



WRITERSTALK

Volume 29
Number 12
December 2021

Newsletter of the South Bay Writers Club™

South Bay Writers Holiday Bash 2021

Date: Sunday, 12 December, 3 PM

Location: Jim & Edie Matthews' house
2390 Park Avenue, Santa Clara

POTLUCK

Bring a dish according to your last name:

A–G: Main dish

H–N: Dessert or Appetizer

O–Z: Side Dish or Salad

Beverages will be provided by the club.

Gift Exchange: Bring a wrapped gift valued at about \$15 to \$20 to participate.

Members only (plus significant other)

In the interest of safety, attendees must be vaccinated (have proof).

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NOVEMBER SPEAKER RECAP

Thaisa Frank

Bill Baldwin

Thaisa Frank joined us in November to suggest ways we can find our personal writing voice; a voice that will be unique, intuitive, and authentic. Since I had just been reading *The Voice is All*, by Joyce Johnson (Penguin, 2012), I was raring to go.

Thaisa began with two observations on books about writing. These books, generally, promote one of two approaches. First, "Write whatever you want to." Second, "Pay very close attention to plot, pacing, characterization, setting." Neither one works on its own; you need a *combination* of the two. From the confluence of these two, your voice, hopefully, will emerge.

Your voice is who you are. *Everything* you are. But how do you find that? And how do you *communicate* it? Thaisa recommended two simple exercises to do when you have a few quiet moments.

First exercise: think about your day or week, and the unique world you inhabit. What have you noticed recently? Who or what have you come into contact with? What impressions have they left with you? What do you care about?

What do you remember from the day? What images? What can you say about them? What can you

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Between the lines

Edie Matthews

President, South Bay Writers



Holiday party history

Twenty-twenty was the first year in over two decades that South Bay Writers didn't hold a December party. This year, we plan to resume the Holiday Bash! It's for "members only" (and their significant other). All must be vaccinated.

I love our party's festive yet relaxed atmosphere. No presenta-

tion. No need to take notes. Just plenty of time to eat, chat, network, and be jolly.

We have a few traditions that we'll continue. A present exchange, where we play that silly game of stealing a gift. On the third swipe, the taker gets to keep the item.

Joyfully we'll chortle "Twelve Days of Christmas," first dividing into twelve groups and each singing a verse of the song.

Finally, everyone shares a short memory of the holidays: a nostalgic remembrance that may be humorous, poignant, yet always heartwarming.

We've had a number of members open up their homes for the occasion. I hosted the first parties for several years. Then in 2005-2009, Betty Auchard opened her lovely San Jose home. In 2010-2013, Gisela Zebroski invited the club to her spacious home in the Los Altos Hills. From 2014 to 2016, our Hospitality Chair, Carole Taub, did the honors. In 2017, the party moved across town to Palo Alto when our club secretary Karen Sundback hosted the celebration. In 2018 and 2019, we moved to Saratoga at Ken & Una Daly's lovely home. Now, like the swallows returning to Capistrano, we're back at my house.

Even though I still live in Santa Clara, I'm at a new location near the University.

When friends learned I was selling my house, they asked me, "Are you downsizing?"

My reply, "I'm not really a downsizing kind of gal." I have a large family who often visit, and I enjoy entertaining.

In the summer of 2019, we moved into an English Tudor. This has always been my favorite architecture. Our "old-new" residence is a historical house. In 1936, a well-known contractor, Pete Pasetta, built it for his family using redwood.

Nevertheless, after 84 years, it had issues. Good, since it frightened off other buyers (most wanted a turnkey-ready property). Yet challenging, particularly the leaky basement and living room floor with a four-inch slant. I wanted to take care of these issues myself. That way I'd be assured they were done up-to-code.

As soon as we moved in, we began repairs. The foundation contractor installed 18 push-piers down 34 feet to bedrock to level the front room. They also waterproofed the basement walls, laid a new five-inch concrete slab, and replaced redwood pillars with German steel. Finally, a French drain was

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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 beginning June 2022. New member \$65, dual membership \$25, student membership \$20. Contact ingasbwmembership@gmail.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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Marjorie Bicknell Johnson

Contributing editors

Carolyn Donnell
DeWayne Mason
Ken Roberge
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. No political advertising

Change of address

ingasbwmembership@gmail.com

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WritersTalk—Existential questions

Renée J Anderson, Managing Editor



This will be my last column, regrettably.

Riding the wave of IV steroids and vision problems is never-ending, and definitely not worth going into here. I will miss working on *WritersTalk*. It seemed like a match made in heaven.

But now is the time to ask yourself some fundamental questions: about your club, and your newsletter. What do you *want* from them? What do you *get* from them?

