



# WRITERSTALK

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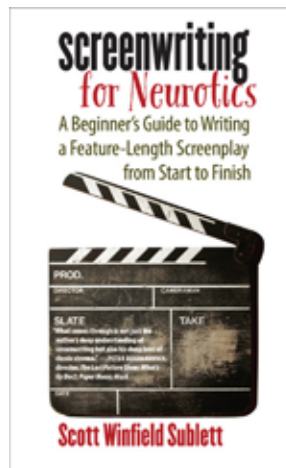
Monthly Newsletter of the South Bay Writers Club™

SEPTEMBER SPEAKER: SCOTT SUBLETT

ZOOM MEETING RECAP: AUGUST

## The Architecture of Screenwriting

Screenwriters have a secret. They know how to tell a compelling story. Top-grossing pictures rake in millions, even billions, of dollars. What's their technique? At our next Zoom meeting, Professor Scott Sublett reveals the wizardry of their success.



"Plot," "structure," and "planning" are dirty words in some quarters, and if you think make-it-up-as-you-go-along writing is the only writing that has inspiration, truth, and integrity, this presentation is going to challenge that assumption.

If you want your writing to have more conflict and narrative thrust, these steps will help elevate your work.

Professor Sublett will explain the role of conflict, external and internal, and how it fuels a scene. How do you "hook" your audience? Who's the hero? What's his/her goal? What's at stake? The spine: decisions that make your idea writable. This and more will be covered.

Our speaker draws from decades of experience. He is a tenured professor at San Jose State University where he teaches screenwriting, playwriting, and film studies. His credits include writing and directing the feature film *Bye-Bye Bin Laden*, named "Best Feature" at the South Beach Animation Festival, and the feature *Generic Thriller*, starring Academy Award-winner Shirley Jones.

*Stealing Freedom*, his musical telling the story of black Civil War hero Robert Smalls, was presented by Manhattan's Amas Musical Theatre in 2017 and 2018. His musical *Die, Die, Diana* played the New York International Fringe Festival.

The stage version of *Bye-Bye Bin Laden* produced by Custom-Made Theatre in San Francisco was named "one the top five premieres of 2004" by *The Bay Guardian*. Professor Sublett is the author of *Screenwriting for Neurotics: A Beginner's Guide to Writing a Screenplay from Start to Finish*.

Finally, whether you are writing a screenplay or a narrative poem, this knowledge will elevate your writing.

Join us on Zoom at 7 pm, Monday, September 14. Details to come! — WT

## Kelly Harrison

by David Strom

In her August 17th Zoom presentation, "Style: Learn from the Masters," Kelly Harrison gave us some tools to spice up our writing and to critique and appreciate the writing of others. She showed us how to analyze our own manuscripts through the lens of sentence patterns and lengths.

A big takeaway: One reason agents or editors reject a manuscript is lack of sentence variety.

The writer needs to vary sentence lengths and types, i.e., simple, compound, complex, or fragment. (On page 6 of this issue of *WritersTalk*, we review types of sentences.) Long sentences slow down the pace, while shorter sentences propel the reader through your pages.

Another takeaway: Noun heavy sentences slow down the reader; action verbs speed the pace.

Kelly's first example had 15 nouns and only 5 verbs. In the "chat," people said it felt like it was dragging, and several three-word repeats such as "the rolling hills" lulled us to sleep.

The second example, with 20 nouns with 25 verbs, read faster. It had a sound: Crack! And the inverted sentence structure, "From the chimney rose a thin line of smoke," gives us a slower, more poetic way to convey information.

As to learning from masters, we studied excerpts from best sellers *Sula* by Toni Morrison, *Apeirogon* by Colum McCann, and *The Divers' Game* by Jesse Ball. In *The Divers' Game*, the first sentence is a single word: *Lethe!*

If you write technical stuff, you still need to have variety in your writing, or brains will see patterns and will fatigue.

*Continue on Page 4*

# Presidential Message

Edie Matthews

President, South Bay Writers



## Nostalgic Walks

A thousand times I crisscrossed these streets during my high school years. Now that I've moved back to the old neighborhood, the houses of various architectural styles and streets named after presidents evoke countless memories.

