



WRITERSTALK

Volume 29
Number 5
May 2021

Monthly Newsletter of the South Bay Writers Club™

MAY SPEAKER

Rob Minkoff

Jamal Khan

Monday
10 May • 7 PM!



Rob Minkoff. Photo: Alberto E. Rodriguez/Getty Images

The *Lion King* (1994) took the world by storm, wowing adults and leaving an indelible impression on their children. Effortlessly blending Shakespearean intrigue and emotional depth with superb voice acting and an unforgettable musical score, the crown jewel of the Disney Renaissance is a timeless classic. *The Lion King* is the highest-grossing traditional animated film of all time and remains the best-selling film on home video. In our May 10th meeting, Rob Minkoff, co-director of *The Lion King*, will talk about his remarkable career in storytelling and deliver actionable advice for writers.

Rob Minkoff grew up in the Bay Area and attended high school in

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APRIL SPEAKER RECAP

Cara Black delivers!

Bill Baldwin

Cara Black provided a real treat for our April meeting – three talks (“three, three, three talks”) in one!

We had asked her about writing *mysteries*, but we’d also asked her about how to write a *series*. She delivered on both of these topics, along with valuable insights on the *writing process itself*.

Her latest book, *Three Hours in Paris*, has been receiving good reviews. It is premised on the (alleged) three hours that Hitler spent in Paris after the fall of the city in 1940. It is actually a thriller rather than a mystery.

So what’s the difference? A *mystery* presents us with something that has already happened, but we don’t know “who did it.” A *thriller* presents us with a known danger looming ahead of us – and we want to be assured that we (or the protagonist) will escape the danger.

A mystery provides a lot of disconnected clues, but at the end, when the mystery is resolved, you should look up wide-eyed and say, “Of course. It’s obvious that So-and-So did it. The clues are all *right there!*”

A thriller draws you into an immediate danger, and moves you

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Between the lines

Edie Matthews

President, South Bay Writers



Dream job

Europe, that's the ticket! A journalism degree under my belt, several years of experience in both radio and TV news, I found myself with a yearning to travel. Planning and calculating, I called the ABC News Bureau in London and asked for a job. I told

them I was currently working in the newsroom at the ABC affiliate in San Jose. They said there were no openings at that time.

In the early eighties, Silicon Valley was in its adolescence, and the Internet hadn't decimated the daily newspaper. The *San Jose Mercury News* delivered a four-pound paper on Sundays that included a twenty-page book section. Flush with funds, the *Merc* sponsored a yearly book symposium. It featured eight of the latest best-selling authors of various genres. That particular year, Pierre Salinger was on the program. He had been President John F. Kennedy's press secretary. He was in town to publicize his book, *America Held Hostage: The Secret Negotiations* (1981). He also headed the ABC News Bureau in Paris.

After presentations, the audience could purchase the author's book, and, if they were patient, stand in line and get it autographed. That was my plan. I needed to chat with Mr. Salinger.

While he signed my copy, I mentioned that I worked at the local ABC affiliate and regularly watched the daily feed that featured his stories from Europe.

"If you get to Paris," he said, "drop by and visit the bureau."

I smiled to myself. Mission accomplished—and I began making plans.

I didn't mention to Salinger that I had recently left Channel 11 and doubled my salary working in tech pubs at Lockheed. Also, I was married with four children—though they were all in school.

Next, how to finagle a trip to Europe? Then my husband and teenage sons began talking about bicycling to Canada. I was invited but declined. In an off-handed fashion, my sweet husband suggested that perhaps the two girls and I could go to Europe.

A dream come true. Actually, I was glad it would be just the girls and I. My husband, who is cautious, would be hesitant about exploring a foreign country. Whereas, with the girls as my traveling companions, I could say, "Follow me," and they would without argument or debate.

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California Writers Club
South Bay Branch

www.southbaywriters.com

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SBW events

Open mic—Bill Baldwin
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SBW mission

To educate 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 30 Jun 2021. New member \$65, dual membership \$25, student membership \$20. Contact membership@southbaywriters.com, sign up online at southbaywriters.com, or mail your check and application to CWC-South Bay Writers, PO Box 3254, Santa Clara CA 95055

WritersTalk

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

newsletter@southbaywriters.com

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Marty Sorensen

Submissions

SBW encourages writers at all levels to submit their creative work, essays, and reportage for publication in *WritersTalk*. Send submissions and proposals to newsletter@southbaywriters.com

Submissions and proposals must be either included in the body of the email or attached as a Word file. Please double-space. No paper submissions or scanned PDFs. Graphics should be high-quality JPGs or PNGs. Submissions will be copyedited, and may be sent back for revision. Managing editor reserves all rights to selection.

Word limits

Member announcements (200 words, see below)

News/Essay/Reportage (please submit proposal by 1st of month; draft due 15th of month)

Opinion/Letters (300 words)

Fiction/Memoir (1000 words)

Poetry (200 words)

Deadline

Submissions open year-round

Issues close 15th of month prior to publication

Member announcements

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

Reprints

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

Advertising

Announcements of workshops, conferences, and events from other branches of California Writers Club are welcome in *WritersTalk*. CWC is a 501(c)3 nonprofit corporation, and *WritersTalk* cannot accept advertising of events or services that benefit an individual. To advertise in CWC's *The Bulletin*, see page 15. No political advertising

Change of address

membership@southbaywriters.com

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Rrrracing!

Renée J Anderson, Managing Editor



The Kentucky Derby takes place on the first Saturday in May—May Day this year—which always gets me in the mood for the ponies. I must confess, however, although I love their sleek form, their magnificent speed, the sheen of effort on their flanks, what I love best are the names of the horses. *Secretariat*. *Seattle Slew*. *Man o' War*. *Seabiscuit*. *Jolly Jumper*—okay, that last one is Lucky Luke's cartoon horse, but you must agree the names are phenomenal.

Phyllis, my mom, enjoys placing micro-bets on the online races. She puts a dollar (no more!) on one of the favorites, and then we wait for the announcer to croon “Rrrracing!”

(Apparently “And they're off!” has been replaced by “Rrrracing!” But we kind of like that even better.)

I like to sit around and invent names for racehorses. I'll never own one, obviously—the closest I'll come is if I put one in a story. Names often arise from surprising sources. Here are some of my four-legged creations:

Posh Prancer

Distraction

Maisie's Little Sidestepper

Weekend Guest

Gentlemen's Agreement

My Aunt Syd came up with some great ones:

Raucous (my hands-down favorite—what more do you need?)

Early Winter

Best Regards

Aunt Syd also likes to invent names for paint colors and wishes she had studied to become a professional onomatologist, er, paint-namer-person.

The point is, in our fictional work (and in some of our memoirist and nonfictional work, if we want to protect the innocent—or the guilty), we must strive to find suitable—original—names for our characters. The names of the central figures add legitimacy to our stories. They help sell the story to the reader. You can always tell when a writer has chosen their characters' names with care—and when they haven't. It shows in the writing too.

Give me Regatta Bellagio! Sir Apricot Wendicott! Or the curtly mysterious Max. Give me the unusual—the *real*—and I will sit up and pay attention. I will give your story the benefit of the doubt. If the name is not so dramatic, tell me how the character got the name. Make it real, make it human. Don't just slap on a generic name to get past the introductions, like a placeholder you never go back and change.

Sometimes a name is the first thing that comes to you, and a story emerges from the name itself. “Miss Broom” came to me one day. I have no idea what her story is, but I know she's got one, and I can't wait to find out what it is. Once my other five projects are out of the way. “Miss Broom? The author will see you now.”

Your writer's prompt for this month is to come up with some great names for racehorses. I want to see what you come up with. Let it into your headspace and surprise yourself with what you discover as you trot about your day. Then send me your list at newsletter@southbaywriters.com.

Time to renew memberships! Stick around, won't you?

WT

WANTED



Names for racehorses



newsletter@southbaywriters.com

View from the Board

Marjorie Johnson



Most of the usual suspects attended the meeting of the Board of South Bay Writers on Zoom on 07 April 2021. **Present:** President Edie Matthews, Secretary Marjorie Johnson, Treasurer Trenton Myers, Membership Chair Inga Silva, Member-at-Large/Web editor/PR Tatyana Grinenko, CWC-Central Board Rep/NorCal/Open Mic Meetup Bill Baldwin, Managing Editor *WritersTalk* Renée J Anderson, and Facebook Group Admin Carolyn Donnell. **Absent:** VP Jamal Khan, Alfred Jan, Member-at-Large, and Janet Patey, Hospitality Chair.

Meeting called to order 7:07 PM. Approved the previous meeting's minutes. Unanimous.

Edie Matthews, Speakers on Zoom (all announced in last month's *WritersTalk*)

10 May Rob Minkoff, Director and Producer of animated films *The Lion King*, *Stuart Little 1 & 2*, and more

14 June John Brantingham, "Process & Benefits of Writing Book Reviews"

12 July Tod Goldberg, topic TBA

08 November Anne Hillerman (continuing in footsteps of Tony Hillerman)

Trenton Myers, Treasurer's Report 03Mar21: bank accounts continue happy. Assets, 31Mar21: \$19,641.60 (includes \$250.00 in cash box)

Carolyn Donnell, Facebook page and group. Posted info on our Haiku contest on Facebook group. Received the following communication from Tish from Fremont Area Writers: "On your Facebook page and your website you are advertising this talk by Cara Black as free but there is no way to request a Zoom link. I am a member of CWC Fremont Area Writers. It is the official policy of CWC that any member of any branch can attend another branch's meeting at the same price members are charged. (If you have questions about this, ask your CB rep. It was discussed at the last CB meeting.) Unfortunately, your website contact information contains only a PO box for written correspondence. Other links go to an application to join, also with no contact information. So how do I get on the list for a Zoom link to this event?"

You can get a Zoom meeting invite by contacting Tatyana Grinenko at pr@southbaywriters.com. She will add your email to her publicity and Constant Contact lists.

Tatyana Grinenko, PR/Web report, publicity updates: Email March Speaker Notable Numbers from email sent as a reminder 15 minutes before March event: 92 people opened email, 36 people clicked through the Zoom link (36% click-through rate from open rate). On April email, I will test having the Zoom button higher up in the email instead of just the bottom. I posted the Haiku rules page: southbaywriters.com/haiku-poetry-contest-submit-by-may-15th/

Inga Silva, Membership: Currently, we have the following numbers:

- 108 members
- 100 primary
- 8 dual
- 54 active members
- 2 student members
- 1 life member

Bill Baldwin, wearing one of his many hats, announced that the next Central Board meeting will be 18 April. The MRMS committee will meet Sunday 11 April. Open Mic: First and third Fridays, separate Zoom for each. Averaging seven to nine readers so far. Contact Bill about this popular venue at WABaldwin@aol.com.