Throughout 2021, it has been difficult coaxing participation from readers, and I've been asking myself, *Why?* Why is a club full of writers not falling over themselves to contribute to their newsletter? The pandemic? If I'd had a better understanding of where you are in your writing journeys, I could have tailored the newsletter more to your needs.

So what *are* your needs?

There is talk of taking the meat of *WritersTalk*—upcoming speaker, speaker recap, Contests & Markets, Member News, Board meeting minutes—and uploading it to the website for viewing at one's convenience. (*Spoiler alert:* We already do that. You can view current and former issues online, anytime.)

There is talk of presenting *WritersTalk* as digital-only, which would mean looser deadlines, open page count—no need to stick to multiples of four pages—and it would be entirely *free*. (*Spoiler alert:* We already do this, too. But we also print the newsletter for subscribers who want that.)

Do you want a say in how club funds are allocated? Do you feel funding for *WritersTalk* should be curtailed, and that content and page count be limited? Or do you feel the opposite? Are you interested in what other CWC branches are up to, and what is occasionally offered at State level? Or are you primarily interested in what is happening in SBW? Speak up—now is the time, while we are in transition. Let your Board and your president know where you stand on these issues.

Did you join SBW to learn the craft of writing, to network, to build your platform? How do you feel about going back to in-person meetings? Would you continue to attend virtually if you could? Hybrid meetings have an expensive first-time outlay, but with the right assembly of volunteers and equipment, not impossible. Attend a Board meeting, why don't you! Our next one will be on 08 December, at 7 PM. Everyone is welcome. Just write pres@southbaywriters.com to request the Zoom link.

An enormous thank you to Deputy Editor Marjorie Johnson, who has been faithfully carrying the *WritersTalk* colors for years now. She has poured skill, sweat, and tears into keeping it going, and she deserves our profoundest gratitude. My thanks to contributing editors DeWayne Mason, Marty Sorensen, Ken Roberge, and Carolyn Donnell, the backbone of this newsletter. My thanks to the Board for their support and encouragement. The best of luck to Geraldine Forté, who has generously agreed to take on this challenge beginning in February.

I look forward to the extra time with family and on my own projects, when health allows. A club *is* its members. Let us hear from you today! Your newsletter needs you right now—pitch in where your skills match the needs of your club, and reap the rewards.

WT

View from the Board

Marjorie Johnson



All the usual suspects met on Zoom for the November Board meeting. Our names and email addresses are listed in *WritersTalk* on page 2. Again, no motions made. Amidst much discussion, we heard officer and committee chair reports and approved the

previous meeting's minutes. The most important item was the future of *WritersTalk*—no guidance from the Board.

Edie Matthews Led a discussion on meeting in person at her house for the Holiday Bash, 12 Dec, 3 PM. We heard the sad news that Gisela Zebroski, hostess of many SBW holiday parties, passed away suddenly last month.

Trenton Myers Overall, we saw a 0.5% decrease in funds since August. Note: This rosy view was amended later because the totals did not show a very large payment owed to the state CWC Central Board for dues for fiscal year 2021–22.

Renée J Anderson—MRMS and WritersTalk:

WritersTalk Discussion items (not acted upon):

- Using the website for certain items instead of the newsletter
- Budget and page limit for WT. All previous policies indicate that the editor has jurisdiction on those matters: “at editor’s discretion.”
- Support of other CWC branches
- Renée stepping down after December issue.
- Going digital only as other CWC branches do

Bill Baldwin **Open Mics** continue on first and third Fridays (no 3rd Friday in Dec). Attend this popular venue by contacting Bill Baldwin at WABaldwin@aol.com. **Central Board:** We met in Oakland on 17 Oct and presented the Jack London Awards. Tatyana was presented with the South Bay award—congratulations, Tatyana. CWC has 1673 members. The MRMS review has been delayed since our main technical advisor was sidelined for two months. **NorCal:** Once again, NorCal will sponsor a CWC booth at the San Francisco Writers Conference in February. Be sure

to check it out. Those who volunteer to help usually can attend the conference without registration.