Downtown Santa Clara is gone, but I can still visualize Fredrick and Estella's Dance Studio. I'd climb the rickety steps to the studio, above a dime store and Chinese restaurant. Occasionally, the proprietors (who also lived there) would waltz in the large ballroom. Despite his potbelly and ill-fitting toupee, Fredrick whirled Estella across the hardwood floor like Fred Astaire. Younger teachers taught tap, ballet, and jazz in a spacious room overlooking Franklin Street. Dance lessons were \$7 a month for weekly lessons, \$6 if you took two a week, \$5 each if you took three. When babysitting was profitable, I took three. I wanted to be a dancer and an actress like Cyd Charisse or Shirley MacLaine

I babysat four kids who resided in a craftsman home on Jackson Street. My girlfriend thought the father, who had black hair and striking blue eyes, looked like Elvis. The chunky Elvis, I thought. The family was from the South. He was in the military and his wife worked part-time as a waitress. She paid me in tips, usually all quarters. She was 14 when they got married 12 years earlier. Inadvertently, I mentioned the realtor who drove me home one night. "What realtor?" asked her husband. Turned out his wife was cheating on him — and not the first time.

We lived in an upstairs apartment in a huge white colonial on Maine Street. Even though we only occupied a small section, I loved being able to point to the stately house and say, "I live there." It now belongs to the University of Santa Clara.

"Heard you're a beatnik now," said Bert, a fellow I liked.

"What?"

"Ron saw you on Lincoln Street dressed in all black." (The *de rigueur* color of beatniks.)

I realized his friend, a boy from another high school, saw me dashing to dance class. In the winter I wore a black coat over my black tights and leotard.

My friend Mary Ervine lived in a modern apartment building with a single mother. Mary had platinum blond hair and combed it in a reverse bubble. Quite a feat, requiring an asphyxiating amount of Aqua Net. Her mother, a private secretary, colored it on Sunday night when the roots grew out. Mary moved after a year of college, and we never heard from her again. Occasionally, a high school chum will say, "Whatever happened to Mary?"

Friday nights were reserved for the Whutzit. (Father Schmidt sponsored dances for teenagers to keep them out of trouble.) A friend who had a crush on a boy I knew asked me to spend the night at her house. Permission granted.

After the Whutzit ended, we stayed out until 3 a.m. Then she confessed she hadn't asked her mother if I could stay. "I can't go home now," I said. "I'll get in trouble." While everyone slept, she snuck me into her house.

*continued on Page 4*

***A reminder: It's time to renew for 2020-21. See Page 4.***

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### SBW Events

Open Mic—Bill Baldwin  
[WABaldwin@aol.com](mailto:WABaldwin@aol.com)

### 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, 2021. 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](mailto:newsletter@southbaywriters.com)

### Managing Editor: Interim

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### Contributing Editors

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Carolyn Donnell

DeWayne Mason

Ken Roberge

Marty Sorenson

### Deadline

Submissions are due by the 15th 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 (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. Because California Writers Club is a 501(c)3 nonprofit corporation, *WritersTalk* cannot accept advertising of events or services that benefit an individual. Advertise in CWC Bulletin. See page 14.

Also, we cannot accept political advertising of any kind.

**Change of Address:** Send changes of address to [membership@southbaywriters.com](mailto:membership@southbaywriters.com)

**Circulation:** 150

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# Words from the Editor

Marjorie Bicknell Johnson  
Interim Managing Editor



## Opportunity Knocks Again: Newsletter Editor

I have resumed the editorship of *WritersTalk* to help South Bay Writers continue. I will help anyone who wants to learn how to edit this newsletter.

When I took over *WritersTalk* in July 2011, I looked forward to putting together the paper but worried how I could write 500 words on topics useful and/or of interest to writers—every month. My related experience was helping to edit an academic mathematics journal for 40 years. Oh, wait: way back in high school, I was editor of the school newspaper and co-editor of the yearbook—hardly credentials for editor of the newsletter for a branch of the prestigious California Writers Club. What could a mathematician say to those mysterious and wonderful people who write books and poems and plays?

I enjoyed learning how to edit others' creative work and how to operate *InDesign*, an Adobe program like *Photoshop* on steroids. Actually, I am not an expert on *InDesign*. Mostly, I copied the newsletter as formatted by Dick Amyx, who gave me a three-hour crash course and showed me the get-out-of-jail-free Command Z, which returns the manuscript to its state preceding my goof.

I carried on in that manner for six and a half years, until young and talented Jessica McDole took the reins for three years.