Renée J Anderson, *WritersTalk*: Our haiku contest was announced in April *WT*, open to all CWC members. Deadline 15 May.

SBW Election in June: In this time without in-person meetings, the usual nominating committee format just doesn't work. Tatyana will send emails outlining positions to be filled, and announcements will appear in *WritersTalk*. Most current Board members would serve another year if needed, but a healthy club benefits from change. Taking a position on the SBW Board doesn't take much time beyond the monthly board meeting. You benefit by learning what the club can do for you and meeting other board members, and SBW benefits from your new ideas and energy. Besides that, it's fun and there's time to get acquainted, even on Zoom.

Any member of SBW is invited to attend our Board meetings—send an email to pres@southbaywriters.com. We're a friendly group and welcome your ideas and suggestions.

Meeting adjourned 8:48 PM. Next Board meeting Wed, 05 May. Next regular meeting on Zoom 12 May.

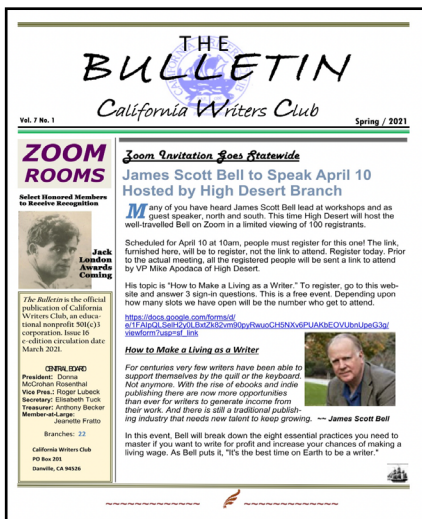
WT

Off the shelf

Edie Matthews



“Do the disclosures need to reveal the neighbor is Stephen King?”



The Spring edition of The Bulletin has arrived!

calwriters.org/publications/#current

Seeking an assistant Facebook editor
to help with posting contests and other news on our
Facebook page and group

cdonnelltx@gmail.com

俳句

Enter our haiku contest!
Deadline 15 May

Details in last month's *WritersTalk*

newsletter@southbaywriters.com

Member news

Marjorie Johnson

Penelope Cole's short memoir, "Turtle Liberation," has been accepted for SF-Peninsula's *Fault Zone Anthology* (pending edits).

Renée J Anderson has a post, "Swans seen through tears: Memories of Denmark," on *Tillism.com*, *Magical Words from Around the World*. The blog post grew out of her column from the April issue of *WritersTalk*. To appear on this blog, posts should be inspired by literature, connected to a personal memory, and include at least one word from a language other than English. See more about *Tillism* on page 10.

tillism.com/2021/03/30/swans-seen-through-tears-memories-of-denmark/

Hi-Dong Chai will have a collection of his poetry published by Austin Macauley Publishers later in 2021, titled *Poems: Story from My Heart*. See his heartfelt essay on page 18. A sampling of his poems can be found at poetrysoup.com/poems_poets/poems_by_poet.aspx?ID=120291

Bob Garfinkle has exciting news indeed. Not only has he sold 1000 copies of *Luna Cognita* but also he heard that the book has been nominated for a Pulitzer Prize! Not announced until June. He worked on photographing the moon for twenty years. His book has 1800 pages with 1350 illustrations, many in full color, sold as a set of three 600-page volumes at Springer.com.

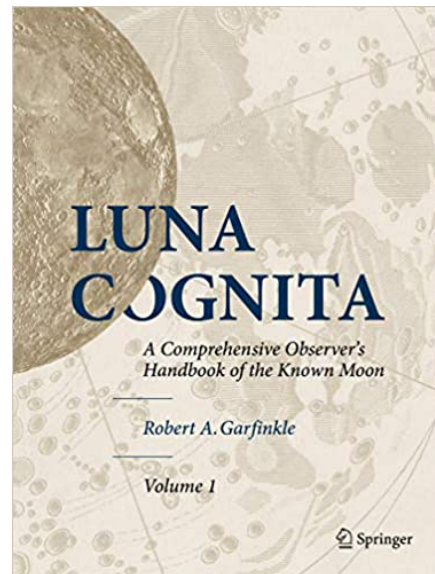
Evie Preston was a runner-up in WOW! (Women on Writing's 2nd quarter Essay Contest) with her hilarious essay, "Death by Compost Bin." Out of 285 contestants, three top winners and seven runners-up received small-cash prizes. This was only her second contest entry in many years of writing. Wow-womenonwriting.com is a great website, responsive and professional, yet very welcoming and personal with much more to offer writers at any stage of their careers. Definitely worth a check out. wow-womenonwriting.com/downloads/printable/99-FE1-Q22021EssayContest-Evelyn-Preston.html

Please send your news to me at membernews@southbaywriters.com. I know there were more announcements made at the SBW April meeting, and I hate to miss them here.

WT



Hi-Dong Chai



Luna Cognita by Bob Garfinkle, 2020, Springer Verlag, New York



Evelyn Preston
photo by Mahoko Kuramasu

2021 Ina Coolbrith and Jack London Award nominations announced

2021 Jack London Award (South Bay Writers) – Tatyana Grinenko

By awarding the Jack London every two years, California Writers Club recognizes the value of dedicated and outstanding volunteers to aid their mission, to support members pursuing writing, publishing, and marketing goals. CWC is the largest and oldest professional writing club on the West Coast. Traditionally, this award is given at a luncheon in July attended by representatives from all branches of CWC; for 2021, because of the pandemic, this event is still to be announced.

Tatyana Grinenko is South Bay Writer's nominee for the 2021 Jack London Award for her dedicated service to SBW. Tatyana has lived in the Bay Area since the year 2000, having moved to Silicon Valley from Russia. She manages B2B digital marketing campaigns as her primary career, and through the South Bay Writers Club has been able to further ignite her pursuit of writing fantasy fiction. The club has been a source of motivation to keep pushing through and writing, and a great way to stay connected to fellow writers.

Tatyana joined South Bay Writers in February 2017, and a few months later became further involved in the club by taking on the role of Web Editor and joining the Board of Directors. To this day she keeps the site updated for new events and information, posts on the club's Twitter and Goodreads accounts, and manages the club's Constant Contact email list, reminding members and guests about upcoming meetings and important club updates. Congratulations Tatyana!



Tatyana Grinenko

2021 Ina Coolbrith Award – Rusty LaGrange, CWC-High Desert

Periodically, the CWC Central Board bestows the Ina Coolbrith Award to honor a member for exemplary service to CWC or the Central Board.

With nearly twenty years of news writing and interviewing, **Rusty LaGrange's** journalism career veered off into graphic arts and production of desktop publishing for organizations. She digitally produces CWC's *The Bulletin* and CWC-High Desert's newsletter, *The Inkslinger*, and is pursuing a commercial digital magazine, *VintageWest Magazine*. Her researching skills are used for Old West history forays, antique collecting, and finding prime source books for a Western novel. She lives with Jeff, her husband of forty years, in Lucerne Valley on The Rusty Bucket Ranch, of course.



Rusty LaGrange

mi • cro • ag • gres • sion

Elisabeth Tuck

Managing Editor, *The Write News*, CWC-Mt Diablo

Managing Editor, *Literary Review*

CWC State Secretary



Elisabeth Tuck

Recently, a *Literary Review* judge detected what they felt was unnecessary racism in a submission. As a result, I wrote the following article (with excellent editing from Al Garrotto) about microaggressions, which are unconscious slights against marginalized people. Note that marginalization can refer to any group we label, such as the disabled, the mentally ill, the poor, women who speak their minds, &c.

As CWC members, we need to think carefully about what we write.

I would not want CWC to publish anything that could cast us as biased, whether in *Literary Review*, an anthology, a newsletter (many of which are searchable on the internet), or anything else CWC-related. We need to be a neutral organization.

ET

This article appeared originally in the CWC-Mt Diablo newsletter, *The Write News*, April 2021. Reprinted here with kind permission.

An online dictionary defines “microaggression” as a noun, statement, action, or incident regarded as an instance of indirect, subtle, or unintentional discrimination against members of a marginalized group.

In this era of social divisiveness, CWC authors need to understand and be aware of microaggressions. *Vox Media* shows examples such as:

- An Asian-American student is complimented by a professor for speaking perfect English, but it’s actually the student’s first language.
- A black man notices a white woman flinch and clutch her bag when she sees him in the elevator she’s about to enter. He is painfully reminded of racial stereotypes.
- A woman speaks up in a meeting, but is interrupted by her male colleagues. In another scene she is ignored by them.

I recommend the article and the accompanying short video.

vox.com/2015/2/16/8031073/what-are-microaggressions

I’m currently managing CWC’s *Literary Review*. A judge brought to my attention a submission that contained what the judge felt was racism. To give the author the benefit of the doubt, since I don’t know them and prefer to think the best of others, I’ll call it an uncon-

Does the author unconsciously believe that trait helps to show the character as less? The comment was unnecessarily hurtful.

scious slip—a microaggression in the form of a quick mention of a trait that could be assigned to a person of color. A character in the fictional story denigrated this person for reasons unrelated to race. So why mention the trait? Does the author unconsciously believe that trait helps to show the character as less? The comment was unnecessarily hurtful.

Wikipedia provides the history and pros and cons of the issue. **Microaggression** is a term used for brief and commonplace verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative attitudes toward stigmatized or culturally marginalized groups. The term was coined in 1970 by Harvard University psychiatrist Chester M. Pierce to describe insults and dismissals that he regularly witnessed non-Black Americans inflicting on African Americans. By the early 2000s, use of the term was applied to

Continued on page 9



Phyllis Dulaney, *Kanal in Deutschland*, 2021. Watercolor.

Tuck, *Continued from page 8*

the casual degradation of any socially marginalized group, including LGBT people, the poor, and the disabled. Psychologist Derald Wing Sue defines microaggressions as “brief, everyday exchanges that send denigrating messages to certain individuals because of their group membership.” The persons making the comments may be otherwise well-intentioned and unaware of the potential impact of their words. See en.wikipedia.org/wiki/Microaggression

In a world where we can be anything, be kind.

We don't have to agree on anything to be kind to one another. **WT**

Santa Clara library news

Marty Sorensen

Writing Magazine is available online at the Santa Clara County Library District, SCCLD.org.

SCCL card holders can log in, then choose “Online Library.” From the available selections, click “eMagazines and News,” then select “OverDrive Magazines.” On the next screen, click “OverDrive Magazines” again, and this will take you to the online magazines portal.

Use the Search tool to type in “writing.” Writing Magazine will then show up, along with countless other writing-related resources (and *Nat Geo Traveller* for some mysterious reason).