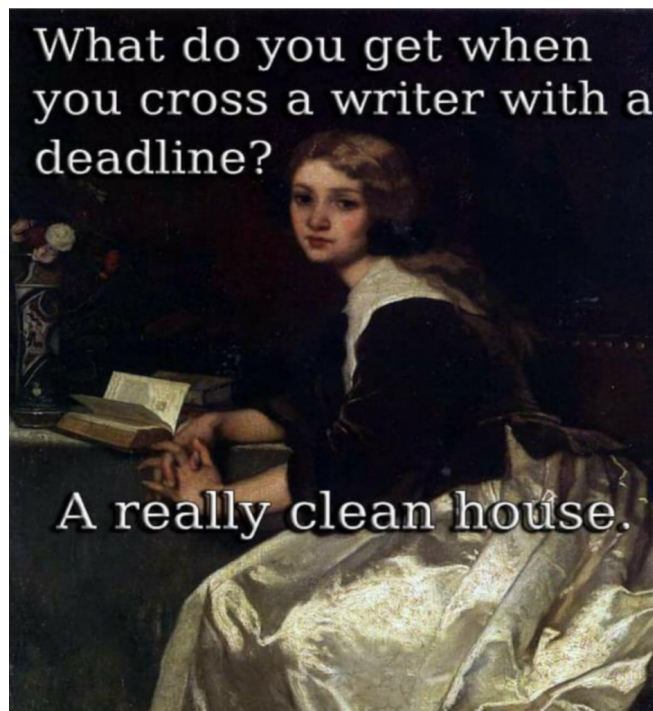
Carolyn Donnell, Facebook—Nothing new. Our website is still blocked by Facebook. Check us out on Facebook. Thank you, Carolyn, for updating our Cumulative Index. Check it out on our website, southbaywriters.com. Did you know that we have copies of all issues of *WritersTalk* since 2006 as well as a sortable index covering them?

Tatyana Grinenko, Website, PR—Did you answer the survey regarding digital WT and meeting in person? You can get a Zoom meeting invite by contacting Tatyana at (pr@southbaywriters.com). She will add your email to her publicity and Constant Contact lists.

Inga Silva, Membership—103 members.

The SBW Board meets again **Wednesday, 08 December at 7 PM**. Everyone is welcome at Board meetings. Contact Edie at Pres@SouthBayWriters.com for a Zoom link. We need your ideas about where and when to meet when in-person meetings resume.

Also, we need to hear from any members interested in the future of *WritersTalk*. Should WT go digital-only? **WT**



Contributed by Marty Sorensen

Pods for writers



Write On. Designed to help you navigate the screenwriting industry, Final Draft interviews working screenwriters, agents,

managers, and producers to show you how successful executives and writers make a living writing and working with screenplays, and how you can use their knowledge to break into the industry.



The \$#!t No One Tells You about Writing with Bianca Marais, Carly Watter, and CeCe Lyra. This is a podcast for

emerging writers who who are looking to improve their work with an aim to having it published, or anyone who would like a behind-the-scenes look at the publishing industry. Each week, your hosts look at your query letters and opening pages in order to provide feedback with a view to polishing your work so you can grab the attention of your dream agent.



**The Creative
Penn Podcast
for Writers.**

Information,
inspiration and
interviews on
writing, self-
publishing,
book market-

ing, and making a living with your writing. If you need help with writing your book, or you want to learn how to navigate the new world of publishing and book marketing, then join Joanna Penn and her guests every Monday. Podcast episodes include interviews, inspiration and information on writing and creativity, publishing options, book marketing and creative entrepreneurship

WT

2022 California Writers Club *Literary Review* Submission Guidelines

The submission window is open through 31 January 2022!

calwriters.org/publications/#submit

It is strongly suggested that you read the FAQ information before you submit.

Polish your piece(s) to the best of your ability.

Read your piece out loud to yourself to catch spelling, repetition, grammar, weak wording, &c.

Ask another author to read your submission and give you written feedback.

Have your piece(s) proofread by another individual to catch grammatical and punctuation errors.

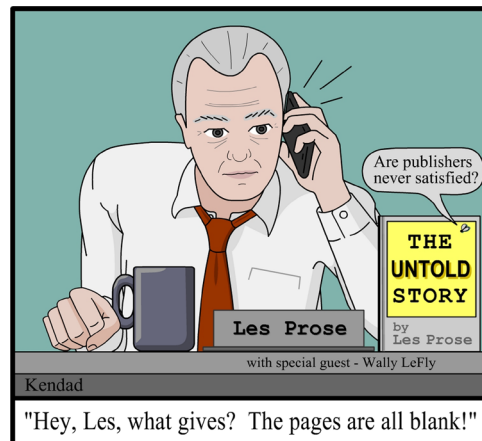
You may submit one prose piece of no more than 2500 words OR two poems of no more than 50 lines each. Each poem requires a separate form.

WT



Les Prose Comics

Kendad



Are you building a **WordPress website**? Free courses are available to help you learn more about

- Blogging
- Podcasting
- Getting started with WordPress

Go to **wordpress.com/webinars**
/**#calendar**, & see what grabs you.

Free tutorials are also available:

wordpress.com/learn/

Learn how to make posts, pages, do basic customization, and broadcast your posts on social media. **W**

WT

Member News

Marjorie Johnson

Luanne Oleas writes: Tony, the main character in my novel, *Flying Blind, A Cropduster's Story* (2019, Sand Hill), gave an interview in a blog post by my fellow Authors Guild member, Bette Bolte. He expounded on *Betty Bolte's Musings*, a blog dedicated to authors and their characters. In it, Tony answered such perilous questions as "When did you have your first kiss?" and "What is the most embarrassing thing that has happened to you?" Tony gave some salty answers. You can check them out at: bettybolte.net/?p=4752.