South Bay Writers has published *WritersTalk* so long that this is Volume 28. Dave La Roche, editor 2005–2007, began storing back issues of *WritersTalk* on [www.southbaywriters.com](http://www.southbaywriters.com), and with Richard Amyx, editor for three years, instituted the cumulative index. SBW is the only branch of the California Writers Club that has such comprehensive information on its website: every issue of *WritersTalk*, January 2005 to date.

I did not edit *WritersTalk* in a vacuum. Many people helped me. SBW volunteers on the editorial staff proofread, review submissions, discuss fine points of editing, and suggest and write content. Some of them write columns, recap speakers' presentations, organize the WT Challenge Contest, and photograph SBW events. All of them cheered me on. I hope that all of them will continue.

I will teach and work with that special someone who takes on this newsletter. If you have an interest in becoming managing editor or a contributing editor for *WritersTalk*, please apply by email to [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com), and we will start a conversation.

This newsletter, right now, is the life blood of South Bay Writers. Please send your articles and creative work to me at [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com). — WT

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# View From the Board

by Marjorie Johnson

I reported on the August board meeting in August *WT*. In September, the SBW Board is scheduled to meet on the second. Newsletter deadlines and meetings are out of phase; the September issue will be in press in the first week of September. I hope you will receive *WT* before Labor Day but the mails are a bit slow.

During this pandemic, most organizations are meeting on Zoom. The Fibonacci Association, a group of mathematicians interested in number theory, meets somewhere in the world every two years. In 2020, for their nineteenth international conference July 20 – 25, they scheduled the University of Sarajevo, Bosnia and Herzegovina. Because members couldn't travel, the meeting was held on Zoom, featuring 40 speakers from 60 different countries and 77 participants at the first lecture.

Think for a moment on the wonder of this. A hundred years ago, my grandfather commuted across the Yuba River in his Flying Dutchman to work his gold mining claim in Downieville, California in the Sierra Nevada a hundred miles from Sacramento. (No, not the legendary ghost ship—my grandfather's name for the contraption that he built to cross the river to his claim, a single tunnel into the canyon wall above the high water level. Cables moved around wheels on each end, like a large clothesline; he sat in a basket and reeled himself across.) He had no computer, no Internet, no TV, and only rudimentary telephone service.

The Fibonacci Association's first plenary speaker, Florian Luca, spoke from his home in South Africa to me in my study. I wish I could tell my grandfather; he loved science fiction books written by Jules Verne and Edgar Rice Burroughs.

Perhaps a bit of history is in order. In 1963, Verner Hoggatt, my advisor for a master's degree in mathematics at San Jose State, founded *The Fibonacci Quarterly*, an academic journal devoted to the study of recursive sequences. I fell in love with Fibonacci numbers. I was Secretary of the Fibonacci Association from 1962 through 2010 and a member of the *FQ* Editorial Board for 48 years. I have missed only one international conference.

If I serve that long as Secretary of South Bay Writers, I will be 119.

We need some younger people to step up to the plate to help with South Bay Writers as board members, as president, or as newsletter editor. Yes, you. YOU could do it. —WT

## DUES ARE DUE FOR 2020/21!

HELLO! YES, IT'S THAT TIME AGAIN.

For a regular renewal, the bill is \$45; for a lapsed membership, or for a new member, \$65. You can pay online on our website, [southbaywriters.com](http://southbaywriters.com)

If you have trouble with PayPal or if you don't like to pay online, please mail a check to CWC South Bay Writers, P O Box 3254, Santa Clara, CA 95055.

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**Recap: Kelly Harrison**

Kelly recommended that within Word, you can determine the grade level of your writing. Her main handout (PDF) can be found at <https://tinyurl.com/y5nts62j> and, the story excerpts she used in her talk, at <https://tinyurl.com/ymj2hj>.

The Zoom "chat" feature provided a way for us to ask questions and to communicate with each other. One member has a publisher interested in his book. He has used critique groups and beta readers; he asked club members for people who edit books. A recommendation was to contact EFA, the Editorial Freelancing Association.

Another member has written many academic articles but wants to branch out to a young adult novel. He said Kelly's methods of analysis were really helpful.

I recently wrote an ending to a story that fell flat. I believe Kelly's advice will pump life into it.

Thank you, Kelly! —WT

*Continued from Page 2*

**Presidential Message**

Early the next morning, her mother was making a ruckus searching for a lost shoe. "It's not in here," insisted Judy, trying to block her mother's entrance. I hid in the closet, expecting to be discovered. Finally, I was able to get dressed and climb out the bedroom window. I walked around the house, knocked on the front door, and asked if Judy could go to church with me. Back in her room, I fell asleep.