Also available: *Writer's Digest*, *Poets & Writers*, *The Writer*, *The Paris Review*, *New York Review of Books*, *How to Publish Your Own eBook*, *American Theatre* (provides five complete playscripts each year), *The American Poetry Review*, *Creative Nonfiction*, *Oxford American*, *After Dinner Conversation: Philosophy/Ethics Short Story Magazine*, and last, because least, *Barddas*. (I'll make it easy for you: Cylchgrawn yn llawn i'r ymylon o erthyglau'n ymwneud â beirdd a barddoniaeth, adolygiadau a cholofnau dan ofal beirdd profiadol, a nifer o gerddi na welodd olau dydd o'r blaen.*)

Santa Clara County residents, apply for your free eCard for instant access: scclld.org/card-application/ **WT**

**Translation from Welsh: A magazine full of fringe articles about poets and poetry, reviews and columns by experienced poets, and a number of poems that never saw the light of day*

Tillism طلسم

MAGICAL WORDS FROM AROUND THE WORLD

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Anniqua Rana

Sisters Anniqua Rana and Selma Tufail have launched their blog, “Tillism طلسم — Magical Words from around the World,” at [Tillism.com](#). Tillism (the word means “magic”) took root during the 2020 pandemic, and regular connection with siblings living in Pakistan, the UK, Spain, and the US. The collaboration between Anniqua and Selma emerged from the sisters’ passion for writing, literature, and lush, vivid memory. “Writing was our companion,” says Anniqua. Within its first week, the blog had garnered more than 2000 views from seven countries, and it just keeps growing.



Selma Tufail

Anniqua’s debut novel, *Wild Boar in the Cane Field*, was shortlisted for Pakistan’s UBL Literary Award 2020. Her writings on gender, education, and books have appeared in *The News on Sunday (TNS)*, *NayaDaur.tv*, *International Education*, and *Ravi Magazine*, to name but a few of her publishing credits. Her doctorate in International Education focused on the implications of technology for women of Pakistan in higher education. She has taught in the San Mateo Community College District, the University of San Francisco, Lahore University of Management Sciences, and Stanford University. She travels, writes, and lives between California and Pakistan, and is a member of CWC-Redwood Writers.

Artist Selma created Tillism’s beautiful cover illustration. Now residing in Spain, she set up the very first Department of Art & Design at Zayed University in the United Arab Emirates and developed an academic relationship with the Complutense University in Madrid, Spain. That same year, Selma was awarded the Spanish Order of the Civil Merit. This is the highest civilian award of Spain. She is the author and illustrator of *Con Yanci: When Chickens Fly and Other Tales*, a children’s storybook. Her writings on gender, art, and mysticism have appeared in *The Dollhouse*, *Pakistan Daily Times*, *Shards of Silence: An Anthology*, *TESOL Arabia*, among others.

Writers are invited to submit posts to Tillism in the form of poignant vignettes, 500–1000 words. Posts should include a memory associated in some way with literature, and must include at least one non-English word. Guidelines for submission can be found here: [tillism.com/submissions/](#).

WT

Election season is upon us: Opportunities to support at state and branch level

South Bay Writers

The 2020 election cycle was disrupted by the pandemic, and the situation remains largely unchanged for 2021. That notwithstanding, a club benefits from healthy turnover, and many hands make light work. Most Board members expressed the willingness to carry on in their present positions. Marjorie Johnson expressed the desire to step aside as Secretary, and so volunteers are sought to replace her in that capacity. Anyone wishing to join the Board in any role is most heartily invited to contact Edie at pres@southbaywriters.com to discuss options.

Central Board

Bob Isbill has been made the Nominating Committee Chairman, now in the process of putting together a slate of CWC members to stand for election this coming July for a one-year term at the state level. Those interested in running for any of the Central Board offices are encouraged to contact Bob at risbill@aol.com or phone 760-221-6367.

The offices to be elected are: President, Vice-President, Secretary, and Treasurer. The incumbent officers have agreed to stand for election in July. They are Roger Lubeck, President; Donna McCrohan-Rosenthal, Vice President; and Elisabeth Tuck, Secretary. Treasurer Anthony Becker has opted to retire. Tri-Valley branch Treasurer, Constance Hanstedt, has agreed to stand for election as CWC Treasurer.

Any CWC member in good standing is eligible to run for Secretary or Treasurer. Eligibility to stand for President or Vice President requires that the person be on Active status within their own branch, and that the nominee be a member of the Central Board for one out of the last five years. Therefore, there are members who are not presently on the Central Board who would be eligible to stand for those offices. Those elected to any of the four offices, except for the office of President, would automatically become their home branch's Central Board Representative.

Please refer to the CWC Policies & Procedures, which can be found at calwriters.org, for further information on job descriptions and election rules.

A note from your Membership Chair: Time to renew

Inga Silva

I hope all of you who are current members renew your membership, and if you are not a member, you seriously consider joining. For myself, this club offers many features I enjoy. The guest speakers relay information on different writing issues and genres. I always learn something, even if it is a subject I am not currently interested in.

I also appreciate the skills and sharing with other members—we currently have someone in our club who was nominated for the Pulitzer Prize in nonfiction! Most of all, I love being around others who love writing as much as I do.

When I receive your renewal, I check it against the information we have. All information is considered confidential, including phone numbers and email. It is really confusing if you use a pen name or company name, one that is not the name you are known by in the system. Or if you have someone else who pays for you. Details make my job easier. The PayPal payments are processed by our treasurer. I check our mailbox once a week for any club mail, including checks. I forward the checks to our treasurer.

If you have a problem, you may contact me at IngaSBW-Membership@gmail.com (no hyphen).

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WT
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DeWayne Mason

Know baseball? Even vaguely? Got research skills? If so, here's the challenge: I'm looking for anyone who knows of any game—anywhere, anytime, and at any level—that matches a little-known David and Goliath battle between William Jewell and Central Methodist colleges in Ottawa, Kansas, on May 15, 1975, to determine the winner of a round-robin tournament for the Heart of America Athletic Conference championship.

The deal is simple.

I hail from Missouri, and if you can “show me” anything equal, I'll send you five crisp Franklins. No catch. Just share the facts via email or letter. (Spoiler alert: I've been around baseball all my life, reading its history, coaching its teams, umpiring and scorekeeping its games, and playing the sport for over twenty years—five professionally with the Pittsburgh Pirates, including my fifteen minutes of fame in 1970 pitching three shutout innings in an exhibition game against the Kansas City Royals.) Read on and you'll learn the criteria

I've developed for a fair comparison² given the remarkable context and events of what I assert to be baseball's most miraculous comeback and season.³

The historical criterion (a comparison of the two teams' histories belies an improbable upset). William Jewell's Cardinals came into the contest having reeled off nine straight conference trophies and a national championship—before winning another eight consecutive titles.

A true Goliath.

Versus the Central Methodist Eagles, perennial cellar dwellers who had placed last in their league the previous season, a team mired in a thirty-year drought since winning their last conference trophy.

A classic David.

The coaching criterion (a comparison of the two teams' coaches belies an improbable upset). Jewell's powerhouse was coached by Steve Thomson, a high school and college baseball standout who had not only won Missouri's District 16 baseball coach of the year in 1974, but who had also recently replaced Coach Fred Flook—a future NAIA Hall of Fame inductee. Central's leader

was an assistant *football* coach who'd never played high school or college baseball and, after finishing his first coaching season the previous year, had tried to re-

sign. That would be Steve Phipps. Assisted by yours truly.

Yes, really.

The roster criterion (a comparison of the two teams' rosters, quality and quantity, belies an improbable upset). Jewell's roster nearly doubled that of Central's



baker's dozen, and also boasted far more experienced starters and reserves, including its pitchers. The pregame optics were intimidating.

The ascent-to-the-championship game criterion (a comparison of the two teams' routes to the championship game belies an improbable upset). With one exception, William Jewell sailed through the round-robin tournament, winning their games going away by outscoring their opponents 43–11. By contrast, Central came from behind in all but one of their victories, winning by one run in a final or extra inning, outscoring their opponents 22–16.

Starting to get the picture?



The dramatic comeback criterion (an analysis of the game-winning performance by the underdog team in the championship game that belies an improbable upset). Central Methodist, having scored two runs in the fifth inning to knot the game at 3–3, gave up three runs, *count ‘em three runs* in the top half of a second extra inning. Behind 6–3, the Eagles rallied to load the bases with two outs. At that pivotal turn, their senior captain, aptly named *David Stoll*—who had never won a Little League, high school, or college championship in any sport—stepped to the plate, where he slammed an opposite-field, ultimate grand slam. In more than 220,000 recorded MLB games, there have been only 29 ultimate grand slams. Not one of them has been in an extra inning, playoff, or championship.

Good luck matching that!

If you know of any game that equals or betters this feat, please collect your money by sending details and supporting evidence to dmason7018@gmail.com or 875 Georgetown Place, San Jose, CA 95126. I won’t be holding my breath while I’m finishing my memoir, *Baseball’s Greatest Miracle: A Friend, Magical Seasons, and Pitching Pygmalion*—but if I’m wrong, at least I’ll have an idea for another great book.

WT

William Jewell’s Cardinals came into the contest having reeled off nine straight conference trophies and a national championship—before winning another eight consecutive titles.

A true Goliath.

¹ I define “baseball’s greatest miracle” as the sport’s most improbable upset by judging the characteristics of the David and Goliath teams—the contrast between their past and previous seasons, the traits of their coaching staff and players, and the nature of the comeback game or series that provided the improbable slaying of Goliath.

² If you have other criteria, please share them with me.

³ Cases, judged by an invited Cooperstown Hall of Fame curator, will be assessed based on a comparison of the final comebacks and the overall gaps between each of the other four criteria.

Sand Hill Review: How I started a literary magazine

Marty Sorensen

I had written my novel, *The Madrones of Magnolia Bluff*. (Captain Vancouver, who discovered Puget Sound, thought the trees high up on the bluff were Magnolias when they were actually Pacific Madrones.). The novel was about the murder of my dad's first wife, which was big headlines in the Seattle papers on Labor Day 1937.

I thought it was a clever title. Things aren't what they seem. This was in the late 1990s. I had bought reams of paper, a printer, boxes to hold one ream of paper and envelopes to mail a boxful of paper. I had learned the addresses of agents and mailed some out and actually got five agents to read and reject my work. I read pages of advice.

One particular piece of advice made me think. Todd Pierce at Florida State wrote that agents are taking chances with unpublished authors. So, step number one is to get published. In a magazine. To show the agents that others have seen the value of my work. And then he wrote that if you're not having any luck getting accepted by literary magazines do this: take your short story, and staple a piece of paper on the top. On the top sheet write *West Coast Review*. That's if you're on the East Coast. And *voilà*, you've been published. I hasten to add that some agents also gave advice, and at least one said in so many words to not follow the advice of Todd Pierce.