How cool is that?

Here's what Amazon says about Luanne's book, *Flying Blind: A Cropduster's Story*:

A cropduster shouldn't teach a priest to fly. At least not Tony. He shouldn't be having an affair with his boss' wife either. Tony flees Texas at the point of a shotgun and finds himself unemployed. As a flight instructor, he demonstrates flying spray runs to his worst student, Father Roberto. Imagine the Great Waldo Pepper teaching Mother Theresa to fly in Steinbeck's Salinas Valley in 1972.

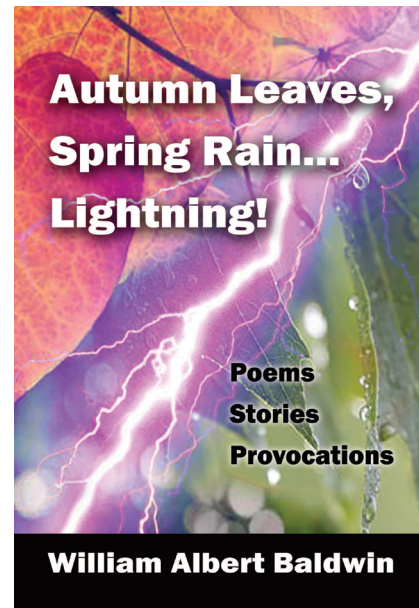
An ace in the air, but a mess on the ground, Tony needs to tame his inner demons. Can he stay alive long enough to do that? Is flying fast and low really like making love to a beautiful woman?

Bill Baldwin reports he was delighted and honored to participate in an open mic at Villa Montalvo in Saratoga on 04 November. He presented six poems from his recent collection *Autumn Leaves, Spring Rain...Lightning! Poems, Stories, Provocations* (2021, cover design by Linda Judd). (Fellow SBW member Gita Baliga-Savel also read.) More such events are planned; you may be able to read as well!

In addition, on Sunday, 05 December, Bill will be featured at San Jose Public Library's *LocalLit 2021*. Both his collection (mentioned above) and his 2019 novel *Soul Flight: An Outcast Adventure* are now registered with the library.

Matthews, Continued from page 2

installed and a sump pump in case we encounter extra-heavy rain. I noticed that outside we had two downspouts near the basement. So, as an added precaution, I extended the downspouts under the lawn, across the yard to a drywell.



Please continue to send your writing news to me at membernews@southbaywriters.com. We live vicariously when we read about your successes. **WT**

I was making progress painting and carpeting, when BAM! COVID hit and threw us all in a tizzy.

Finally now in 2021, we are beginning to recover. Consequently, members who are vaccinated and feel comfortable are welcomed to attend SBW's Holiday Party!

WT

Remembering Gisela Zebroski (1934–2021)

Take heart, fellow writers!

Gisela Zebroski

Reprinted from *WritersTalk* May 2012

An article in the German newspaper had my heart going pit-a-pat. “Interest in Books Greater than Ever.” Wow. That got my attention. I read on. “At the book fair in Leipzig a record number of 163,000 booklovers showed up.” And this is not Frankfurt where you expect numbers like that or better. The next line really had me going.

“The public interest in books and book-related digital media is greater than ever. People crowded around the booths, eager to see and touch books. The book fair tests the mood and inclination of readers.”

Since Germany is not unique when it comes to readers, this means that the world loves books. No need to wring our hands in despair because we are told that the world has surrendered to computer games and “e-entertainment.” Just hang out at airports and sit in planes where you can see what people are reading—all categories—not just bestsellers.

That brings me to another article I read the other day, which said that many submitted manuscripts are rejected simply because they are not professional and fall short of the standard publishers need. Writers need to knock their work into shape. That confirmed my decision to have my books re-edited and proofread, rather than give up on them. (I had put some twenty years of effort into them.) I now plan to re-publish them. Even after I thought they were perfect, I found a number of errors. Let’s hope I got them all before *The Baroness* hits the road again—this time a first-class book—not the first novel of a bungler.

For those of us who love to write but are not English majors, face facts. Since it’s too late to spend the rest of our lives studying English, we have no choice but go to the pros. Fortunately; I can go to my grandson, who is a creative writer and teacher. He helps a lot, but I can’t just leave well enough alone, and I mess up again.

Reading the editor’s version of my sentence is a learning experience. I say, “Yes, of course. So much better.”

Just wanted to share this with you. We can do it, get our books to the book fair that is!



Gisela Zebroski in 2018, at the launch of her memoir *Selfie Sideways*.