One of my friends lived in a small bungalow on Monroe Street. We were both on the swim team. I'll never forget chatting with her while she washed dishes. Oddly, plates were kept in a floor-level cabinet. The door was open and an angry cat went in and sat on a stack of dinner plates. When I pointed it out, my friend said, "It's okay, I just washed her with Prell." The Persian cat's long fur undulated. It clearly needed cream rinse.

Three elegant birch trees accented the yard of a Spanish style house on Jefferson Street. I pointed them out to my future husband. Now our current Santa Clara residence has four growing in the front yard.

I hope these reminiscences whet your creative spirit to write a memoir, and perhaps to send it to *WritersTalk*. —WT



*We haunted and hunted  
the email to [newsletter@  
southbaywriters.com](mailto:newsletter@southbaywriters.com) and  
found only the creative  
work on Pages 5 and 9.  
Perhaps next month will  
be better.*



***Franz Schubert wrote the Unfinished Symphony. Now  
I've written the Unfinished Book.***

## MEMOIR

## Early Memories of Dad

by DeWayne Mason

My memories of Mom are abundant, but I can't say the same about Dad. He wasn't home much during my earliest years, and, while sightings increased by the time I turned eight and peaked in my early teens, conversations remained rare, and we never forged an affectionate bond. Still, I looked up to him, we got along pretty well, and he seemed to believe in me. In the summer and fall of 1961, however, I realized Dad's expectations of my potential were low.

Among the beliefs Dad communicated to me during that year were, "You're too small to play football," and "You can't make a living as an artist." Then, after a mere four weeks of attending high school, came this: "You're going to fail algebra. No more basketball or helping with football until you raise your algebra grade."

I didn't argue, having seen his wrath. When I expressed my opinions, he'd often explode, "God dammit! Don't argue with me." Believing he was wrong, I pursed my lips, clenched my jaw, and thought, "That's bull!"

Dad seldom spoke, but when he did, he often shared negative beliefs. Besides using weak rationales, he dismissed discussions as if damned. During my senior year, he asserted, "Marrying a Catholic would be a mistake." A year later, back from college one weekend, I heard these poisonous words: "Don't bring those niggers into my home." His biased beliefs about entire groups of people stunned me.

Having become more self-confident, I resented Dad criticizing Catholics and African Americans. Since my Catholic girlfriend and college teammates were honorable people, I argued my points. About religion Dad stayed silent. On

race he handed me a book that portrayed African Americans as lazy and inferior. I'd never seen Dad read books, and that one looked like it hadn't been opened. When I asked Maudina, the sibling closest to Dad, whether she'd ever seen him read books, she chuckled and said, "Once or twice—a manual for a machine."

I grew to abhor Dad's narrow-minded views. And I detested his low expectations of others and his relentless hoarding of money. No less, I resented his remoteness; his drinking, smoking, and volatile nature; and that he was an absent father. Rather than criticize Mom's handling of domestic tasks and brood about her lackluster response to his needs, I believed he should have spent more time helping her. I realize now, however, that I was unaware of many experiences that shaped Dad's beliefs and behaviors, and that to judge another's actions it's important to understand and empathize, if not condone, their point of view. —WT

# South Bay Writers Meeting on Zoom August 17, 2020

Collage and Photos by Carolyn Donnell



## Sentence Variety

by Edie Matthews

After last month's speaker, Kelly Harrison, discussed types of sentences and the benefits of using a variety, I thought it was a good time to review the four types of sentence structures.

**Simple sentence:** an independent clause\*. It has a subject and a verb and makes sense. It could be two words, "I sang." Or much longer, expanded with prepositional phrases like, "Last night I sang in my room in the dark." It could have compound subjects and verbs; "Betty and I sang," "Betty and I sang and laughed." So even though these are still simple sentences, there are many variations.

**Compound sentence:** a combination of two or more simple sentences (independent clauses) that are joined together in one of three ways:

- A semi-colon. "John fished all day; Mike read a book."
- A comma and a conjunction (for, and, nor, but, or, yet, so\*\*). "John fished all day, and Mike read a book."
- A semi-colon, followed by a conjunctive adverb (however, finally, nevertheless, therefore, etc.), and a comma. "John fished all day; however, Mike read a book."

**Complex sentence:** a combination of an independent clause (can stand alone) and a dependent clause. A dependent clause has a subject and a verb, but it is an incomplete thought due to a subordinate conjunction: if, though, although, since, whether, while, because, since, before, after, wherever, etc. "While John fished all day, Mike read a book."

