Elections in June

Hello, friends and readers! This May, I'd like to gear you up for our yearly club officer elections. Below, I've enclosed descriptions of our club's officer positions; these were written by our by-laws chair, Dave LaRoche.

**PRESIDENT:** charts the course and steers the ship.

- Plans and runs meetings
- Appoints chairs
- Oversees activities and events
- Writes monthly column for *WritersTalk*
- Maintains the SBW Branch within the province set forth by the CWC Central Board

**VICE PRESIDENT:** integrates into local writer/publisher network.

- Secures meeting speakers and workshop facilitators
- Writes speaker and workshop announcement column for *WritersTalk* and provides text for webpage, meetup, and email announcements
- Assists/stands-in for President

**SECRETARY:** maintains our business history.

- Records and publishes Board meeting minutes
- Provides awareness – when memory fails – of past decisions

**TREASURER:** manages money.

- Collects and disburses funds – Dues, Fees, sales/ meeting costs, State dues, speakers
- Accounts for and reports cash flows and advises on money matters
- Reports financial activity to the CWC Central Board

**MEMBER AT LARGE (2):** no specific portfolio.

- Reflects membership views (suggestions/complaints) in Board meetings
- May assist with specific tasks

Thinking of running for office? Give it a shot! We encourage you to participate in our club's leadership! Contact Dave LaRoche with your intent to run and the office you'd like to run for. In our June issue, we'll feature bios and statements from each candidate. Join in and get involved with South Bay Writers, and shape the future of the club! – WT

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## View from the Board

by Marjorie Johnson



Marjorie Johnson  
SBW Secretary

On April 9, eight of us met at President Edie Matthews' home: Edie, Jamal Khan, Bill Baldwin, Trenton Myers, Dave LaRoche, Inga Silva, Kymberlie Ingalls, and Marjorie Johnson.

The meeting was called to order at 7:15 pm. Minutes for February 2019 were approved. Minutes for March were taken by Trenton Myers and will be presented at the May meeting of the board. Meeting highlights follow.

Announcements from President Edie Matthews:

Our new location at Holders' Country Inn worked out well. The legal capacity for the room is 82 persons. With more than 50 present, the room seemed a bit crowded. Edie will discuss small changes in room layout and payment of bills with staff at Holders.'

Because of our new meeting schedule, Treasurer T. Myers will begin collecting renewal dues at the April 16 meeting: \$45 renewal dues for SBW for the fiscal year July 1, 2019 through June 30, 2020. Please bring your checkbook to the April, May, and June meetings.

Upcoming programs:

- May 21, "How to Create a Strong Cover Design" with Andrew Benzie

Other motions of interest:

- D. LaRoche moved, B. Baldwin seconded a motion to budget \$300 for John Byre Barry to repair our website so that membership applications go to the membership chair.
- M. Johnson moved, T. Myers seconded, a motion to ratify the appointment of Inga Silva as membership chair. Motion passed, unanimous.

The meeting was adjourned at 9:38 p.m. Next meeting: 7 pm, May 15, Edie's house.

SBW Board meetings are open to all interested members of South Bay Writers, RSVP to Edie. Come and learn what's happening and how to be a part of the action. — WT

## Hey, That's My Name Too!

*Continued from Page 2*

part of the audience on *House Party*. Sadly, Edith Head wasn't scheduled that day. But little did I know I'd eventually meet the famous designer.

Now it seems only avid movie aficionados know of Edith Head. However, she may be gone, but she's not entirely forgotten. Today, younger movie goers can see an animated version of her. The character, Edna Mode, in Pixar's *The Incredibles* and *The Incredibles 2* is a tribute to the iconic Edith Head. — WT

## DINNER MEETING CHANGES

The SBW May dinner meeting will occur on  
**TUESDAY, MAY 21**  
at **HOLDER'S COUNTRY INN:**

998 S. DeAnza Blvd

San Jose, CA 95129

Future dinner meetings for the SBW will be on the **THIRD TUESDAY** of each month.

Newsletter deadlines now fall on the **20th of each month.**

Please expect your copy of WritersTalk to arrive a little after the first of the month (anywhere from the 7th through the 10th).

For further updates, please check your SBW-registered email or check the club website:

[southbaywriters.com](http://southbaywriters.com)

## May Member News

by Marjorie Johnson

**Kathleen Ann Gonzalez** was recently interviewed by travel writer Peter Greenberg for his "Eye on Travel" show on CBS. In this short conversation, they discuss the best time of year to visit Venice, special places to experience, and Kathleen's latest book *First Spritz Is Free: Confessions of Venice Addicts*. Interview begins at about 56:30 minutes:

[petergreenberg.com/2019/02/18/eye-on-travel-travel-problemstravel-solutions-february-16-2019/](http://petergreenberg.com/2019/02/18/eye-on-travel-travel-problemstravel-solutions-february-16-2019/).

The book is available as a free e-book. Visit [kathleenanngonzalez.wixsite.com/firstspritz](http://kathleenanngonzalez.wixsite.com/firstspritz) for download options.

South Bay Writers has four new members this month: **Vance Dunton, Vanessa MacLaren-Wray, Brian Oldham, and Russ Towne**. Brian is interested in writing novels. Vanessa and Vance didn't indicate an area of interest, but, just as with all of us, learning more about writing. Russ has many books appearing on Amazon, including two in his series, *Wolverine McLean*, released February 4 and January 31. Welcome to you all four, and may you find help and fellowship with the members of South Bay Writers.

What has been happening in your writing life? Share your news in this column by sending an email to Marjorie Johnson at [membernews@southbaywriters.com](mailto:membernews@southbaywriters.com).

If you are a new member and wish to tell us about yourself, send an email telling your areas of writing interest, your hobbies, or any other information to introduce yourself. — WT

# Through the Early Years

by Dave LaRoche

It may have been the Coppa Four: Whitaker, Sterling, Lewis, and London—some or all as early members of the Alameda Press Club—became disenchanted with direction and content, and left for their picnics and more meaningful discussions at what is now Joaquin Miller Park. Or, it may have been otherwise, but the former is the more popular view. (If someone was watching, no one was writing it down.)

Soon the four became more, as talent and interest showed up with sandwiches, wine, and inventive ideas, and at a point, many if not most of the Press Club were picnicking along with the Four. One can surmise when reading what remains of the history, which isn't much, that the group at this point was loosely knit with members in and out as life's demands of the day allowed. By 1911, it seems the "elevated thinkers" of the two groups had shed the lessor in interest and skill and fully integrated under the banner: The California Writers Club.