Most members recall Gisela Zebroski as a gracious hostess. For years, she opened her lovely hilltop home in Los Altos for the club’s holiday parties. However, this charming lady’s formative years were filled with strife. When WWII broke out in 1939, her privileged childhood abruptly ended. To escape deportation after the Soviet Union’s Red Army invaded Latvia, her family fled to Germany and eventually settled in Poland. As refugees, the family endured hunger, air raids, poverty, and the death of her father. As a teenager, Gisela rallied the family, found work, and helped them to survive. Influenced by her mother’s dream of America, in 1954 Gisela immigrated to California where she met and married her American husband. He encouraged her to go to college. She graduated with a degree in psychology and minors in creative writing, history, and philosophy.

Haunted by her past and the plight of Baltic-Germans, Gisela penned three books, *The Baroness: A Novel* (Inkling, 2005), *Mephisto Waltz* (2014), and *Selfie Sideways: A Memoir* (2018). Dear Gisela will be greatly missed by her friends and family. Rest in Peace.

Submitted by Edie Matthews



Bill Baldwin and Gisela Zebroski, at Gisela’s home in 2012, where she hosted SBW’s Holiday Bash.

CWC News

Central Board hands out 2021 Jack London Awards



Above and next page: Tatyana Grinenko receiving the Jack London Award for South Bay Writers, presented by Roger Lubeck, president of the California Writers Club. Photos by Edie Matthews (page 9) and Jeff LaGrange (above).

At the Central Board meeting on Sunday, 17 October, Tatyana Grinenko was awarded the Jack London Award for her outstanding service to South Bay Writers. She has been an asset to SBW since she joined in February 2017. Within months she was elected to the Board and has remained active ever since. Her sunny disposition makes members and nonmembers feel welcome.

In 2000, Tatyana immigrated from Russia with her family and settled in Silicon Valley. Her background and career in digital marketing has strengthened SBW's presence.

During the past four years, Tatyana's responsibilities have expanded. She manages SBW's website, updating it each month with the latest speaker information and relevant announcements. She is also the club's

Continued, page 9

2022 Literary Review seeks judges

Elisabeth Tuck, Managing Editor, *Literary Review*



The 2022 *Literary Review* submission window is open.

Anita Holmes from the High Desert

branch will manage poetry, David George will be the submissions manager, and I will manage prose. David is currently working with the state webmaster to facilitate submission tasks. He will not be hand-paddling submissions as he has in the past. It's up to our authors to read and follow in-

structions, as with submitting to outside publications.

Again this year, feedback from the judge readers will be a yes/no option.

The new state president, Roger Lubeck, would like to publish many more submissions in 2022. He comes from Redwood, a branch that publishes anthologies regularly. The process for branches that produce anthologies is to have a committee that works with authors to polish pieces. I'm hoping that branches that don't have a process like that will mobilize to help each other submit excellent pieces. I'm happy to edit, assuming you give me plenty of time.

A new aspect this year will be that Anita and I will briefly review each submission before it goes to a judge. If MS Word lights up with problems, or we spot issues, we will return the piece to the sender who then has the option to rework it and return it to us before the deadline. We are not part of the judging and will not edit the submission or offer advice other than "As written, this is unlikely to be selected." It will be up to the author to read the piece aloud to themselves to see what they can find, to ask another good author/critique group to review it and give written feedback, or to find an editor to review the work so they can return it polished

Off the Shelf

Edie Matthews



Jack London, from page 8

Publicity Chair. She sends out PR and posts updates on the SBW's Twitter and Goodreads accounts. In addition, she manages and updates SBW's Constant Contact email list.

Despite the obstacles of 2020, Tatyana's helped the branch continue to attract new members, and our Zoom meetings draw 50+ viewers. She is currently working on a fantasy novel.

Submitted by Edie Matthews



"All I want is the perfect opening line for my thousand-page novel."



before the deadline, 31 January 2022. The judges will not know if the piece has been returned.

I invite you to judge prose and poetry. You may submit even if you are judging, as pieces do not go to the branch they came from. You may judge as much or as little as works for you and your schedule. There are judging guidelines to use. Several judges have commented that they have learned a lot about writing from judging.

The submissions window is open. There are submission guidelines, judging criteria, and an informative FAQ sheet at calwriters.org. You will do yourself a great service if you read everything carefully before submitting.