The addition of "while," a subordinate conjunction, makes "While John fished all day" a dependent clause. Even though it has a subject (John) and a verb (fished), it's not a complete thought. (What happened while John went fishing? It is dependent upon adding an independent sentence to complete the thought.)

Keep in mind, when the dependent sentence is written first, a comma is needed. If you read it aloud, you can hear when a natural pause occurs. If the dependent sentence is last, a comma is rarely needed.

**Compound-complex sentence:** a minimum of three sentences mixed together: a compound sentence (two independent sentences) and one dependent clause. "After John fished all day, Mike cleaned the trout, and Betty cooked it for dinner."

FYI: Conversation and dialogue are different matters. When we talk to

each other, we often speak in incomplete thoughts or "fragments." This is perfectly acceptable. In addition, some writers use fragments in their work to make a point. "Too many!" "When hell freezes over!" "If you say so."

There are numerous videos on youtube.com that will help you learn this information: (<https://www.youtube.com/watch?v=smgYeUomfyA>), and there are tests you can take to quiz yourself: [http://grammar.ccc.commnet.edu/grammar/quiz2/quizzes-to-fix/sentence\\_types\\_quiz.html](http://grammar.ccc.commnet.edu/grammar/quiz2/quizzes-to-fix/sentence_types_quiz.html) and <http://www.grammargrounds.com/sentence-variety-quiz.html>. Also, there are college websites ([https://owl.purdue.edu/owl/general\\_writing/academic\\_writing/sentence\\_variety/index.html](https://owl.purdue.edu/owl/general_writing/academic_writing/sentence_variety/index.html)). There are simpler versions that you may find easier in the beginning: [https://www.softschools.com/quizzes/language\\_arts/sentence\\_types/quiz1848.html](https://www.softschools.com/quizzes/language_arts/sentence_types/quiz1848.html).

Obviously, the more you review it, the easier it is. — WT

\* Clause: an alternate word for sentence

\*\* An acronym to help you remember the conjunctions is FANBOYS

# *South Bay Writers More from Zoom meeting August 2020*



# Contests and Markets

by Carolyn Donnell



Carolyn Donnell  
Contributing Editor

Let us know if you have any success with any of the contests listed in Writers Talk. (Or any other contest for that matter.)

Send your writing victories to [membernews@southbaywriters.com](mailto:membernews@southbaywriters.com) You can also check other branches for their current contests or submission requests. See a list of other CWC branches at <https://calwriters.org/cwcbranches/>

To members of our Facebook group, South Bay Writers Club: see contest postings and other notifications.

*### 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.*

## CONTESTS WITH UPCOMING DEADLINES

**Stories 2020: Twenty-Fourth Annual Zoetrope: All-Story Short Fiction Competition** 30<sup>th</sup> Deadline Oct 1. 1st prize: \$1,000. 2<sup>nd</sup> \$500. 3<sup>rd</sup> \$250. Details at <https://www.zoetrope.com/contests/stories-2020/>

**Annual Jeffrey E. Smith Editor's Prize.** \$5,000 Fiction, Non-fiction, Poetry Deadline Oct. 1. <https://www.missourireview.com/contests/jeffrey-e-smith-editors-prize>

**Regal House Publishing** current contests and submissions: <https://regalhousepublishing.submittable.com/submit>

- The Acheven Prize for Young Adult Fiction. June 30 – Sept 30.
- The 2020 Acheven Prize for Young Adult Fiction. Ends on Sept. 30, 2020.
- The W.S. Porter Prize for Finely Crafted Short Story Collections. Sept 1 - Nov 1.
- Terry J. Cox Poetry Award: Nov.23, 2020 – Jan. 31, 2021

**Winning Writers: Tom Howard/John H. Reid Poetry Contest.** Submission: Apr. 15-Sept. 30 Total prizes: \$8,000. Accepts **published** and unpublished work. <https://winningwriters.com/our-contests>

## Writer's Digest's Contests:

- Personal Essay Awards, their newest contest. Deadline 9/15/20. \$2,500, be published in Writer's Digest and get a paid trip to WD Conference! <https://www.writersdigest.com/writers-digest-competitions/personal-essay-awards>.
- **Poetry Awards** -32 lines or less. Oct 1 deadline. 1<sup>st</sup> prize \$1000, 2<sup>nd</sup> \$250, 3<sup>rd</sup> \$100. See other details at <https://www.writersdigest.com/writers-digest-competitions/poetry-awards>