Well, at the time I was working at Stanford. And every Stanford employee was allowed to have their own website. www.stanford.edu/whoever. Nice. And I got to choose the name, and was working at SLAC on Sand Hill Road in Menlo Park. So, naturally, stanford.edu/sandhillreview. I remember thinking at the time: A whole lot better than Todd Pierce. I naively thought all the venture capitalists on the other side of the road would be happy to support a cultural project. Naively.

Also at that time and place, working down the hall was the poet Janice Dabney. She agreed to be the poetry editor. The first person who did the production of the book also worked at SLAC.

In the beginning I found a printer (in the Yellow Pages) on Mary Ave in Sunnyvale. A Stanford

THE SAND HILL REVIEW

VOLUME XI 2010



Joyce Savre *How The Poem Begins*

Cardinal Red cover. And then after a few issues, Janice introduced me to Joyce Savre, an artist, and we began to have beautiful covers from artists and a section with great images.

Printing is expensive, but my wife and I were both working and we paid for a hundred copies and gave three to each contributor. I used to bring copies to Printer's Ink and they sold a very few, but I could say that the *Sand Hill Review* was available there and at the Stanford Bookstore. I got a Stanford PO box, and soon discovered that one of the contributors, Elise F Miller, worked at Stanford, too, and right next to the post office. She accepted to be the next editor and worked very hard to make the submissions national.

One day I saw a small book from *Salmon Poetry* in the west of Ireland. They actually had a printer in Pennsylvania, a lot cheaper than local. So that made it more affordable. And then I retired and it seemed a lot less affordable, but just then Amazon began print on demand, so I switched. We produced *The Sand Hill Review* until 2015. I went back and did the hard work, and put all the editions on Amazon, paperback as well as Kindle editions. They're still available. I made ten dollars this year.

And then Tory Hartmann of the Peninsula Branch of CWC decided to start a book publishing company. I remember her saying that *Sand Hill Review* had such a

Solo

Imagine your mind so clear that you can retrieve any memory.

(Ann Bancroft, one of the first women to cross mainland Antarctica)

Activity is masked with grace and grief.

Complexity, simplicity are one.

I climb slick ice with Liv yet climb beliefs

Brought to these slopes in varied forms, alone.

The isolation gives me time to think,

Sets free the clutter in my head so thick.

Those admonitions, wishes, barbs, and links

To family, friends, past failures—such a mix.

I play a movie in my head from start

To end, see credits, resolution spill

From air. With fifty days on snow, apart,

Compartments of the mind are mine to fill.

To understand your wants or needs, embrace

Both ups and downs. Love process, not the race.

—Janice Dabney, *Sand Hill Review*, 2013

reputation for quality, would I allow her to use the name.

Now there is the Sand Hill Review Press, whose books are printed and distributed by Ingram, although they are of course available on Amazon. I'm not part of that, but my spirit is! One of her books, *Dodging Satan: My Irish/Italian, Sometimes Awesome, But Mostly Creepy, Childhood* (2015), by an author with a great name, Katharine Zamboni McCormick, won a bronze medal in a literary competition in which the gold medal was won by the Pope.

Of course, she published my books, too, the thriller *Window on Pike Place* (2014), and the literary fiction *Searching for Julia* (2017). Hardcover, paperback, and Kindle, and I spent long hours recording the audio versions.

Every issue of *SHR* was also online. After I retired and didn't have the Stanford website anymore, I used a website created by Wendy Walter, who had been an editor of *SHR*. That website, sandhillreview.org, is still there, but not updated.

It's waiting for you. Got a story too long for *WritersTalk*? Or a yen to be an editor?

WT

Corona blues from last April
Carolyn Donnell

Day 1
Start poem a day.
Darkness creeping everywhere.
Light inspire me now.

Day 2
Corona virus.
Beer will have to change its name.
Call it just plain Crown.

Day 3
Seniors must stay home.
Just because we're 65.
No Springtime for us.

Day 4
Say a prayer today
to make it all go away.
Which name shall I say?

Day 5
How to stay at home.
No trucks are available.
Risk your life for food.



Day 6
Toilet paper's gone.
Some have way more than they need.
Where's the bidet store?

Day 7
Isolation cold.
Cruel and sightless Arctic wind.
When will spring return?

Day 8
Corona virus
taking over the whole world.
Hurry find a cure.



Day 9
The weatherman says
three more rainy days this week.
Sunshine come and stay.

Day 10
Try to write some verse.
Fear and worry block the way.
Stop and smell the rose.

Day 11
Garden class on Zoom
How can you garden online?
Need to dig in dirt.

Day 12
People stay at home.
Skies above are clearer now,
Mother nature laughs.

Day 13
Today's challenge is
to write another haiku.
Mind is growing numb.

Day 14
Isolation blues
thank goodness for facebook friends
Little rays of light

Day 15
Braved outdoors today.
No one even questioned me.
Washed my hands at home.

Day 16
Here's five syllables.
Add seven more to the list.
Are you happy now?

Day 17
Viruses like these
thrive in a polluted Earth.
Will we ever learn?

Day 18
Blowin' in the wind.
That's what we are told today.
Where is my face mask?



Day 19
Protestors marching.
Scream virus is not that bad.
I'll still wear my mask.

Day 20
My computer mice
Dead, dying, and in the mail
What do I do now?

Day 21
Corona today.
Will it ever go away?
Vaccine far away.

Day 22
They say work from home.
Home is where the heart should live.
Mine is all alone.

Day 23
See the twisted tree.
It will never be a plank.
Blessing in disguise.

Day 24
Quarantined again.
I could work on cleaning house.
just go back to sleep

Day 25
Gargle with Clorox.
Put Listerine in your veins.
You'll be well - or dead.

Day 26
Fetal position.
Curled up in a ball from fear
seeking peace of mind.

Day 27
Pandemic will end.
Will we ever be the same?
Be the best you can.



Day 28
Quarantine drags on.
How long can our spirits last?
Take it day by day.

Day 29
A flicker of light.
A door may be opening.
Don't rush to get out.

Day 30
Heard ground breaking news
virus antibody test
progress back to health

Experience of Amazing Grace

Hi-Dong Chai

On a warm spring day in 1989, I was walking on the hill near our house, feeling fortunate and grateful. I was 53 years old. I had lived through four political systems and two wars. I had survived the pain of losing my father and two brothers within a span of five years during WWII and the Korean War. Then when I was sixteen years old, during the Korean War, so that I would be safe and get a good education, my mother put me on a boat heading for America.

Alone, without a penny from home, with a poor command of English, my first seven years in America were tougher than the first sixteen years in Korea. But I persisted. Now I had a wonderful family, good friends, a great place to live, and I was a professor, internationally recognized in his field. What more could I want? I felt I was the luckiest person on the earth.

Then soon afterward, I had a series of fainting spells. I felt numbing pain throughout my entire body from my toes to my head for 24 hours a day. When I got out of the bed in the morning, I found my pillow soaked in sweat. I went to a doctor for a checkup. After giving me all kinds of fancy tests, the doctor pronounced that he found nothing wrong with me. As I was about to leave his office, he gave me a pamphlet to read after I went home.

On the way out of the doctor's office, I looked at the pamphlet. The title was "Depression."

Who? Me, depressed? A self-made man? Who survived through two wars in Korea and years of struggle in America to be where I am? Who does that doctor think I am? A weakling? I felt insulted. I threw the pamphlet into a trash can.

Unfortunately, the fainting spells and the numbing pain continued, draining every ounce of my energy in each passing day. Also, I felt terribly alone. I saw myself standing in a huge empty desert with the moon and stars looking down at me. I prayed to God to help me from this agony. But God seemed to say, "That's your problem to take care of." Finally, I succumbed to seeing a therapist.

After listening to me, the therapist said, "Your problem is that as a good preacher's son, you ignored all the negative feelings swirling in your heart. You have lived the fifty-plus years of your life like a robot driven by your head, and you ignored your negative feelings. Remember: Man has a head to think and a heart to feel. To lead a full life, you must not only use your head to think but feel the feelings (good or bad) in your heart. To be healed from your depression, you have to let out the negative feelings within you. When the garbage builds up, it will spill out its foul odor all over you."

The doctor's words made sense. I shared my innermost feelings that I had kept to myself since childhood. I shared my child-

hood concept of God. I shared my feeling toward the church in my childhood that trapped me in the bondage of fear. I shared the deep emotional trauma of losing my brother, who was my best friend, who volunteered at the age of fifteen to join the Japanese military to have our father released from the Japanese prison.

What happened in the doctor's office? I experienced God's amazing grace, as some people experience God's grace during revival meetings or after a long meditation.

It was like going to a priest for confession. During one of those sessions, I realized that I had carried a deep guilt and worthlessness for not helping to save my father, who was taken away by the communists during the Korean War. I was a fourteen-year-old boy then.

My dear fifteen-year-old brother gave his life to save our father from the Japanese prison during WWII, but I just stood and watched Father be taken away, instead of giving my life for him like my brother did. What a worthless son!

When I recalled the scene, I started to cry aloud, asking Father for forgiveness. My crying turned to a groan. The therapist handed me tissue after tissue, letting me cry and groan. After a while, my groaning and crying stopped. I sensed something strange in my heart. For the first time in my life, I felt the peace and freedom that I had never thought possible to experience in this world.

What happened in the doctor's office? My answer is that **I experienced God's amazing grace**, as some people experience God's grace during revival meetings or after a long meditation.

All this happened in 1990. This peace and freedom are within me to this day.