**To submit to the
2022 Literary Review,
read all guidelines
here:**

**[calwriters.org/
publications/#submit](http://calwriters.org/publications/#submit)**



Jungian archetypes in film and writing

Marty Sorensen

There seems to be an awful lot of writing on Jungian archetypes that relate to films. Films are images, and Jung is big on images. My son wrote and directed a film about Jung's collective unconscious. It is a Hollywood film, so the collectiveness means one person (through the collective unconsciousness) controls another. He had learned about a woman in a mental institution in New York who had set fires because she couldn't feel heat in dreams. When she wakes up at night she doesn't know whether she's dreaming or not, so she burns down houses to feel the heat and be certain. In the film, the woman makes her psychiatrist give her matches. What's the archetype here? Well, she controls him so obviously it's The Mother. That's easy. Everybody has a mother, so that archetype is universal.

I did some internet research and found a book by James F Iaccino, *Psychological Reflections on Cinematic Terror: Jungian Archetypes in Horror Films* (1994, Praeger). It's not in any library around here, but Amazon has it for \$65. You may not want to pay that much for something that's low on your spectrum of interest, but you can get a Kindle version for only \$62. Instead, I did the thing they have on Amazon where you "Look Inside," and found a few pages of interest for this article, and they did include the index with lots of interesting ideas.

For example, did you know *The Fugitive* (Warner Bros, 1993; ABC, CBS, 1963–67; created by

Roy Huggins) is based on Victor Hugo's *Les Misérables*? Wow, a cop goes after somebody—that's brilliant plagiarism.

They kind of missed the part about a revolution.

Then there's the Demon Child archetype. See, that's the fun with the archetypes of the collective unconscious: you can make up your own. I wouldn't want to experience the first tantrums of the Demon Child, but it's maybe easier to take than the raging hormones of pubescence. I'll skip giving you page numbers.

Now, *The Incredible Hulk* (Marvel Comics, 1962, created by Stan Lee and Jack Kirby) may be seen to contain the collective Shadow powers. Or maybe little boys like big displays of strength. And I learned that the Shadow species includes Hysterics. You know, a word like mystic or heretic. The Hysterics, not a rock band. Okay, maybe an obscure one.

Batman (DC Comics, 1939, created by Bob Kane and Bill Finger) is a trove of archetypes. See, Robin is not the superest of heroes, so his relationship with the big guy lends itself to speculation about the Divided Hero. The Trickster is a major Jungian archetype, so it's real easy to fit Two-Face, the Riddler, and the Penguin in that scheme.

The Creator archetype fits well in *Star Trek* because compared to, say, *Star Wars* (1977, Lucasfilm), the story attempts to be more serious about creating new worlds rather than just showing battles between them. Oh, well, sure,

Darth Vader, that's your basic Father archetype.

Jung worked at Burghölzli, the Psychiatric University Hospital in Zürich, Switzerland, where people went nuts trying to pronounce the name while studying Fibonacci numbers (inside joke, not an archetype).

Iaccino's book does have a relatively short introduction to Jung, in which he tries to explain what the archetype of the collective unconscious is. I quote for clarity: "Each archetype operates . . . by controlling our psyches via particular situations in life that can be directly tied to the collective form."

Ah, so it's like your nose and mouth and lungs. Yeah, because we have to breathe through them, so we can't live in the water. Dolphins, now, they have to breathe, too, and you know they hold up a sick buddy to breathe, but they have different lungs, so their particular situations are different from ours and they can live in the water.

Some people have their psyches controlled by the Anima archetypes (male feminine side). Good examples of that are Hemingway cross-dressing with his wife, as well as J Edgar Hoover's closet—and maybe his magazine subscriptions.

The thing about films and archetypes is that it's always just the one archetype. The Hero, the Trickster, and that mysterious one, the Shadow. Jung said the human psyche had three components: the Ego (that's us), the per-