## LOCAL AND OTHER CWC BRANCHES:

**The Literary Nest:** A local online publication. See details for future submissions at <https://theliterarynest.com/> Also visual art high res .jpeg, .gif, or .png format to [theliterarynest@gmail.com](mailto:theliterarynest@gmail.com)

**Sand Hill Review:** Stories, non-fiction articles, and poems. <https://sandhillreview.org/>

**Catamaran Literary Reader:** West Coast quarterly literary and visual arts journal. Fiction, poetry, creative nonfiction, and fine art. Submissions year-round with quarterly production cycle. <https://catamaranliteraryreader.com/>

**Fremont Area Writers** lists many resources on their page, such as Contest Announcements, Publications Seeking Submissions, Freelance Jobs, Resources for Screenwriters. Genre Organizations, and more .

**AWP** Association of Writers and Writing Programs. See at <https://cwc-fremontareawriters.org/resources-writers/>

**West Trade Review** Reading period Apr. 1st -Jan. 2<sup>nd</sup> Original and unpublished works of fiction, poetry, and photography by both new and established writers/artists. Our Kelly Harrison is an associate editor; she says right now is a time to get a good read. <http://www.westtradereview.com/submissionguidelines.html>

## OTHER CONTESTS AND SUBMISSIONS:

**The Write Life:** 31 Free Writing Contests: Legitimate competitions with Cash Prizes. <https://thewritelife.com/writing-contests>

**Sequestum** Literature and Art: "competitive, paying market which publishes high-quality short fiction, nonfiction, poetry, and visual arts on a rolling basis." Previously unpublished. Nominal reading fee. Can subscribe. See link for details. <https://www.sequestum.org/submissions>

**Poets & Writers:** See upcoming contests/deadlines here. [https://www.pw.org/content/upcoming\\_contest\\_deadlines](https://www.pw.org/content/upcoming_contest_deadlines)

**Association of Writers and Writing Programs:** <https://www.awpwriter.org/contests/overview>

**Electric Lit:** Free or Cheap Resources for Emerging Writers <https://electricliterature.com/free-or-cheap-resources-for-emerging-writers/>

**The Writer Magazine:** See their list of upcoming contests, articles, resources and you can subscribe to their newsletter. <https://www.writermag.com/contests/>

## RESOURCES FOR POETS:

**Writing Matters:** 30 Publishers of Poetry Books & Chapbooks. <https://randallssanctuary.wordpress.com/2020/08/11/publishers-of-poetry-books-chapbooks/>

**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. <https://www.upthestaircase.org/>

# More Contests and Markets

by Carolyn Donnell

**Poets & Writers:** Lists poetry and other contests. [https://www.pw.org/blogs/prize\\_reporter](https://www.pw.org/blogs/prize_reporter). **P&W** also lists over twelve hundred literary magazines. [https://www.pw.org/literary\\_magazines](https://www.pw.org/literary_magazines)

**The Thimble Magazine:** A quarterly online journal. <https://www.thimblelitmag.com/submissions/>

**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/>

**Authors Publish:** Poetry Manuscript Publishers. No reading fees. <https://www.authorspublish.com>

**Trish Hopkinson:** a blog. <https://trishhopkinson.com/where-to-submit-reprints/>

**Ace World Pub:** Submission lists. <https://aceworldpub.com.ng/category/latest-opportunities/>

**Poetry Foundation:** <https://www.poetryfoundation.org>

## Some Facebook Poetry Groups:

- Poetry Center San Jose - PCSJ
- Willow Glen Poetry Project
- Cupertino Poet Laureate
- Santa Clara County Poet Laureate
- Los Gatos Poet Laureate
- National Poetry Month-write a poem a day challenge
- California Poets
- How Writers Write Poetry Community Group
- No Fee Calls for Poems
- SF Creative Writing Institute drop-in poetry workshops

## OTHER RESOURCES:

(\* On both the Internet and Facebook.)