Austin Lewis of the original Four was elected the first club president in 1909 (recall he was the British politician, a pamphleteer that ran for Governor against James Gillet and lost). Following Lewis came James MacLafferty, an accomplished poet (*My Soul's Cathedral*, a popular collection reprinted as late as 2004). Frank Soule, a West Point graduate, was next at the podium, and his gavel passing, brings us to Dr. William Morgan, president during the 1912-13 fiscal year.

Morgan is of particular interest as under his guidance, and through his energy, the CWC became a more organized group, petitioned for incorporation in February of 1913, and on March 6 was chartered by the State as a nonprofit business entity—a form of organization we continue today. The rationale for this move was then and is now—education. In the words of the original charter: "fellowship, inspiration, encouragement, and assistance in the pursuit of interest in art and literature." More recently, in the charter amendment of

1994, these words became more focused: "... Providing a forum for the education of both members and the public in the craft of writing and in marketing their work . . . served by monthly public meetings, workshops, and seminars of each of the Branches, as well as the biennial conference, which is open to all writers and is conducted for the purpose of educating writers of all levels of expertise."

The club's incorporation protected members from claims of damage or libel, allowed the club to accept donations, conduct profit-making events with club-bound revenues, exempted the club from income taxes, and generally provided the organizational rules of behavior. William Morgan is credited with purpose, process, and organization—as a leader quite effective during his time.

We are relatively certain Jack London was involved in the formation of our club, particularly during the "picnic era" and through that first couple of years. However, the 1913 roster lists London as an honorary member, which leads us to believe he was less active in the latter of those early years. Intensely interested in animal husbandry, he had bought his acreage in 1905 and through the next decade spent a great deal of his time building his Glen Ellen house, farming and raising livestock as well as writing, sailing, and his on-going political activism. London died in late 1916 at the age of 40, with symptoms of alcoholism, uremia, dysentery, and a few unknown maladies picked up in his travels. London lived hard as he wrote worthy.

During the period of 1906 through the twenties, the club took on a social air as well as the furtherance of writing and publishing, and a sense of frivolity brought a patina of joy to the lustrous gatherings. With the exception of the war in Europe of 1914-18, the entire country reflected a euphoric feeling of good times that might last if not forever, a mighty long time.

The first issue of *West Winds*, a continuing club anthology, was published in 1914 with stories from Herman Whitaker, Agnes Cleveland, Charles Lummis, Jack London, Torrey Conner, Maynard Dixon, and artwork from Perham Nahl, who later carved the seal we use today. Issues of the *Bulletin* were also regularly published by this time with news of successes and writing and marketing tips. It's factual to say that early members of the CWC were diligent, practiced, and successful with their writing and artistic goals. Many works were made publicly available by club booster, Paul Elder, a known and respected publisher in San Francisco.

With a casual, almost accidental start—the quake and fire driving the Coppa Four to Oakland picnics—the CWC grew through professional acumen and dedication from those involved. From its first official roster of thirty-two, known today as the Berkeley Branch, the club has now reached to well over 2000 members in twenty-two branches across the state—Napa to Long Beach, Ridgecrest to Monterey. Look for more of that development and growth in the next issue of WT. —WT



## SBW Recap

*Continued from the front page*

pages, and make it to the point! Please send the best material that you can (after all, they are committing to reading all of it!).

Nevertheless, Jonah feels it is not a requirement that you work with a professional editor before submitting. This can be handled later.

Once you have sent your submission, prepare to wait. Jonah told us that agents can take “awhile” to respond. “Awhile” can mean...awhile! Give them some time!

Nevertheless, after “awhile” has passed... it is okay to gently inquire about the status of the submission.

If your work is accepted, there are standard agency agreements you can anticipate them to offer you. They will probably look for around twenty pub-

lishers (imprints, actually) that may be interested in your book. When they find a publisher, that publisher will offer you a contract, then the book may undergo the necessary editing.

The entire process can take up to two years. Try to remain patient!

When the book is actually published, expect three to six months of intense activity involving the promotion of the book.

As for self-publishing (the topic of our March speaker): Jonah told us that most self-published books do not transition easily to a traditional publisher. Still, self-publishing doesn't necessarily rule a book out for an agent. Of course, the agent wants to be involved in a successful project. What might an agent consider a successful self-published book? Probably

a book that had managed to sell from ten to fifteen thousand copies (for literary fiction).

In addition to novels, story collections can also interest agents. Keep this in mind. Consider well-known literary magazines for story submission.

And do network online through sites such as Goodreads.

Jonah Straus gave us much to think about. Are we ready to make those submissions? — WT

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## FICTION

### Excerpt from *A Divergent Persuasion*

by Kelly Miller

Captain Wentworth was deep into the room when he made an abrupt stop. He recoiled, taking a half-step backwards. The Miss Musgroves were absent—the only other occupants of the room were Anne and a young boy lying upon the sofa. Her eyes flickered and widened in alarm, as a rabbit might stare at a fox. She stood from the sofa and dropped to a curtsy.

Wentworth had naught but the barest cognizance of his own movement. His bow was an ingrained habit. What was she thinking? Might she assume he had sought her out? He could not allow her to be under any such misinterpretation. Spouting off the explanation for his presence, his voice was foreign to his ears. “I had understood the Miss Musgroves were here. Musgrove told me they were within, and asked me to wait here.” He released his breath. There—now she knew it was because of her brother-in-law's urging that he had entered the room.

Looking everywhere but at him, Anne's voice was little more than a whisper. “They remain upstairs with my sister, but I dare say they will be down in a few minutes.”

Her dedication in gazing away from him

provided the opportunity to scrutinize her with impunity. Her large brown eyes, now averted towards the floor, still held the power to move him. A hint of dark half-moons were visible under her eyes as if she had lost sleep. Her simple dress fit her ill, but her slender, graceful form could almost be discerned. Damn! What in blazes was he doing? In an abrupt movement, he wrested his stare from her and ambled with an unconcerned air to the window. Wentworth anchored his gaze towards the landscape outside. “I hope the little boy is feeling better.” He sent her a quick glance and immediately chastised himself for doing so.

“He is, thank you.”

With a tone of crankiness, the boy said, “Aunt Anne, I want some of the sweetmeats Grandpapa brought us.”

In a gentle tone of admonition, she said, “Charles, you know you are not to have any until this afternoon. Your father told you this not fifteen minutes ago.”

Wentworth's determination to maintain his focus upon the view outside was short lived—Anne's voice was enough to compel him to turn from it.

Little Charles's hands turned into fists and he began pummeling the sofa. “I want them now!”

With a gasp, Anne crouched next to the boy, and grabbed his two small fists. “You must not do that. You will do harm to your shoulder; it is still healing.”

The boy's countenance softened, and he ceased his efforts. “I am tired of being sick!”

Anne's long, graceful fingers brushed the boy's hair from his eyes in a tender motion. “I know you are, Charles.”