John Newton was a slave trader who experienced God's grace in a stormy sea and later wrote the lyrics to the hymn, "Amazing Grace." I sing it from my own heart:

*Amazing Grace, how sweet the sound
that gave a new life to me.*

*I was once lost, but now I am found.
Was blind, but now I see.*

*Through many dangers, toils and
snares
I have already come.*

*'Tis Grace that brought me safe thus far.
And Grace will lead me home.*

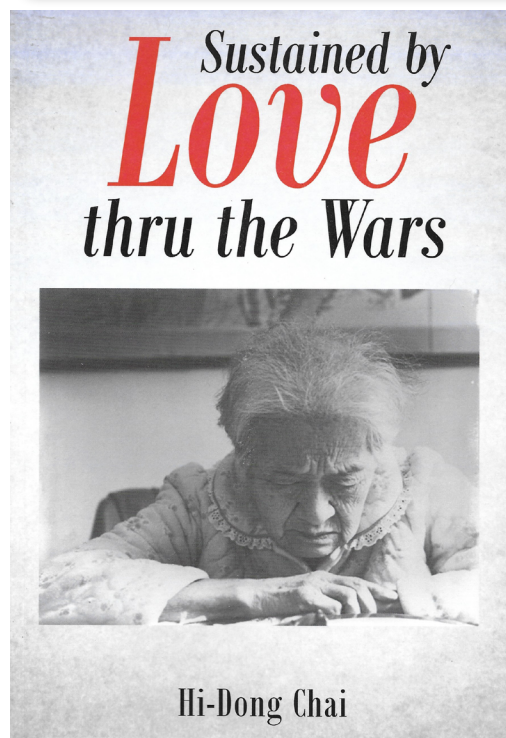
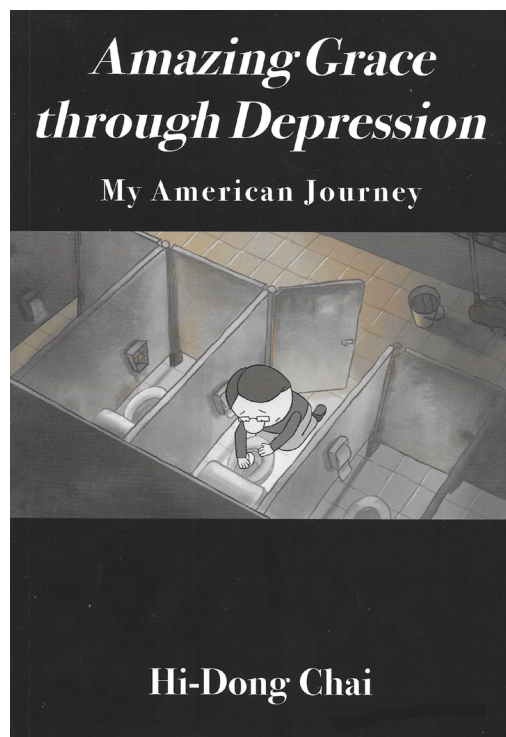
Amen. Hallelujah!

WT

Above: *Amazing Grace through Depression* (2019) and *Sustained by Love thru the Wars* (2016) by Hi-Dong Chai.

If you are feeling overwhelmed with sadness, depression, or anxiety, or feel like you want to harm yourself or others, please call the National Suicide Prevention Hotline at 800-273-8255.

Friendship Line: if you are 60 or older, or are an adult living with disabilities, call 888-670-1360 for 24/7 support.



Sensory details—yes, even smells—enhance your writing

Marjorie Johnson

Cara Black, at the April SBW general meeting, advised us to spice up our writing with sensory details. She particularly likes to use the sense of *smell*. A smell can be a scent, a fragrance, an odor, or a stink, but for effective use, you need a concrete reference, such as the reek of death, the stink of an outhouse, or the rich smell of brewing coffee. An odor may evoke a visual memory or warn of danger or lead into a flashback. Smell can be a plot element or even become the theme of a novel.

The best example of smell used to write a novel is Patrick Süskind's *Perfume: The Story of a Murderer* (1985), the incredible story of Grenouille, a man born completely without a bodily odor. Grenouille experiences the world through his astounding ability to detect various scents and store them in his mental filing cabinet. In eighteenth-century France, his astute nose is a blessing because manufacturing perfume is a lucrative trade but also a curse because perfume is needed to mask noxious odors, hygiene being nonexistent in many people's lives.

Not only can Grenouille identify everyday smells, he also can identify the scents that evoke moods of trust, adoration, and lust, and he can recall all of

these at will. He catalogs the smell of a brass door-knob along with the caramel scent of a baby and the heavy, heady sensation of an exotic perfume. His life's work is to capture the fresh smell of innocent hope that he smelled once on a beautiful adolescent girl. This is the story of his quest.

Süskind's realistic depictions of the smells and aromas of eighteenth-century France are so evocative that *Perfume* is not the kind of book to read while eating a sandwich. If you read *Perfume* to study how Süskind uses the sense of smell in writing a novel, you'll never think about your nose in quite the same way again.

The book, when made into a movie and thus without verbal descriptions of smell, lost its power and came out as a story only about a murderer who has no sense of good or evil.

Nowadays, we tend to be removed from "natural" smells. Not always a bad thing. Our lives have become so sanitized that while it's considered anti-social to not use a deodorant, we would hesitate to advise someone to use it if he needed to. Is this the last taboo subject?

WT



Mind chatter

Diane Jones

Lately, I have noticed a predominance of statements starting with the word “So,” usually at the beginning of a response to a question.

No, not the word “sew,” which might signify creativity or mending, but “So,” with a comma after.

The word “So” at the beginning of a statement makes it sound as if it is a conclusion (as in “So, blah, blah, blah” [so = therefore]), but that is seldom the case. And I have heard it from EVERYONE, especially in news interviews. (Note to self: Perhaps I should stop watching the news.)

Then there is the ever-present “Anyways.”

Every time “anyway” is pronounced with the added -s, that fingernails-on-the-chalkboard cringe hits me.

My teeth really grind over this one, especially when I hear someone who more than likely makes well over \$500K per year, reading the news and saying “anyways,” whether it is printed on the prompter or not.

And unfortunately, I have heard it spoken by so many—from a next-door neighbor in everyday conversation, to exalted actors speaking lines or giving interviews, to politicians spouting rhetoric or answering questions, to the aforementioned news reader.

If there is a dictionary noting “anyways” as a legitimate, common usage word in our lexicon, please let me know?

Finally, “like.” I think this one is fading. I haven’t heard it spoken as much of late but, considering I haven’t been around many people for over a year, I could very well be wrong. As I recall, a single statement could be peppered with as many as ten or twelve of the little darlings, which oftentimes made whatever point the speaker was trying to make, like, totally, like, incomprehensible.

So, like, that’s all I really have to say anyways . . . at least for now.

Thanks for listening, over and out.

WT

Matthews, Continued from page 2

The trip I planned lasted five weeks. Four weeks of it was a bus tour that included nine countries. It was like the film, *If It’s Tuesday, This Must Be Belgium* (1969). This is an efficient and safe way to travel. Transportation, accommodations, and many of our meals were provided.

We had a blast! I was on a budget and never took any of the pricey optional tours. Instead, I relied on the book, *Frommer’s Europe on \$20 a Day* (1981). Quite often we’d run into our fellow travelers at various sites.

Our tour guide was like a Nazi storm trooper. She barked commands and threatened to leave people behind if they didn’t return to the bus on time. As a result, some of my fellow travelers began asking to go with me and the girls. This did not endear me to Goebbels.

After the tour ended in Paris, I booked us a hotel room, and then tracked down the ABC News Bureau.

When I arrived, Pierre Salinger had just returned from Monaco. Sadly, this was the same week that Grace Kelly had driven off a cliff and died in a car accident.

When I reminded Salinger of his invitation, he remembered. “In San Jose, right?”

“Yes,” I replied.

“If you don’t mind, I need to watch the raw footage and put a package [story] together.”

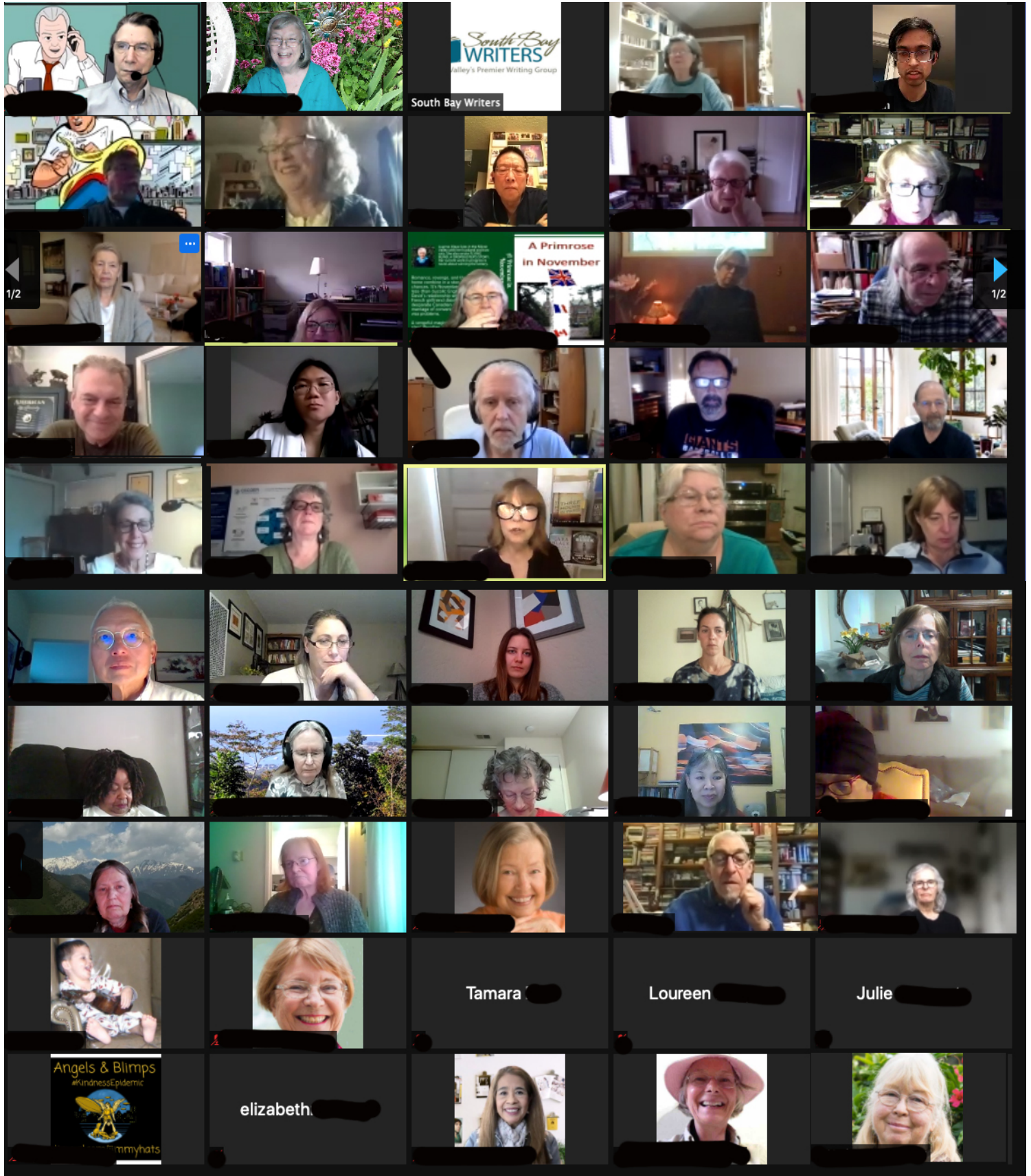
He invited me to watch it with him. We chatted, and I asked about the possibilities of working in the bureau. “You need to be fluent in French,” he said.