The Four Major Jungian Archetypes

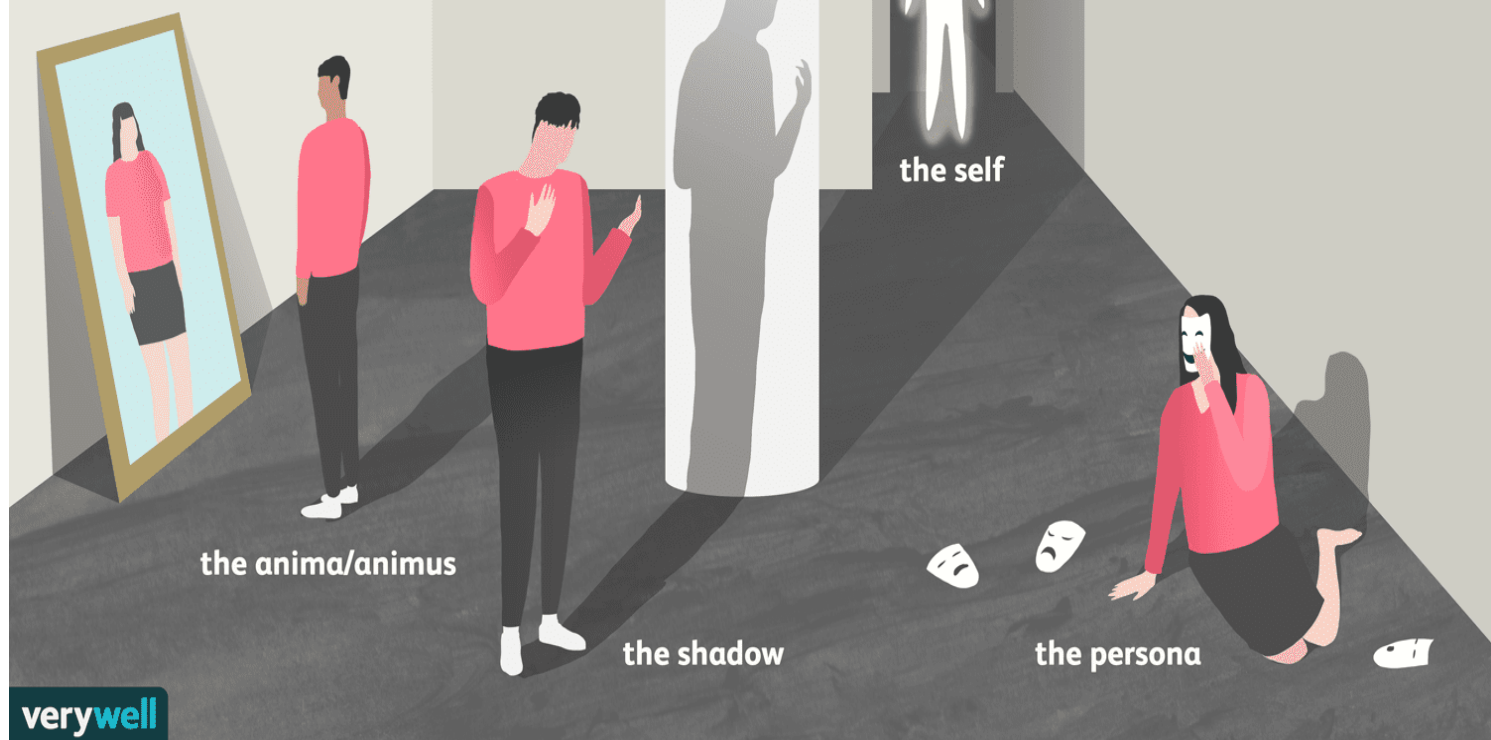


Image: Verywell / Hugo Lin.

sonal unconscious (where your literary creativity comes from), and the archetypes of the collective unconscious.

In real Jungian analysis, it's always an individual person who needs to see the head doctor, and the analysis ends up being about the balance of the archetypes for that individual, and which ones are causing the suffering. I can't imagine seeing all that in a movie, or even in a thousand-page novel. We never find out the whole archetype complex for a person. It's like the old question, Why do we always find something in the last place we look? Once we know which archetype is causing

the pain, we quit looking and go home.

There are four main archetypes: the Persona, the Shadow, the Anima or Animus, and the Self. They are most easily understood as the Jungian side of my boss, the editor of *WritersTalk*. Who need not be named but will be explained. Take the Persona, how we present ourselves to the world. The editor decides how our work is presented, and too much Persona means we might give up a trip to Disneyland just to finish an article. The Shadow, well, it's the darker side of the psyche, always being repressed because, er, you know, you can't transcribe your dreams straight out and put them

on the pages of *WT*, can you? The Self, that's consciousness and unconsciousness unified and published right there on the page for everyone to see. Lastly and most important, it's Anima/Animus. It's the nub where society's view of the opposite sex mingles with your own view. And I'm not making this up—what it is, is *syzygy*. It's like *carpe diem* but as seize the *syzygy*. The divine opposite. The Editor and the Editee.

And don't get me started on Father, Mother, Child, Wise Old Man (especially at sea), Hero (the Editor dealing with all of us every month), Maiden, and Trickster.

WT

November meeting

Thaisa Frank



With heartfelt thanks to Carolyn Donnell for SBW meeting screen-captures in 2021, and for her temerity in battling PhotoShop all throughout the year.

Baldwin, *Continued from page 1*

write? Journaling is usually about what you already know. But think about what you *don't* know. Sorting through your memories, what do you see to interest you? What images arise? What emotions? Let them accost you. Do worry about being “literary.”

Why did the tire pressure warning light in the car come on? My balance was better today. Why am I getting so damn many trouble tickets and emails?

Don't analyze, yet. Write down the images—they point to who you are.

Now you have some material of interest to you—but how do you tell a story? What is your way of structuring reality?

Listen to yourself talk and think. Do you dive into details? Do you explain something in a straightforward way, or do you engage in digressions along the way? How do you relate a story to another person? How do you write to a best friend? When you are listening to them, what do you consider a good story? If you are drawn deeper and deeper into your story, you know you are telling it your way.