A lump formed in Wentworth's throat. The scene had him transfixed until crisp, heavy footsteps in the hall caused him to start and wrench his gaze from her. Charles Hayter entered the room.

Anne nodded at the man. “How do you do? Have you met Captain Wentworth?”

Wentworth turned and took a step from the window to bow at the newcomer. “Mr. Hayter, it is good to see you again.”

Mr. Hayter's bow was almost imperceptible. “Captain Wentworth.” The man

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# Silver Wings

by Lucinda Woerner

In April 1973, I completed flight service training with Pan American Airways in Miami Florida and immediately learned my first domicile would be London's Heathrow Airport. I packed my luggage full of new uniform items, a set of silver probationary wings, and much anticipation and traveled across the pond. Once there, I joined three women from my training class in leasing a two story, two bedroom flat on Victoria Road in Twickenham, a working class town located midway between the airport and central London. We shared living quarters and the undertakings of ex-pats living abroad, all while meeting the demands of being novice Pan Am flight attendants.

When our foursome of roommates moved into the house in the "Twickers," the rental agreement was made with the owner of the home Mr. Barnes, a balding, forty-something year old man who worked as a bank clerk and lived in the basement flat below us. In the spirit of good neighbor relations our landlord would pay us frequent visits, always in the evening and often accompanied by one of his male co-workers. Mr. Barnes, wearing his tight fitting three-piece suit, would greet us at the door with, "Just thought we'd stop in to see if you girls need anything." This we knew was code for, Can we come in for a chat.

We recognized Mr. Barnes viewed us as special occupants of his house, and he was showing off for his mates when he brought them around to have a look at the four air-hostesses in his house. Mr. Barnes also appeared to be interested in developing a special relationship with any of his tenants found willing. Any one of us would have been just fine with him, but none of us were willing nor found him fine in any way. We warned each other to be alert for indications of creepy landlord behavior, and promised to find a Bobbie and search the basement if one of us disappeared. All kidding aside, we tried to keep track of everyone's comings and goings for safety sake. It wasn't often that all four roommates were home at the same time, but when we were there together we enjoyed a collegial living arrangement.

The little village of Twickenham is near the larger town of Richmond, a suburb

of London, and it is primarily known as the home of the rugby football field. Not fans of rugby, this designating fact was only important to us when the noise level from the field was deafening, and those times often coincided with exhausted, jet-lagged women trying to recover from ocean crossings and time zone changes. The British are passionate about their football and on game days, like a train roaring in the distance, the crowd from the stadium could be heard for miles around. The noise levels grew even louder when the local team won and fans spilled onto the streets of the little town. Forget sleep.

Disturbed sleep patterns was but one of the challenges we faced while living in England. Britain's climate required a big adjustment of four American women, all of whom originated from tropical states where air conditioning was the norm. The summer we arrived, Europe experienced record high temperatures. Air conditioning was non-existent and in our flat there was no escape from the stifling heat trapped on the two upper floors. With no shower in the house, the only method left to cool off, or to bathe, was to soak in the oversized two-person tub in our large WC (water closet).

When the temperature was no longer hot, it turned bitter cold and damp and we were chilled to the bone. I layered on jumpers (sweaters) and woolens, but shivered even wearing them. When a call came from Pan Am scheduling assigning me a trip, I relished the opportunity to have a layover in a modern hotel room – a room equipped with heat or A/C. I also savored the chance to shampoo my hair in a shower rather than a sink or a tub.

London living could be wonderful, except when it wasn't. Perhaps the primary annoyance for me was the unavailability of peanut butter. Europeans had either never tasted peanut butter or having tasted it, didn't like it. How did such a civilized nation develop without peanut butter? My entire childhood was fueled on PB&J sandwiches. Neither Skippy nor Jif was sold in England's stores at that time, so I became obsessed with retaining a supply on hand. It was a staple in my flat, and in my luggage, the best remedy for middle of the night hotel hunger emergencies.

Replenishing my stock of peanut butter motivated me to occasionally bid trips to US destinations, although eventually I did find Skippy for sale in London. Small jars of it were stacked and dusted by tuxedo wearing clerks at Fortnum and Mason, the gourmet food purveyor to the crown. Fortunately, it never became necessary for me to pay the epicurean price to feed my PB addiction; my trips stateside were frequent enough to keep me supplied. I was everyone's peanut butter connection, returning to England from the US with a suitcase full of undeclared Skippy.

One of the first things I did when I moved to England was to buy a bicycle, my first since childhood, and I outfitted it with a removable wicker basket over the rear tire. Shoppers all carried a wicker basket in Europe, it's a quaint and functional part of the cultural experience and I wanted to participate. It is said once learned you never forget how to ride a bike and that was true for me, mostly. Also true, I needed a riding lesson while living in a country where the flow of traffic is reversed.

No matter where one lives I think the rules dictating use of bicycles on streets are the same, or should be. Like a motor vehicle, a bicycle is supposed to be ridden in the same direction as the flow of traffic. You are essentially a vehicle too and subject to the same rules of the road. It's not difficult to do, unless you are new to the left hand drive system and get confused when you turn a corner – the very thing that happened one day when I was shopping. I turned my 5-speed bike onto a busy street and realized I was riding against the direction of the cars. Intending to travel only another block or so, I carried on without much concern – a rookie mistake.

The British take their bike riding seriously, as they should, and I quickly found myself the target of angry motorists honking and yelling at me to get off the road. Before I could adjust my course, a pedestrian did it for me. A man stepped off the sidewalk, grabbed me by the arm, and yanked me onto the curb. He wagged his finger in my face and gave me a quick scold. Having admonished me to ride more carefully, he righteously continued on his way. I was left straddling the curb and the sidewalk,

*Continued on Page 9*



# *South Bay Writers Club*

## *April*

## *2019*





# The Obsession

by Michael A. Shipp

A story came to him out of the blue demanding to be written and until it was done to his satisfaction it was an obsession. The idea came to him in a soft whisper of inspiration or more like a loud bang of surprise and possessed him until he could purge it and move on. He worked it over and over and over again in his mind before even putting a pencil to paper.

Sometimes he figured it out overnight and other times he might struggle with it every day for a week. It almost always started with the first line and even if it didn't he had to work that out before he could move onto the next sentence. Writing a story is not unlike building a brick shit-house. The preparation begins with a plan of attack and digging deep then laying the foundation and going from there. One word, one brick, at a time, perfectly placed, and mortared together to make the first line that would hold up all the rest.

Sometimes it came easy and flowed and other times it was harder work, but it was always fun. He didn't believe in doing anything that wasn't a joy if at all possible. He lived his life for fun and love and discipline was a distant third if that. Maybe that was his problem. Often he worked the idea and its challenges over in his mind for days, incubating, before the time was ripe. He liked to have the first paragraph secure in his thoughts before starting out into unknown waters.