I’d taken a semester in high school, and before the trip had signed up for a six-week class, “Survival French for the Traveler.” But fluent, sadly no.

Working in Europe was an outlandish idea. Despite the kids being in school, I was still needed at home—not to mention, Jim wouldn’t have been thrilled to have his wife living abroad. Still it was fun thinking about it. And by the time Jim and I took our first trip to Europe, he trusted my judgment and didn’t argue when I said, “Follow me.”

WT

APRIL MEETING



Upwards of sixty Zoomers turned out for Cara Black in April. Screen captures: Carolyn Donnell

Baldwin, *Continued from page 1*

to cheer for the protagonist to escape and survive.

Hitler visited Paris for three hours after it fell in 1940 – but why only three? Historical records contradict one another about which day he was actually there. What if . . . something happened that we don't know about?

That's all I'm saying about the plot. (Read the book.)

Cara knows a lot about Paris; she has visited many times. She also knows a lot about World War II. Family members were involved in the war. Cara enjoys doing historical research and interviewing people who found themselves involved with events.

For Cara, a book begins with a sense of place, and the atmosphere of that place. In the case of Paris, it is a very atmospheric city. Cara is drawn to smells. Parisians smoke, wear perfume, eat garlic. Writers tend to rely on sight and sound; consider adding smell and taste and touch. You should fill every page of your writing with rich sensory details. But Cara also begins with a sense of the story, of what is going to happen.

Cara has her own particular approach to writing. She is a “pantser,” not a “plotter.” Nevertheless, although she does not use outlines, she does cover her wall with Post-it Notes detailing what each character is doing at different points in the story. She generated piles of paper, one for each character. This helps her spot contradictions and equalize how much emphasis she puts on each character. You should create a treasure-trove of details for each of your characters.

Even though her latest book is thriller, she has written a long series of mysteries – eighteen books in nineteen years! – centered on the Parisian female detective Aimée Leduc. She has always focused on a female protagonist in a world of men.

When it comes to writing a series, you must consider how to keep the reader interested, how to keep the characters and the stories fresh, yet still familiar. Also consider what themes you want to carry across the individual books, and what may or may not be changing from book to book. Cara originally mentioned the age of her protagonist; later as the series evolved, she omitted this reference, which might have dated the first novel.

And how does she keep going? As soon as she finishes one novel, she begins the next! She asks what the character will be doing six months later, and goes from there.

She does what she needs to in order to go on. She gets up in the morning, writes, drinks some coffee, and writes more. She works, she takes a break, she works. After a hundred pages, she looks at where she's at: Is there some meat here? She just keeps going!

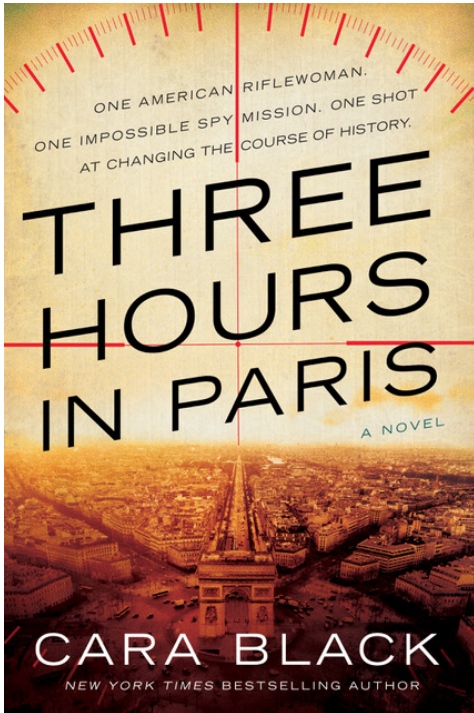
Truly an inspiration for all of us. Cara has provided us with valuable guidelines for our continued writing pursuits. What a wealth of useful ideas.

Thanks, Cara!!

WT



Cara Black. Photo: Laura Skayhan



*April in Paris . . . Cara Black's **Three Hours in Paris** was released in paperback in April.*

Visit CaraBlack.com

Pitch-O-Rama as seen from Room 11

Anniqua Rana (CWC-Redwood), Prisca Bienlien, Rebecca Inch-Partridge (CWC-Sacramento), & Renée J Anderson (CWC-SBW)

More than 100 participants zoomed in Saturday, 10 April, for a sold-out Pitch-O-Rama. This annual event, hosted by the Women's National Book Association, San Francisco chapter (WNBA-SF), gives writers the chance to pitch their books to agents, editors, and publishers. For the second year in a row, Pitch-O-Rama went virtual due to the pandemic. Though of course there were some technical snafus, benefits abounded.

Organizers outdid themselves, keeping everything on track and offering excellent coaching: WNBA-SF President Elise Marie Collins, past-presidents Brenda Knight and Kate Farrell, coach extraordinaire Amanda McTigue, and last year's attendee Ellen McBarnette.

In the five hours the event lasted, participants pitched to six to seven agents. (The in-person format meant waiting in long lines and pitching to only two or three.) In this virtual format, attendees were placed into break-out Zoom rooms, and for the most part remained with their group for the entirety of the conference. This allowed participants to get to know each other. We were the denizens of Room 11, and here's a little about our experience.



Anniqua Rana

I sat myself at my laptop, feeling confident. I'd attended the practice session

and was ready to pitch my dual memoir, *At Home in California: Memories of Travel and Reading*, which I'm co-authoring with my sister Selma. What could go wrong?

Fifteen minutes in, my connection froze. I logged back on using my phone, but was pushed out again. Our power had gone out. I rushed to Starbucks, found a quiet space outside and tried again. A leaf blower powered up. A kid complained about his pastry. No pitching here. I made my first pitch in my car, my laptop at an awkward angle, but at

least I got to talk to someone about the memoir.

Before the second session began, my husband texted that the power was back. I hurried home and set up shop again. This time, I was assigned to Room 11.

There I met Rebecca, who advised me to mention my published novel, *Wild Boar in the Cane Field*, when I pitched. I was pleased to see Renée, whom I'd met only the week before via her submission to my blog, Tillism.com. I also had the pleasure of meeting Prisca, who pitched her speculative fiction with an impressive transition to her bio.

Besides meeting three charming writers, I received useful feedback from professionals in the industry, and received a request for my book proposal. One publisher has even already given me great feedback on my query letter. And I still have other leads to follow up on!



Rebecca Inch-Partridge

Access to agents and editors for only \$75 (WNBA members pay \$65) is one of the main selling points for Pitch-O-Rama. However, besides

being a writer, I am also a freelance editor (ripartridge.com), so networking with authors is important to me. Because that's difficult at online conferences, I almost didn't attend. But I'm glad I did. Going through the day with the same group of writers made a huge difference. My only disappointment was that agents who only handle nonfiction were put in rooms with authors pitching fiction. However, practicing seven times in five hours really helped me hone my pitch. The format and price make this conference perfect for getting your pitch polished before attending a high-dollar conference and attempting speed-dating with agents.



Prisca Bienlien

When I logged in, I saw four tabs of Zoom panels filled with people. After a short coaching session, we were randomly placed into our breakout rooms. I was put with a great group

of people. Unfortunately, we lost two due to connectivity issues. But we soon picked up Anniqua, and she, Rebecca, Renée, and I were there for the duration.

We did experience long gaps between agents. But we used these lags to discuss our projects and pitches. Then Rebecca would call the help line, and an agent or editor would be sent to us. I enjoyed getting to know the other authors waiting with me.

Being with a group of like-minded writers made the experience fun and less frightening for someone with less experience like myself. I learned by listening to the other pitches, which opened my eyes to different approaches.



Renée J Anderson

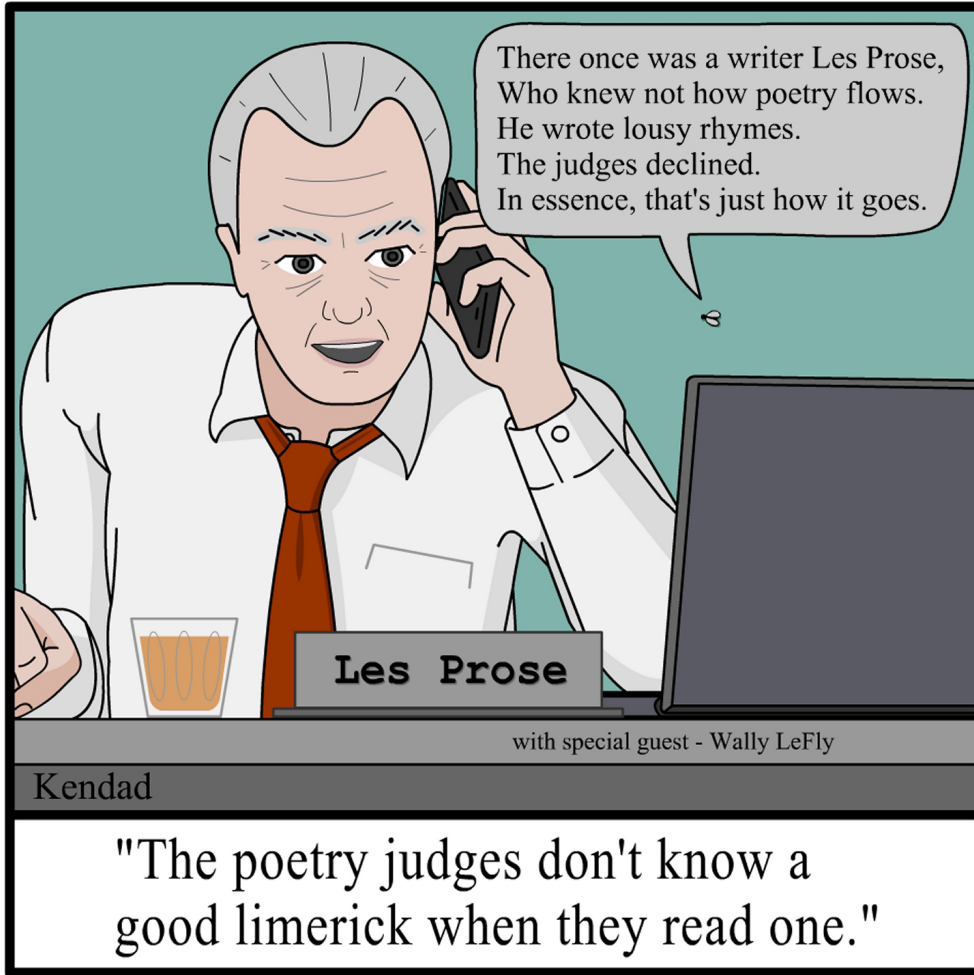
I came into the experience not at all nervous, as my intention was just to get my feet wet,

practice pitching my novel, and have some fun. My manuscript, *The Clown Prince & the Mermaid*, is only 80% complete, but I know I will need pitching skills eventually. But then a participant from last year said her manuscript hadn't been finished at the time either, and now look at her—a published author. That's when the nerves hit me.