- *Poets & Writers:* \* <https://www.pw.org/grants> [https://www.pw.org/content/upcoming\\_contest\\_deadlines](https://www.pw.org/content/upcoming_contest_deadlines)
- *MWA NorCal Chapter:* \* Mystery Writers of America <https://mwanorcal.org/>
- *Women's National Book Association: San Francisco Chapter:* \* <https://wnba-sfchapter.org>
- *The Write Life :* \* Contests. <https://thewritelife.com/writing-contests/>
- *Funds For Writers:* Contests, submissions, grants, etc. <https://fundsforwriters.com/contests/>
- *Freedom With Writing:* \* submissions, contests, jobs, and more. <https://www.freedomwithwriting.com/>
- *Authors Publish:* \* <http://www.authorspublish.com/>
- *The Best Writing Contests* curated by Reedsy <https://blog.reedsy.com/writing-contests/>
- *NewPages Classifieds* - <https://www.newpages.com/>
- *Hidden River Arts:* Book award deadlines listed at <https://hiddenriverarts.wordpress.com/>

- *ProWritingAid Writer's Community:* Facebook group
- *Writers Post No Fee Call for Submissions:* Facebook group

Last but not least, an email received:

## SAN JOSE PUBLIC LIBRARY: Call for Localit. Email post:

From: Lucille Boone <lmboone@prodigy.net>

Date: Mon, Aug 17, 2020 at 5:43 PM

Subject: [Nagleepark-CCA] Seeking local authors for San Jose Public Library Localit

To: <nagleepark@groups.io>

Looking for local (living Bay Area, within 100 miles of San Jose) recently published (5 years or less) authors (fiction, non-fiction) to feature in San Jose Public Library's Localit (may be virtual) event this fall.

Please send me name, contact information and title of work and I will pass this on to the committee for consideration. Previous local authors featured have included Naglee Park's own John Mitchell, Geoff Alexander and Walter Soellner.

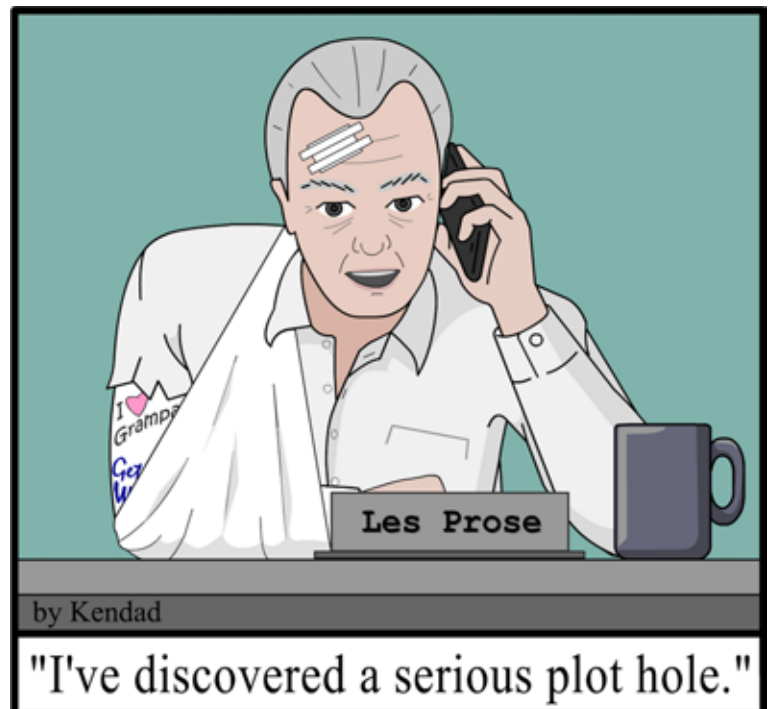
That's all, folks – at least for September.

– WT

## Webinar September 23: See Page 11

## Les Prose Comics

by Ken Roberge (Kendad)



# News from 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 *The CWC Bulletin*

Recently, the *CWC Bulletin* was sent to members electronically. If you missed your copy, go to [calwriters.org](http://calwriters.org).

## 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:** 2:00 third Sundays, Oakland Public Library Main Branch. [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 at Round Table Pizza, 37408 Fremont Blvd., 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 Wednesdays, Mendocino Hotel. [writersmendocinocoast.org](http://writersmendocinocoast.org)

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

**Napa Valley:** 7:00 second Wednesdays, venue is changing. [napavalleywriters.net](http://napavalleywriters.net)

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

**Redwood:** 2:30 first 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:** 2:00 third Saturdays, Four Points by Sheraton, 5115 Hopyard, Pleasanton. [trivalleywriters.org](http://trivalleywriters.org)

**Notice: Due to Covid-19, there are no in-person meetings.**

**Check branch websites.**

## Power of Three

by Marjorie Johnson

No, not a Roman triumvirate; not 3, 9, 27, 81; and not the witches in Macbeth—but the power of three in writing.