Once he had that first paragraph whole and down on paper, it hinted at the first line of the second paragraph, and as long as he kept it logical and moved from here to there, it got easier the further he went. Some things actually wrote themselves; things he hadn't even thought of before, and their creation was always a pleasant surprise. He considered writing a clear phrase or crafting the perfect metaphor a gift not to be taken lightly. It was always better to be humble and appreciative than arrogant and demanding.

Often he could do a simple short, short story, in a couple three days if it was mostly dialogue, but not always. Usually it took a couple weeks from inspiration to completion, and could easily take a month for something longer. He always wrote a sloppy first draft complete with erasures and corrections, then wrote a second effort

trying to print neatly and clean it up, and usually found a more descriptive word or a stronger verb to use somewhere. Often he weeded out a weak line and added a truer sentence. There was always room for improvement.

Then he would let the 'manuscript' sit for a couple days, marinating, before writing a third draft, just for fun, before typing it up, and even then changes had to be made.

He actually liked the physical process of writing and enjoyed the sense of accomplishment, but then what did you do with it? The questions never ended with the end of the story.

A painter can hang his abstract landscape on a wall to share with others. And a song writer can sing his love song to be heard. But a writer must publish to find a reader. And where do you send a story about a lucky black marlin caught on Friday the 13th? Who cares if you almost drowned in gnarly huge surf on Ugly Tuesday? Who is going to believe that you found the secret spot on the bottom of the ocean where whales go to die?

New questions always floated to the surface like jetsam. Old ones washed ashore like flotsam. He wrote what he wanted to write and could only hope that someone somewhere would want to read it. The loud obsession faded away but the quiet frustration never died. His stories felt homeless. He wondered if Perseverance was the Big Brother to Discipline. He wished he had a fresh idea. — WT

## Silver Wings

*Continued from Page 7*

bike between my feet, red faced, and completely helpless to respond.

Just prior to the man hauling me onto the curb, I had popped a hard toffee into my mouth, one of my new favorite Macintosh butter wafer toffees, and my teeth were glued together by the chewy treat. As the bicycle "yanker" (which rhymes with wanker) walked off in his huff, I was unable to get a word out because the sticky caramel in my mouth had cemented it shut – perhaps a blessing. Mute and humiliated, I picked up my bike, dusted off my dignity, and crossed to the other side of the street to finish my journey and my candy.

Some lessons are learned the hard way. I was in the wrong, and a random stranger set me right. When I see amateur bike riders peddling against the flow of traffic, a dangerous and all too common a problem on the streets of the United States, I recall my bicycle come-uppance in Twickenham and I wonder – Where can I buy some of that toffee? It was delicious!

For my roommates and I, our first months in England were spent learning the skills of our new jobs, exploring London and the nearby sights on days off, and yearning for Pan Am schedulers to assign us flights our junior seniority would never afford us. Most days we were jet lagged, often we were constipated from the British diet, and always we were grateful to be flying for the world's premiere airline. — WT

### It's That Time Again! RENEW YOUR MEMBERSHIP IN SBW

Due to the quirks of the California Writers Club fiscal year, your membership in South Bay Writers expires on June 30, 2018. That means – YOU.

ALL current members of South Bay Writers need to renew for 2019-2020, even if you purchased a half-year membership in January or February or March.

#### Three Ways to Renew Your Membership:

Credit card: Renew online at [southbaywriters.com](http://southbaywriters.com)

Pay in Person: cash or check at the next meeting

Mail: send your basic information with a check for \$45 to

CWC South Bay Writers Club

P. O. Box 3254

Santa Clara, CA 95055

# There's No Place Like Home

by Chris Weilert

I could only avoid the inevitable for so long. Things around the house were breaking and appliances were going kaput on me just after their warranties expired. Then the myriad of malfunctions really got going with car repairs and that obnoxious "check engine light" that illuminated on the dashboard informing me, "this is going to cost you buddy." This was followed by my proctologist calling to tell me I was due for a colonoscopy. My lower back was aching, and I was on a diet where I had to drink green sludge made in a blender. My body was pleading with me, "can you lay off the donuts?" You see... life is an endless rerun of repairs and maintenance and guarantees that have deceased.

Now I had to sit and ponder my next move, then I fell asleep in the recliner. I woke up and the nightmare was harsh reality. I walked out into the garage to notice my tool box had a cobweb connected to it that stretched to the ceiling. When the spiders found more use for my tools then I knew it was time. I was going to start first thing tomorrow morning. I had used this line many times with the missus but this time I meant it.

If I was going to fix everything, I wanted to do it as fast as I could, so I would get to do more important things like binge watch Netflix for hours on end. I was going to repair every squeaky door, wiggly handle, burnt out light bulb, dripping faucet, loose board, nut and screw and for chrissakes those mysterious pools of water the show up on the kitchen floor.

I could have hired a handyman since my wife was chomping at the bit to hire such a human being. She even showed me an advertisement by some guy named, "Mr. Honey-Do." I was upset that this Mr. Honey-Do was going right for the juggler of us "master of our domain" types." If I didn't get on the ball with these repairs, Mr. Honey-Do would be in my home fixing my running toilet and wobbly door knobs. I could see him now lecturing me and droning on about gaskets and p-traps. It wasn't going to happen on my watch. Mr. Honey-Do was going to have to find another home to rescue and wife to cozy up to. I knew if I relented just once, he



*"A book! A book! My kingdom for a book!"*

would be called over to my house all the time. He would be on a first name basis, no more Mr. Honey-Do but his real name, Stanley.

I was on a mission. My repair list was daunting, but I was going to tackle it strategically. I developed a flow chart, material requisition list and a progress report. I knew this would impress my wife with my attention to detail and the understanding of the process. I even set up a separate bank account for the funds I would be managing for the plan. It was now an official project, well past the point of no return.

I eventually got through most of the repairs, not all of them because I think you have to leave some alone for a long time. If you start fixing an abundance of stuff, the next thing you know you're mired in countless amounts of spare parts and endless trips to the hardware store. If I were to fix everything then put away the tools in some cabinet and throw away all of my record keeping, then I would be doomed. Doomed by Murphy's Law, "anything that can go wrong will go wrong." Never has this been truer when applied to owning a home.

The way I really see it is; life is solving problems, therefore pick good problems

and avoiding problems just makes matters worse. Mr. Honey-Do never made it to our house, but I always see his business card in the junk drawer. Someday I might need him but for now, I'm the real Mr. Honey-Do but I go by Mr. Fix-it. — WT





## A Divergent Persuasion

*Continued from Page 6*

spoke his name without any attempt to hide his displeasure. He then took a seat, grabbed a newspaper from the table beside him, and buried his face within it.