All the agents were eminently supportive, and I received great advice. My pitch evolved with each agent as I experimented and learned. Sometimes I read from my script, sometimes I winged it. By the end, I was plunged into existential questions about what I want my novel to be and do—invaluable. **WT**

Les Prose Comics

Kendad



There once was a writer Les Prose,
Who knew not how poetry flows.
He wrote lousy rhymes.
The judges declined.
In essence, that's just how it goes.

Les Prose

with special guest - Wally LeFly

Kendad

"The poetry judges don't know a
good limerick when they read one."

Khan, Continued from page 1

Palo Alto. He graduated from the California Institute of the Arts in the early 1980s in the Character Animation department, and was soon working on projects for Walt Disney Animation Studios. For instance, he was part of pre-production script development for *Beauty & the Beast* (1991). Then, alongside Roger Allers, he directed *The Lion King*.

Rob has also directed *Stuart Little* (1999), *Stuart Little 2* (2002), *The Haunted Mansion* (2003), *Mr. Peabody & Sherman* (2014), and *The Forbidden Kingdom* (2008), which starred Jackie Chan and Jet Li. He is a director on the Netflix original animated series of the Anna Dewdney picture book franchise *Llama Llama* (2018–2019), overseeing all aspects of production. Whether he's doing animation or live action,

Rob Minkoff's goal is the same: to tell the most captivating story possible.

Join South Bay Writers on **Monday, 10 May, 7 PM**, for an evening with Rob Minkoff. Attendance is free for all CWC members. Non-SBW members, please contact pr@southbaywriters.com to request Zoom link.

WT

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WANTED

FACEBOOK EDITOR
Help maintain our Facebook page and Group by posting news of contests, &c.

Contact
cdonnelltx@yahoo.com

SPRING is the season of
RENEWAL

RENEW your SBW club membership today! Only \$45

southbaywriters.com/join/#submit

PayPal or check:
CWC—South Bay Writers
PO Box 3254
Santa Clara CA 95055

WANTED

Have a website for your writing?

Tell us your URL!

newsletter@southbaywriters.com

WANTED



Names for racehorses
Send us yours

newsletter@southbaywriters.com

LITERARY AGENTS OF COLOR

A DIRECTORY

Literary Agents of Color is a directory of black, indigenous, and people-of-color (BIPOC) literary agents at all publishing tiers. Its mission statement: “We are a directory devoted to listing and supporting literary agents of color in publishing, a resource for writers and illustrators to use as they research and seek representation for their work. The number of BIPOC agents in publishing is small but steadily growing; it is our goal to raise visibility for new and existing BIPOC agents across the industry. literaryagentsofcolor.com/agents/

How do I know what I think
until I see what I say?

— *E M Forster*

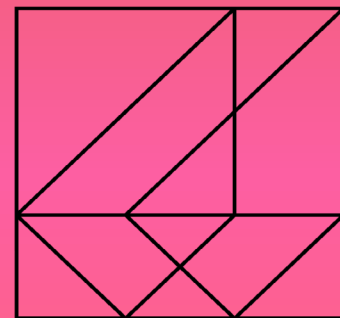
You write until the rust
comes out of the faucet and
it's clear water. Then you
write down the clear water.

— *Lin-Manuel Miranda*

Local conferences

8th Annual *Catamaran* Writing Conference, 25–29 July (in-person)

Artistic themes tap into the rich literary history and beautiful setting of the California Central Coast. Robert Louis Stevenson School, in Pebble Beach, CA. Special guest speaker Pulitzer Prize-winning author Jane Smiley. From \$750, includes daily workshops, lectures, and readings. catamaranliteraryreader.com/writing-conference-2021



CATAMARAN

Mendocino Coast Writer's Conference—Spring Generative Series (virtual)

This series, presented by the Mendocino Coast Writer's Conference, will focus on revision and generating new material.

Each seminar will be two hours and will include a presentation, resources, and Q&A. Registration is \$20 each, \$50 for any three, or \$75 for all five. Seminars will be hosted through Zoom.

More information and registration at mcwc.org/spring-generative-series.

08 May, 12–2 PM

“Duplication, Replication, Reiteration: A Closer Look at Writing Repetition in Flash” with K.B. Carle

22 May, 12–2 PM

Speculative Poetry WORKSHOP with Rachelle Cruz

05 June, 12–2 PM

“Caretaking and Creative Practice: Writing into Real Life,” with Sarah McColl

2021 San Diego Writing Workshop, 14–15 May (virtual)

This is a special two-day “How to Get Published” writing workshop, two days full of classes and advice designed to give you instruction concerning how to get your writing & books published. Publishing opportunities today, how to write queries & pitches, how to market yourself and your books, what makes an agent/editor stop reading your manuscript, and more. \$189 + pitch opportunity add-ons while space available. sandiegowritingworkshop.com

Napa Valley Writers Conference, 01–06 August (in-person)

Workshops, craft talks, and readings with acclaimed poets, fiction writers, and translators. Plans are to host an in-person conference, so long as it can be held safely. Tuition: \$1,100, more information here: napawritersconference.org

Hurry—application deadline: 03 MAY!

WT

Contests & markets

Carolyn Donnell



⚠️ NB: NO VETTING has been done by South Bay Writers Club. Listings are for information only. 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 your experiences, good or bad.

Let us know if you have any success with any of the contests listed in *WritersTalk*. (Or any other contest for that matter.) Send your writing victories to membernews@southbaywriters.com and any new stories, poems, and articles to newsletter@southbaywriters.com

Check out other CWC branches for their current contests, calls for submission, anthologies, &c. See a list of other CWC branches at calwriters.org/cwcbranches/

Members of our Facebook group—South Bay Writers Club—see contest postings and other notifications on the Facebook group (facebook.com/groups/5486894361).

CONTESTS

Poetry Center San José

- **Performance Poetry Video Awards**—Submit up to two poetry videos, 3 mins each. Prizes \$100, \$60, \$40; no entry fee. **Deadline 01 May.** tinyurl.com/3ee2efus
- **Cæsura 2021: Unmasking.** **Deadline 15 Jun** for PCSJ members; **01 Jun** for general public pcsj.org/caesuracall

Writer's Digest annual writing competition. WD's oldest and most popular competition, now in its 90th year. \$5000. Winners announced in the Nov/Dec 2021 issue. **Deadline 07 May.** writersdigest.com/writers-digest-competitions

San Mateo County Fair—Many competitive creative categories, including Literary Arts. **Deadline for entry 11 May.** sanmateocountyfair.com/literary-arts

The Smokelong Quarterly: The Grand Micro Contest. Word count 400 words or fewer; fiction, nonfiction, and hybrid narratives (no poetry). Prizes \$1500, \$500, \$300, \$100. Entry fee \$6. **Deadline 16 May** smokelong.com/the-smokelong-grand-micro-contest/

Indie Author Project Regional Contests. Submit your indie-published book. \$500 each in adult and young adult categories, honors at the 2021 Indie Author Day reception, opportunities to promote your book(s) at public libraries, inclusion in a full-page print spread in *Library Journal*, op-

CONTESTS, CONTINUED

portunities to earn royalties through the IAP Select collection **Deadline 31 May.**

indieauthorproject.librariesshare.com/ingramspark/

The Writer Spring 2021 Short Story Contest. Prize \$1000. **Deadline 01 June.** Additional contest listings. writermag.com/contests/

Red Mountain Press Annual Poetry Prize. Awards \$1000 and publication of a book of poems. Submit a manuscript of 48–72 pages online **between 15 May and 15 July.** Full guidelines and details at redmountainpress.us/poetry-prize/

Regal House Publishing: The 2021 Petrichor Prize, recognizing finely crafted fiction, winner receives \$1000 and publication. **Deadline 15 Jul.** regalhousepublishing.com

WOW! Women on Writing

wow-womenonwriting.com/contest.php

- **Quarterly Flash Fiction Contest.** Open prompt, 250–750 words, entry fee \$10, **deadline 31 May.**
- **Creative Nonfiction Essay Contest.** Your story must be true, but the way you tell it is your chance to get creative. 200–1000 words, entry fee \$12, **deadline 31 July.**

Rattle Poetry Prize. One \$15,000 winner and ten \$500 finalists selected in a blind review; one \$5000 readers' choice award chosen from among the finalists. **Deadline 15 Jul** rattle.com/prize/guidelines/



2021 Effie Lee Morris Contest. WNBA–SF's own literary contest. Fiction, nonfiction, and poetry. 1st prize \$200, 2nd \$100, 3rd \$50 and publication on the WNBA–SF website.

Extended deadline 31 Aug.

wnba-sfchapter.org/2021-effie-lee-morris-contest-get-ready

San Francisco Writers Conference—2021 Writing Contest 1500 words or less in fiction, nonfiction, children/YA, or poetry. Entry fee \$30. \$100 prizes for each category; grand prize a full registration to the 2022 SFWC. **Deadline 18 Sept** sfwriters.org/2021-writing-contest-overview/

Winning Writers. winningwriters.com/our-contests

- **North Street Book Prize.** For self-published books. Mainstream/Literary Fiction, Genre Fiction, Creative Nonfiction & Memoir, Poetry, Children's Picture Book, Graphic Novel & Memoir, Art. Total prizes \$13,750. Top winners receive expert marketing services. **Deadline 30 Jun.**
- **Tom Howard/Margaret Reid Poetry Contest.** Total prizes \$8000, accepts published and unpublished work.