The “power of three” in writing means using a series of three words, phrases, or ideas. Using a series of three helps the reader understand what you are writing, helps him or her organize the information mentally, and creates a sense of urgency. Using a series of more than three becomes cumbersome and less easy to understand. Using a series of two ideas simply doesn't have the same impact.

The number three has a magical importance in cultural and spiritual practices around the world. It's no accident that the number three is pervasive throughout some of our greatest stories, fairy tales, and myths. It's no coincidence that some of the most famous quotes throughout history are structured in three parts.

It's no surprise that the rule of three works wonders in the world of comedy—set-up, anticipation, and punch line.

It all comes down to the way we process information. While I don't pretend to understand why, the brain seems to be hard-wired to group information in threes. We have become proficient at pattern recognition, and three is the smallest number of elements that can form a pattern.

Comedians exploit the way our minds perceive expected patterns to throw the audience off track—and make us laugh.

Information presented in groups of three sticks in our heads better than other clusters of items.

Orators use the power of three: “Blood, sweat, and tears”; “Friends, Romans, Countrymen”; “I came, I saw, I conquered.”

Politicians know the rule of three: “Life, liberty, and the pursuit of happiness”; “Government of the people, by the people, for the people”; “Sink or swim,

live or die, survive or perish with my country.”

Real estate has “Location, location, location”; safety posters advise “Stop, look, and listen;” movie titles include “Sex, Lies, and Videotape.”

Things that come in threes are inherently funnier, more satisfying, or more effective than other numbers of things.

Have you ever wondered

- What the three little pigs, Goldilocks and the three bears, and the three wise men have in common?
- Why the three-act structure is the dominant approach to screenwriting?
- Why three bullet points are more effective than two or four?

Think in terms of three when crafting your content, and you'll likely end up with a more engaging outcome. If at first you don't succeed, remember—the third time's the charm. —WT

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>September</b>	<b>2020</b>	1	2 7:00P SBW Board, Zoom	3	4	5
6	7 2P Valley Writers Zoom	8	9	10	11	12
13	14 2P Valley Writers 6P SBW PROGRAM ZOOM	15	16	17	18	19
20 <b>Deadline WritersTalk</b>	21 2P Valley Writers Zoom	22	23 CWC Webinar 6pm	24	25	26
27 2P Valley Writers Zoom	28	29	30	31		

#### Future Events:

TBA. All zoomed directly to you.

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

## Ongoing Events

### Critique Groups

**Valley Writers:** Meets every Monday, from 2 to 4 PM. Zoom. Marjorie Johnson, marjohnson@mac.com

**Your Critique Group:** Send info to newsletter@southbaywriters.com

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

### SBW Board Meetings

Look for announcements of Board meetings. Contact Edie Matthews at pres@southbaywriters.com.

*Calendar page is more or less blank because everybody Zooms these days.*

### Open Mics

**South Bay Writers Open Mic on Zoom.** Contact Bill Baldwin (408) 730-9622 or email WABaldwin@aol.com

### Ongoing discussion groups

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

### Poetry Readings

**All postponed due to Covid-19**

**Poets@Play:** Meets at Markham House History Park, 1650 Senter Rd., San Jose. poetrycentersanjos.org

**Poetry Center San Jose:** www.poetrycentersanjos.org

**Well-Red Poetry Reading Series** at Works San Jose, 365 South Market Street. www.pcsj.org

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

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

### SBW Recommends ...

If you know of a regularly occurring event for writers, send an email to newsletter@southbaywriters.com.

### Breaking News:

### Author Skills - Book Coaching: The New Edit

CWC Writers Club - SF Peninsula branch sister branch webinar on Sept 23. 6:00 PM. Register at <https://tinyurl.com/cwscsfwebinar>



**California Writers Club**  
South Bay Branch  
P.O. Box 3254  
Santa Clara, CA 95055  
[www.southbaywriters.com](http://www.southbaywriters.com)

## MAIL TO

Address Correction Requested

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**South Bay Writers**  
**September Regular Meeting**  
**7 pm, Monday, September 14, 2020**

**ZOOM**  
Details arrive in your email

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## The Architecture of Screenwriting

**Scott Winfield Sublett**  
**September Speaker**

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*WritersTalk* deadline is always  
the 20th of the month.

Regular meetings are second  
Mondays 7 – 9 PM on Zoom