Wentworth sighed. The man's antagonism for him was misplaced: he had no interest whatsoever in Miss Henrietta Musgrove. Notwithstanding, there could be no decorous way to convey such sentiments to Mr. Hayter. At some point the man would realize he posed no threat to his ambitions.

A younger boy child, a well-fed cherub of perhaps two years, entered the room on his own, making straight for his aunt and brother. The toddler announced his wish to engage his older brother in play. In patient tones, Anne attempted to explain that his older brother was not yet well enough to resume their usual methods of play. The toddler appeared to decide that if he could not wrestle with his brother, his aunt would do. While Anne was still crouched beside young Charles, she was in the ideal position for the toddler to latch onto her back, which is what he did, with surprising tenacity.

"Walter, let go of me." Anne's repeated attempts to order, insist, and entreat the boy to comply were ignored.

Mr. Hayter lowered his newspaper. "Walter, why do you not do as you are bid? Do you not realize you are troubling your Aunt Anne? Come here to me, Walter; come to your cousin Charles."

The man's words had no effect on Walter.

Without thought, Wentworth burst into action. Covering the distance in a few steps, he took a firm hold of the child and lifted him from Anne's back. The toddler, in his exuberance, had inflicted damage to the arrangement of her hair, and several tufts of it had escaped its pins. As he walked with the toddler in his arms, Mr. Hayter, having at last set aside the newspaper and come to his feet, stated to no one in particular that Walter ought to have listened to him and obeyed his aunt.

If the man felt foolish for not having been the one to step in, he had no one to blame but himself. Of more interest to Wentworth was what Anne may have thought of his interference, but she said not a word. By keeping his attention upon the little boy, Wentworth managed to resist glancing at her.

Wentworth took the child to a corner of the

room. Walter was wild-eyed and mute. It had to be frightening for the toddler to be held by a man unknown to him; this may have accounted for the boy's lack of verbal protest at being carried off. Wentworth set the boy on the ground while retaining hold of his shoulders. He used a quiet, gentle tone. "Now, Walter, you are quite young, but it is time you learned that when your aunt tells you to do a thing, you must do it. I understand you wished to play, but your aunt is busy watching over your brother." His gaze fell upon a quarto of foolscap left on a nearby desk. "If I have your word as a gentleman that you shall behave yourself from now on and do as you are told, I shall give you a toy to play with. Would you like that?"

Walter's head bobbed in an energetic set of nods.

"Do I have your word then?"

"Yes."

On one of Wentworth's first voyages as a young lad, a fellow shipmate had taught him how to make what he called a "paper bird." Wentworth took the foolscap and performed a series of folds until it was complete. He held it aloft before the child. "I have made a toy bird that can fly through the air. Would you like to see it fly?"

Walter's eyes grew large. "Yes!"

"Very well. Observe how I help it set off." Wentworth held the underside of the paper bird between his two fingers and bent his arm back and forth to show the child the motion. "This time I shall let it go." The paper bird sailed through the air, landing on the far side of the room.

With a merry yelp, Walter raced after the paper bird.

A chorus of sound accompanied the entrance of the Miss Musgroves and Mrs. Musgrove. Walter ran towards them and showed his brother, mother, and aunts his new toy, and the three ladies exclaimed over Wentworth's cleverness in the creation of the novel item. In the wake of the ladies' inquiries, Wentworth spoke of the shipmate who had taught him how to make the paper bird and used another quarto sheet of foolscap, handed to him by Mrs. Musgrove, to demonstrate its construction.

The satisfaction Wentworth might otherwise have taken in providing amusement

to young Walter was spoiled at the realization that while he had been busy with the toddler, Anne had fled from the room. — WT

## Poetry Page

### Poem a Day Haiku

*by Carolyn Donnell*

It's April Fool's Day.  
Do I have to get up now?  
Or just stay in bed

-

I hate computers  
But we can't live without them  
Where's my glass of wine

-

Still can't write today.  
Writers block seems here to stay.  
Chocolate anyone

-

Day four came and went  
Could not think of anything  
Where has my muse gone

-

### Haiku Series

*by Bill Baldwin*

*Kitten Haiku*

"Look at my Tabby:  
Kitten wants to write a book!"  
Concept gives me paws.

-

*Melville Avenue*

*Palo Alto Street:*

"Call me, Ishmael; call me, please!"  
Ishmael never calls.

-

*Writing Haikus for Moby-Dick*

*Chapter Eighty-One.*

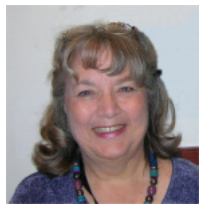
*Chapter Eighty-One haiku?*

*Chapter Eighty-Two...*

-

# Contests and Markets

by Carolyn Donnell



Listings are for information only. No vetting has been done by South Bay Writers Club. Some contests have been around for a long time and the reputation is known

but some are newer. Please read all guidelines carefully before submitting. And please share any experience you have with them, good or bad!

If you are in the Facebook Group for the South Bay Writers Club, you can find some listings in the Files section. The Files section can be found on the left-hand column of the page. If you aren't already a member, check us out on Facebook and ask to join!

**APRIL WAS NATIONAL POETRY MONTH!** If any of you wrote poems in April, please send them (or one or even two) in to Writers Talk. If you worked with a PAD (Poem a Day) prompt site, you can let us know which one(s) and your experience with it. Send poems, articles, etc. to

[newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com)

SOME SITES FOR POETS:

- Poetry Center San Jose: Cæsura 2019 Call for entries. Call closes: June 2, 2019 for General Public. June 16, 2019 for PCSJ Members.  
[www.pcsj.org/caesuracall.html](http://www.pcsj.org/caesuracall.html)
- Up The Staircase Quarterly: Submit 3-6 poems in a single document. Submit up to 10 .jpgs for art. No previously published poetry, but previously published artwork is okay.  
[tinyurl.com/yc6e26ru](http://tinyurl.com/yc6e26ru)
- The Thimble Magazine: A quarterly online journal.  
[www.thimblelitmag.com/2018/12/10/the-golden-age-of-whaling/](http://www.thimblelitmag.com/2018/12/10/the-golden-age-of-whaling/)
- Poetry Pacific: Literary E-zine, 2 issues per year-Spring and Fall. Published and unpublished welcome as long as you still have the rights.  
<https://poetrypacific.blogspot.com/>
- Freedom With Writing - 78 Poetry Manuscript Publishers Who Do Not Charge Reading Fees  
[tinyurl.com/yccuwzj6](http://tinyurl.com/yccuwzj6)

ONGOING LOCAL PUBLICATIONS:

- The Literary Nest: A local online publication. Submissions period for summer issue is April 16 - June 30.  
<https://theliterarynest.com/>
- Sand Hill Review: Stories, non-fiction articles, and poems.  
<https://sandhillreview.org/>

OTHER CONTESTS & SUBMISSIONS:

- Writer's Digest 88th Annual Writing Competition. *Deadline May 6, 2019.* One Grand Prize winner will receive: \$5,000 in cash, an interview with the author in Writer's Digest, a paid trip to the Writer's Digest Annual Conference, including a coveted Pitch Slam slot, and a one year subscription to Writer's Digest Tutorials.  
[www.writersdigest.com/writers-digest-competitions/annual-writing-competition](http://www.writersdigest.com/writers-digest-competitions/annual-writing-competition)
- Hidden River Arts - The Tuscara Award for Historical Fiction: *Deadline extended to May 31, 2019.* The winning manuscript will be published by Hidden River Press, an imprint of Hidden River Publishing, and will receive \$1000. Entry fee: \$22 US.  
<https://hiddenriverarts.wordpress.com/awards-deadlines-and-guidelines/the-tuscarora-award-for-historical-fiction/>
- The Writer Magazine - "Best in Show," - 2019 spring short story contest. Submit your very best fictional short story (poetry fiction only). Any theme, subject, or genre. Deadline: May 31, 2019 Word count: 2,000 words or less. Grand prize: \$1,000 and publication in their magazine. Other prizes: 2nd place \$500 and publication on website. 3rd place \$250 and publication on website. Fee: \$25 but can add additional entries (up to 5 per transaction) for \$15 (each). You can add a critique of one story for an additional \$25. See full guidelines at  
<https://writermag.submittable.com/submit/137582/best-in-show-2019-spring-short-story-contest>
- Citron Review: Online literary journal. Reading for the Spring issue starts on Feb. 1. They publish poetry, creative nonfiction, and fiction.  
<https://citronreview.com/submission/>

- Zizzle: An "international short story bookazine devoted to publishing quality, innovative fiction for young minds." Print and online. Submissions on a rolling basis. Flash fiction 500 - 100 words. \$3 fee per story. Flat rate of US \$100 for each accepted piece.  
[zizzlelit.com/submit/](http://zizzlelit.com/submit/)
- Reedsy Blog. Short story competition. Submit a short story based on one of 5 weekly prompts. Winners get \$50 and will be featured on their Medium page!  
[blog.reedsy.com/writing-contests/](http://blog.reedsy.com/writing-contests/)
- Get this week's prompts at  
[thewritelife.com/writing-contests/](http://thewritelife.com/writing-contests/)
- The Write Life. 31 Free Writing Contests: Legitimate Competitions With Cash Prizes  
[thewritelife.com/writing-contests/](http://thewritelife.com/writing-contests/)
- Winning Writers: Lists poetry and prose contests that are free to enter. Usually accepts previously published work. Current submissions open for Tom Howard/John H. Reid Fiction & Essay Contest - October 15-April 30 Total prizes: \$5,000  
[winningwriters.com/our-contests](http://winningwriters.com/our-contests)
- North Street Book Prize For self-published books. Submit February 15-June 30. Total prizes: \$10,500. Top winners receive expert marketing services.  
[winningwriters.com/the-best-free-literary-contests/contests-to-avoid](http://winningwriters.com/the-best-free-literary-contests/contests-to-avoid)
- Tom Howard/Margaret Reid Poetry Contest. All styles and themes. Submit April 15 - Sept 30.
- MASTERS REVIEW. From Winning Writers. \$5000 awarded - Ten writers recognized and published in an anthology - a collection of ten stories and essays written by the best emerging authors.  
[mastersreview.com/anthology/?utm\\_source=WinningWriters&utm\\_medium=Email&utm\\_content=Guidelines](http://mastersreview.com/anthology/?utm_source=WinningWriters&utm_medium=Email&utm_content=Guidelines)
- Poets & Writers: Contest Blog  
[www.pw.org/blogs/prize\\_reporter](http://www.pw.org/blogs/prize_reporter)

Other resources include:

- Poets & Writers  
<https://pw.org/grants>



# Conferences and Events May 2019

by Margie Yee Webb

## Mokuleia Writers Retreat

May 5-10, 2019, Oahu HI

<https://www.campmokuleia.org/mokuleia-writers-retreat>

"The Mokulē'ia Writers Retreat is an annual gathering that brings three dozen writers of fiction, nonfiction, poetry, essays, and memoir to the North Shore of O'ahu for a week of intimate workshops and coaching."

## Nonfiction Writers Conference

May 8-10, 2019, Online

<http://nonfictionwritersconference.com>

The 9th Annual Nonfiction Writers Conference presented by the Nonfiction Authors Association.

## Cat Writers' Association 25th Anniversary Conference & Awards Banquet

May 16-18, 2019, St. Louis MO

[http://catwriters.com/wp\\_meow/](http://catwriters.com/wp_meow/)

## Creative Writing Conference at UOP

May 17-19, 2019, Stockton CA

<https://www.writersconferenceatpacific.com>

Annual Conference on Creative Writing at Pacific

## Writing for Children - "It's a Bunny Eat Bunny World" with Penny Warner

May 18, 2019, San Francisco CA

<https://www.milibrary.org/events/writing-children-its-bunny-eat-bunny-world-may-18-2019>

<https://sfwriters.org/mil-classes>

Class co-sponsored by Mechanics Institute and San Francisco Writers Conference/San Francisco Writers Foundation.

## Sacramento Black Book Fair 2019

May 31 - June 1, 2019, Sacramento CA

<https://www.sacramentoblackbookfair.com/>

Blue Nile Press presents the 6th Annual Sacramento Black Book Fair

## Santa Barbara Writers Conference

June 16-21, 2019, Santa Barbara CA

<https://www.sbwriters.com>

47th Anniversary Santa Barbara Writers Conference

## ThrillerFest XIV

July 9-13, 2019, New York City

<http://thrillerfest.com>

Thrillerfest -- annual conference of the International Thriller Writers -- is the premier conference for thriller enthusiasts, bringing together famous authors and new ones along with industry professionals, agents, and fans. — WT

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## Contests and Markets

*Continued from Page 12*

- The Write Life  
[thewritelife.com/writing-contests](http://thewritelife.com/writing-contests)
- Freedom With Writing  
[www.freedomwithwriting.com](http://www.freedomwithwriting.com)
- Authors Publish  
[www.authorspublish.com](http://www.authorspublish.com)