CONTESTS, CONTINUED

Special award for verse that rhymes or has a traditional style. **Deadline 30 Sept.**

The Vincent Brothers Review. Annual short story contest: “Housekeeping,” **deadline 31 Oct**
vincentbrothersreview.org/annual-short-story-contest

The Missouri Review Miller Audio Prize. Genres: audio recordings of prose, poetry, documentary, and humor. One \$1000 prize for the winner in each category. Open for entries year-round. missourireview.com/contests/audio-contest/

LOCAL & CWC

Catamaran Literary Reader. Santa Cruz print quarterly. “West Coast themes. Writers and artists from everywhere.” Fiction, poetry, creative nonfiction, fine art. Submissions year-round with quarterly production cycle.
catamaranliteraryreader.com

CWC–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.
cwc-fremontareawriters.org/resources-writers

MWA NorCal Chapter. Mystery Writers of America, the country’s oldest organization of professional mystery writers. Events, podcasts, blog. mwanorcal.org

West Trade Review. Reading periods 01 Apr–01 Aug & 15 Aug–15 Dec. Original and unpublished fiction, poetry, and photography by new and established writers & artists. SBW’s Kelly Harrison is an associate editor.
westtradereview.com/submissionguidelines.html

Women’s Natl Book Assn–San Francisco. Events, lecture series, Pitch-o-Rama, Effie Lee Morris writing contest & more. wnba-sfchapter.org

ACCEPTING SUBMISSIONS

Kosmos. Journal for global transformation. Essays, poetry. Editorial preference given to members; membership is free.
kosmosjournal.org/contribute-to-kosmos-quarterly/

The Lumiere Review. Accepts poems and prose, encouraging emerging writers, BIPOC, LGBTQIA, and disabled. No fees.
lumierereview.com/

Second Chance Lit. Submissions must have been previously rejected. No payment, but will promote. Max 1000 words. secondchancelit.com/submit

Sequestrum: Literature & Art. Paying market. High-quality short fiction, nonfiction, poetry, and visual arts. Previously unpublished only. **Theme issue open, ends on 15 Jun: “Place.”** Nominal fee. sequestrum.org/submissions

ACCEPTING SUBMISSIONS, CONTINUED

Tillism طلسم: **Magical Words from Around the World.** Seeking submissions of short (500 words), personal posts for this blog. Posts should be inspired by literature, connected to a personal memory, and contain at least one word from a language other than English. tillism.com/submissions/

Vestal Review. Flash fiction. “A venue for exceptional flash fiction by both emerging and well-known authors.” Reading periods: **Print, Feb–May**, Aug–Nov. Online: Jun and Dec. Length: ≤500 words. Genres: fiction, including speculative, romance, contemporary, political, humor. Nominal reading fee; contributors receive \$50. vestalreview.net/guidelines/

The Vincent Brothers Review Submissions in fiction, non-fiction and poetry. Pays a minimum \$25 per accepted item. **Issue 25 submissions call, themed “Ghosts” (ends 31 May)**
vincentbrothersreview.org/submissions/

FOR POETS

Academy of American Poets. List: “American Poets Prizes.” poets.org/academy-american-poets/american-poets-prizes

Everywriter. Article, “The best poetry prizes”
everywritersresource.com/best-poetry-prizes

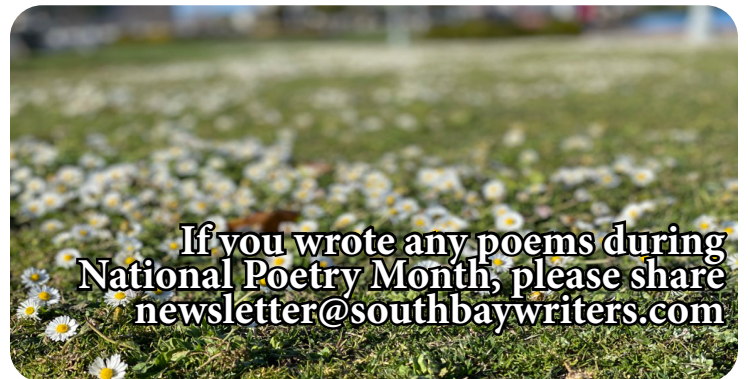
The Literary Nest Online publication for poetry and visual arts. Accepted poetry appears on blog; issues released quarterly. theliterarynest.org

Palette Poetry No fee, contributors receive \$50. Monthly contests, open submissions
palettepoetry.com/submit/

Poetry. Please send only one submission at a time per category, and wait until you hear back from us before uploading another submission. Unpublished work only.
poetryfoundation.org/poetrymagazine/submit

Poetry Pacific. Literary eZine, 2 issues per year, Spring and Fall. Published and unpublished welcome as long as you still have the rights. poetrypacific.blogspot.com

Poetry Society of America. The nation’s oldest poetry organization, founded in 1910. Celebrating its 110th anniversary. poetrysociety.org



FOR POETS, CONTINUED

Poets & Writers. Lists contests and deadlines.
pw.org/content/upcoming_contest_deadlines

Rattle. “If a poem is accessible, interesting, moving, and memorable, if it makes you laugh or cry, then it’s the kind of poem that rattles around inside you for years, and it’s our kind of poem.” Subscribe and receive a new poem in you email every morning.
rattle.com/submissions/guidelines/

Thimble Literary Magazine. Quarterly. Primarily a poetry journal but invites submissions on related topics such as artwork, stories, and interviews. “When selecting your poems or prose, please ask yourself, did writing this poem help me create shelter?” thimblelitmag.com/submissions

Trish Hopkinson. “A Selfish Poet.” Blog with lists of markets for poets. trishhopkinson.com
Facebook group, “No fee calls for poems”
facebook.com/groups/860877037424122

Up the Staircase Quarterly. Poetry & art. No previously published poetry, but previously published artwork OK.
upthestaircase.org/submit

Writing Matters. Article, “34 Publishers of Poetry Books & Chapbooks” randallssanctuary.wordpress.com/2020/08/11/publishers-of-poetry-books-chapbooks/

Facebook groups for poets

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

GENERAL RESOURCES (* = Internet and FB)

Ace World Pub. Maintains updated lists of international opportunities for grants, publication, contests, prizes, jobs, and more. aceworldpub.com.ng

Association of Writers & Writing Programs. AWP sponsors six contests, and also provides an extensive listing of literary grants, awards, and publication opportunities available from organizations and publishers throughout North America.
awpwriter.org/contests/overview

Authors Publish* Subscription magazine for writers, with lists of publishers accepting no-fee submissions for fiction, nonfiction, and poetry. authorspublish.com

GENERAL RESOURCES, CONTINUED

Electric Lit Article, “Free or cheap resources for emerging writers.” electricliterature.com/free-or-cheap-resources-for-emerging-writers

Freedom with Writing* Subscribe to our newsletter and we’ll send you reviews of freelance writing companies, assignments, and the best articles we can produce. Everything is free and delivered via email.
freedomwithwriting.com

Funds for Writers Up-to-date listing of contests, submissions, grants. Free weekly newsletter.
fundsforwriters.com/contests

Hidden River™ Arts Independent literary, visual, and performing arts organization based in Philadelphia dedicated to the service, support and celebration of all artists. Book awards deadlines and guidelines, news, celebrations, and publications
hiddenriverarts.wordpress.com

NewPages News, information, guides to literary magazines, independent publishers, creative writing programs, alternative periodicals, calls for submission, indie bookstores, writing contests, and more. Contests: newpages.com/classifieds/writing-contests

Poets & Writers. Contest blogs: pw.org/grants, pw.org/blogs/prize_reporter; List of 1200+ literary magazines (filterable): pw.org/literary_magazines

ProWritingAid Writer’s Community FB group for writers to connect and help each other become better writers
facebook.com/groups/ProWritingAidCommunity

Publishing ... and Other Forms of Insanity Article, “185 Literary Magazines Accepting Reprints”
publishedtodeath.blogspot.com/2016/01/163-literary-magazines-accepting.html

Reedsy: The Best Writing Contests Blog spot with filterable and searchable listing of current competitions
blog.reedsy.com/writing-contests


The Write Life* “Tools, Courses & Resources for Writers.” thewritelife.com/tools-for-writers/
“31 Free Writing Contests: Legitimate competitions with Cash Prizes.” thewritelife.com/writing-contests

The Writer Upcoming contests, articles, resources, and you can subscribe to the newsletter.
writermag.com/contests

Writer’s Relief. Keep track of ongoing contests at writersrelief.com/featured-listings-contests-journals-calls-for-submissions/

Writers Post No Fee Call for Submissions Facebook group: “Help yourself and other writers”
facebook.com/groups/58414389316

MAY 2021

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
25	26	27	28	29	30	 MAY DAY BELTANE
2	3 VALLEY WRITERS	4 	5 SBW BOARD MTG 7 PM CINCO DE MAYO	6	7 OPEN MIC	8
9  MOTHER'S DAY	10 VALLEY WRITERS SBW MTG 7 PM	11 RAMADAN ENDS	12  EID AL FITR BEGINS SUNDOWN	13	14	15 WRITERS TALK ISSUE CLOSING ARMED FORCES DAY
16  SHAVUOT BEGINS AT SUNDOWN	17 VALLEY WRITERS	18	19	20	21 OPEN MIC	22
23 PENTECOST	24 VALLEY WRITERS MEMORIAL DAY	25	26 FLOWER MOON 	27	28	29
30						

Ongoing events

Critique groups

Valley Writers Mondays 2-4 PM
via Zoom. Email Marjorie Johnson marjohnson@mac.com

Zoom writing group

Small supportive group of experienced writers has room for one more. We meet the **1st & 3rd Fridays, 3:30-5 PM**. If you're interested, please contact Karen Sundback at sundback@gmail.com

Morgan Hill writers group

We're a critique circle based in Morgan Hill, with members from all over. Long and short nar-

ative, any genre. **Mondays, 5 PM**. Contact Vanessa MacLaren-Wray cometarytales@gmail.com

SBW regular meetings

2nd Mondays, 7 PM. Non-SBW members write pr@southbay-writers.com (no hyphen) for link.

SBW Board meetings

1st Wednesdays, 7 PM. Contact pres@southbaywriters.com

Open mic

1st & 3rd Friday nights. Contact Bill Baldwin (408) 730-9622 WABaldwin@aol.com

Know of a regularly occurring event for writers? Email us! newsletter@southbaywriters.com

Ads in CWC's The Bulletin

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 CWC's *The Bulletin*, published three times a year, reaches 2,000 published and aspiring writers in 22 CWC branches throughout the state and is published on calwriters.org.

We accept writing-related advertising from businesses, CWC members, and individuals who wish to reach our target market at reasonable prices. See calwriters.org for details and how to format your ad.



California Writers Club
South Bay Branch
PO Box 3254
Santa Clara CA 95055
southbaywriters.com

MAIL TO

Address Correction Requested

South Bay Writers
June 2021 meeting
Monday | 14 June | 7 PM

Guest speaker
John Brantingham

Watch your email
for details!

Time to renew your South Bay Writers
membership, only \$45

southbaywriters.com/join/#submit

Encourage a friend to join today!

COVID-19 VACCINE AT A GLANCE

- Validated by the nation's top medical experts to be safe and effective
- Health care workers and residents in long-term care will be the first to be vaccinated
- Provided at no cost
- Phased distribution plan based on risk and level of exposure
- Widely available later in 2021

STAY INFORMED.
KEEP WEARING YOUR MASK.

covid19.ca.gov/vaccines



Vaccinate ALL 58