Freedom With Writing and Authors Publish: 25 Journals That Accept Reprints at

[tinyurl.com/25-Literary-Journals](http://tinyurl.com/25-Literary-Journals)

and 10 PAYING/NO FEE Literary Magazine at

[tinyurl.com/paying-no-fees](http://tinyurl.com/paying-no-fees)

Writers Post Call for Submissions posted this:

- The Blue Nib prints an online edition. Not a paying group yet but the online magazine is free to all.  
[thebluenib.com/](http://thebluenib.com/) — WT

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## RAFAEL, RAFAEL, WE HOPE YOU'RE GETTING WELL

by Diana Jones

It's not the same without your stories  
About your life and your days of glory  
From your lemon box to a piece of paper  
Every gambit, every caper  
We also miss your dulcet tone  
Whether reading or singing you send us home  
To places not often thought about  
When we were young and willing to shout  
About right and justice – you know what I'm sayin'  
Raging against dragons that we all wanted slayin'  
So rise up young man, we miss your presence  
Coming back to class would be a great present

# News from the California Writers Club

## Ads in CWC Bulletin

by Bob Isbill (760) 221-6367

Want to increase your visibility? Sell your service? Promote your book? Increase speaker engagements? Pump up your web traffic? Or just send a greeting?

Each issue of *The CWC Bulletin*, published three times a year, reaches 2,000 published and aspiring writers in 21 CWC branches throughout the state and is published on [www.calwriters.org](http://www.calwriters.org).

Now we are accepting writing-related advertising from businesses, CWC members, and individuals who wish to reach our target market at reasonable prices. See [calwriters.org](http://calwriters.org) for details and how to format your ad. —WT

## You may advertise in the CWC Literary Review or The CWC Bulletin

Go to [www.calwriters.org](http://www.calwriters.org) for details

## CWC Around the Bay

Published meeting locations and times for other CWC branches in the greater San Francisco Bay Area. If you want to attend one of their meetings, first check their websites for details.

**Berkeley:** 3:00 third Sundays, 1204 Preservation Park Way, Oakland. [cwc-berkeley.org](http://cwc-berkeley.org)

**Central Coast:** 5:30 third Tuesdays, Point Pinos Grill, 77 Asilomar Boulevard, Pacific Grove. [centralcoastwriters.org](http://centralcoastwriters.org)

**Fremont Area:** 2:00 fourth Saturdays, 42 Silicon Valley, Fremont. [cwc-fremontareawriters.org](http://cwc-fremontareawriters.org)

**Marin:** 2:00 fourth Sundays, Book Passage in Corte Madera. [cwcmarin.com](http://cwcmarin.com)

**Mendocino Coast:** 6:00 third Thursdays, Mendocino Hotel. [writersmendocinocoast.org](http://writersmendocinocoast.org)

**Mount Diablo:** 11:00 third Saturdays, Zio Fraedo's Restaurant, 611 Gregory Lane, Pleasant Hill. [cwcmtdiablowriters.wordpress.com](http://cwcmtdiablowriters.wordpress.com)

**Napa Valley:** 7:00 second Wednesdays, Napa Valley Unitarian Church, Napa. [napavalley-writers.net](http://napavalley-writers.net)

**North State:** 6:00 third Mondays, Butte County Library-Chico Branch. [northstatewriters.com](http://northstatewriters.com)

**Redwood:** 2:00 second Sundays, Flamingo Conference Resort & Spa, 2777 Fourth Street, Santa Rosa. [redwoodwriters.org](http://redwoodwriters.org)

**Sacramento:** 11:00 third Saturdays, Cattlemen's Restaurant, 12409 Folsom Blvd., Rancho Cordova. [cwcsacramentowriters.org](http://cwcsacramentowriters.org)

**San Francisco/Peninsula:** 10:00 third Saturdays, Sequoia Yacht Club, Redwood City: check website <http://cwc-peninsula.org/>

**San Joaquin Valley Writers,** 12:30 second Saturdays, University of Pacific community room

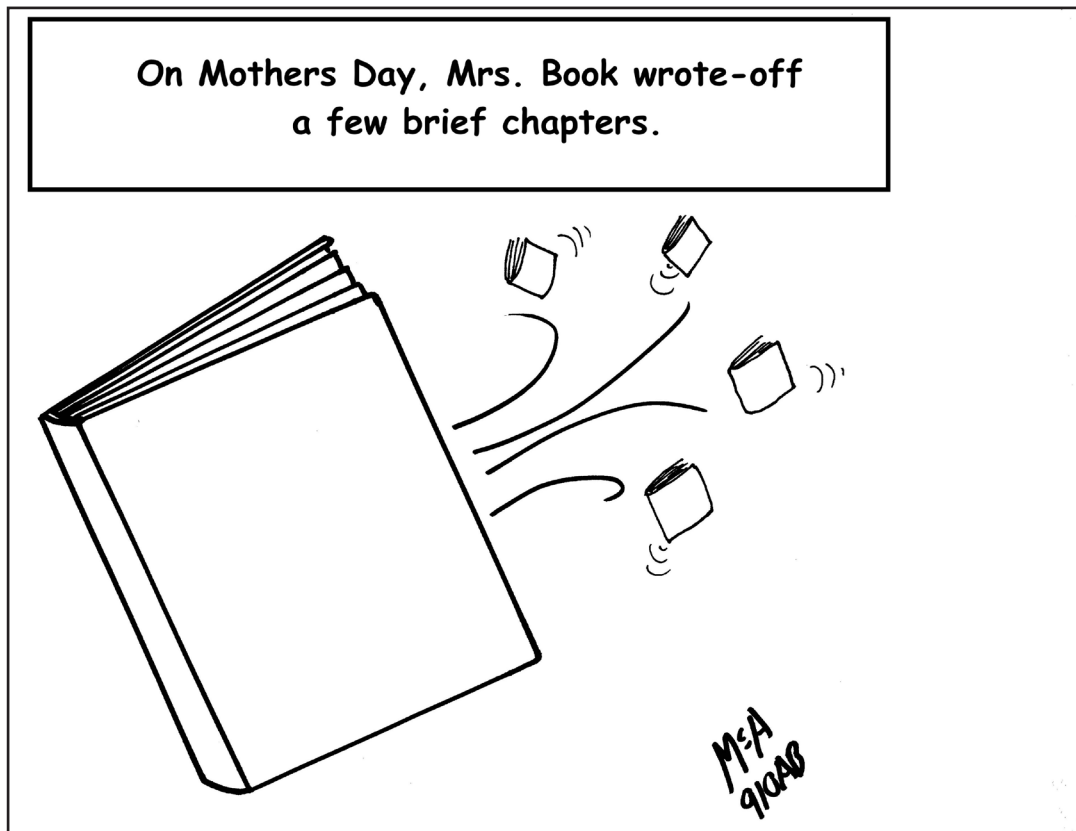
**Tri-Valley:** 1:30 third Saturdays, Four Points by Sheraton, 5115 Hopyard, Pleasanton. [trivalleywriters.org](http://trivalleywriters.org)

## Wanted: Information on Conferences

Send information on conferences and other events of interest to writers to [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com) for consideration for inclusion on this page.

## Cartoons

by Madeline McEwen





Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>May 2019</b>			1	2	3 7:30P Open mic Barnes&Noble Almaden, San Jose	4
			8	9	10	11
5	6 2P Valley Writers	7 7P Well-RED atWorks				
12 10A Our Voices	13 2P Valley Writers	14	15 7P Board Meeting	16 7P Third Thursday, Poetry Center	17 7:30P Open mic: Willow Glen	18
19 1P Poets@Play, Markham House	20 2P Valley Writers <b>DEADLINE: WritersTalk Submission</b>	21 6:00P SBW Dinner Holder's Country Inn	22	23	24	25
26 10A Our Voices	27 2P Valley Writers	28	29	30	31	

### Upcoming Events

Board Meeting  
(Edie's home):

- Wed. May 15
- Tues. June 18

Dinner Meeting  
(Holder's Country Inn)

- Tues. May 21
- Tues. June 11

**SBW/CWC Events**  
appear on this calendar page.

## Ongoing Events

### Critique Groups

**Our Voices:** Meets at Bel Bacio Coffee in San Jose every other Sunday 10 AM. Genres: Fiction, memoir, nontechnical nonfiction. Contact: Dave LaRoche at [dalaroche@comcast.net](mailto:dalaroche@comcast.net)

**Valley Writers:** Meets at Valley Village Retirement Community, Winchester at Dolores, Santa Clara, Mondays 2 PM. Marjorie Johnson, [marjoriej358@comcast.net](mailto:marjoriej358@comcast.net)

**Your Critique Group:** Send info to [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com)

Do you belong to a critique group? Please send details to *WritersTalk*.

### SBW Board Meetings

Board meets on Tuesday, 7 PM, in the week preceding the dinner meeting. Contact Edie Matthews for more information on how you can attend at [pres@southbaywriters.com](mailto:pres@southbaywriters.com).

### Open Mics

**South Bay Writers Open Mic:** Read from your own work, from your favorite authors, or just come to listen. First Friday evenings, B&N Almaden. Third Friday evenings, Willow Glen Library or Rosegarden Library. See calendar for schedule. Contact Bill Baldwin (408) 730-9622 or email [WABaldwin@aol.com](mailto:WABaldwin@aol.com)

**CWC SF Peninsula Open Mic:** Third Wednesday of every month, 7:30 PM at Reach and Teach, 144 West 25th Ave., San Mateo

### Ongoing discussion groups

**Facebook Group:** Members of South Bay Writers can join our Facebook group—South Bay Writers Club.

**Add your discussion group here!**

**You may advertise in the CWC Literary Review or The CWC Bulletin**

Go to [www.calwriters.org](http://www.calwriters.org) for details

### Poetry Readings

**Poets@Play:** Meets at Markham House History Park, 1650 Senter Rd., San Jose, Second Sundays most months, 1 – 4 PM. [www.poetrycentersanjose.org](http://www.poetrycentersanjose.org)

**Poetry Center San Jose:** Meets Willow Glen Library, 1157 Minnesota Ave., San Jose, 7 PM Third Thursday, 408-808-3045 [www.poetrycentersanjose.org](http://www.poetrycentersanjose.org)

**Well-Red Poetry Reading Series:** Second Tuesdays, 7 – 9 pm, at Works San Jose, 365 South Market Street. Featured reader followed by an open mic, if time allows.

[www.poetrycentersanjose.org](http://www.poetrycentersanjose.org)

### SBW Recommends ...

If you know of a regularly occurring event for writers, send an email to [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com).



## California Writers Club

South Bay Branch

P.O. Box 3254

Santa Clara, CA 95055

[www.southbaywriters.com](http://www.southbaywriters.com)

## MAIL TO

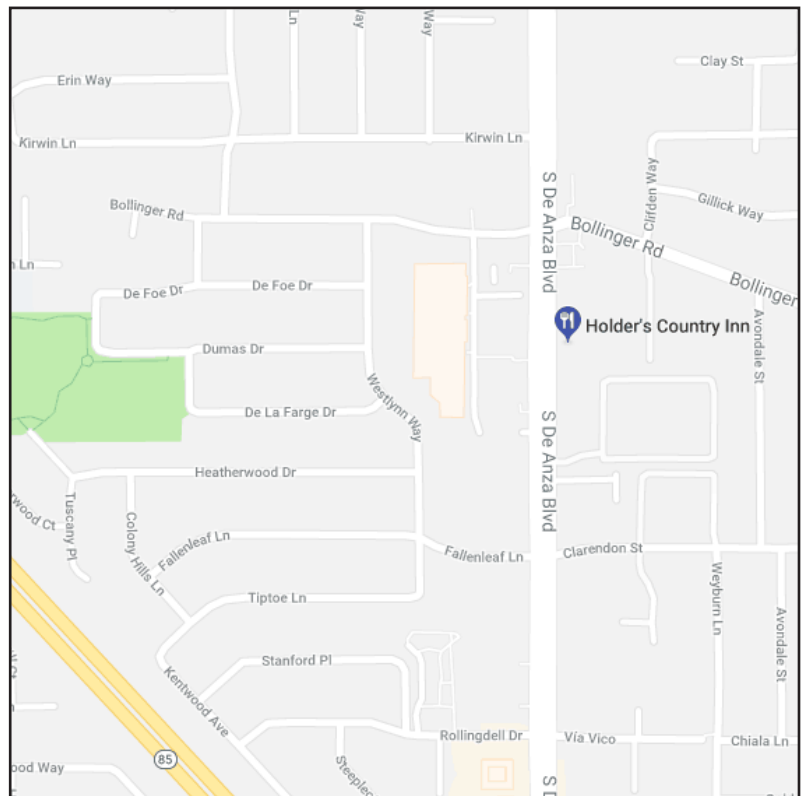
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**South Bay Writers  
Regular Dinner Meeting  
6:00 - 9:00 p.m.  
Tuesday, May 21, 2019  
Holder's Country Inn  
998 S. DeAnza Blvd, San Jose**

## How to Create a Strong Cover Design with Andrew Benzie

Please send contributions and submissions for *WritersTalk* by or on the 20th of the month!

Regular dinner meetings are third Tuesdays 6 – 9 PM of every month except July, December, and workshop months



### Holder's Country Inn

Located on South De Anza Boulevard after Bollinger Rd.

Accessible from Stevens Creek Blvd. or 85 (Mineta Hwy)