This is all part of that *first* simple exercise.

The **second exercise** takes a completely different approach: create a few random sentences using standard constructions such as noun-verb-noun: *The tomatoes voted the elephants. The water calibrated microbes.*

Try combining them: *Although the tomatoes voted the elephants, the water calibrated microbes.*

What images or ideas float into your mind? Believe it or not, if you try this out for just five minutes a day, your writing will improve.

The first exercise makes total

sense. The second makes no sense at all. These correspond to the two approaches mentioned at the beginning. Either one may help your writing. On the other hand, experimenting with both can be really helpful.

You may also want to experiment with *flash fiction*—and we mean almost *instantaneous* fiction: fiction consisting of a mere sentence or even a mere phrase: *When the man woke up, the dinosaur was still there.*

Consider Hemingway's famous single-sentence story: “For sale, baby shoes, never worn.” This short sentence conveys a story far beyond its six words. Part of writing is knowing when to leave space. Flash fiction helps to teach this. Give yourself permission to leave things out. The spaces in the story can be as important as the story itself.

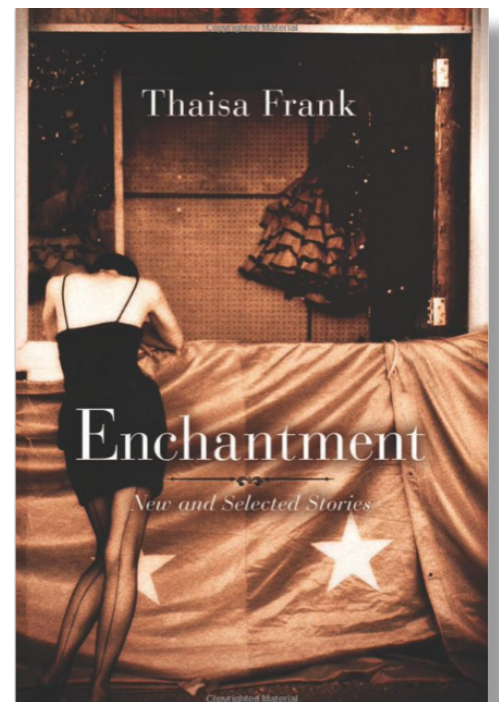
Don't overcomplicate your writing. Remember Aristotle's concept of unity in a work of art. Don't be too fancy—avoid clutter.

But don't be afraid to be suggestive. Remember our two exercises, our two approaches. Repetition of an image, reworked, can evoke subtext. Learn how to surprise yourself. It's okay to act out of character, if it's in character.

Consider writing some memoir. Memoir has a way of teaching you something about yourself.

So be flexible. Experiment with contrasting approaches. Don't be afraid to try something silly. Don't be afraid to surprise yourself. Find your voice and run with it. It's uniquely, authentically yours!

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Thaisa Frank (thaisafrank.com) and *Enchantment* (2021, Counterpoint), a collection of 61 stories and two longer story sequences, “Night Visits” and “The Mapmaker.”

COPIOUS THANKS to Bill Baldwin for the monthly speaker recaps in 2021. His careful listening adds value to every speaker event!

Contests & local 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

Writer's Digest (See websites for more details.)

- **Short Short Story contest.** 1st place \$3000 and paid trip to the *Writer's Digest* Annual Conference, including a coveted Pitch Slam slot. 2nd \$1500, 3rd \$500, 4th–10th \$100 and all will be published in *Writer's Digest's* Sept/Oct 2022 issue, 11th–25th \$50 gift certificate for *Writer's Digest* gift shop. **Deadline 15 Dec.**
- **Annual Writing Competition.** **Deadline 06 May 2022.** writersdigest.com/writers-digest-competitions/annual-writing-competition

2021 WaterSedge Poetry Chapbook Contest from Writers Relief. \$500 cash prize; publication of the poetry chapbook in both print and e-book formats; Amazon distribution for Kindle and print; and 25 free print copies. **Deadline 31 Dec 2021.**

writersrelief.com/watersedge-poetry-chapbook-contest/

WOW! Women on Writing, Quarterly Creative Non-fiction Contest. 200–1000 words. Entry fee \$10, **deadline 31 Jan.** wow-womenonwriting.com/contest.php#EssayContest.

Winning Writers, Tom Howard/John H Reid Poetry Contest. All styles and themes, fiction and nonfiction. Total

CONTESTS, CONTINUED

prizes \$8000. **Deadline 30 Apr 2022.** winningwriters.com/our-contests.

16th Annual Black Orchid Novella Award. 15,000–20,000 words, unpublished only. Entries must be postmarked by **31 May 2022.** Rules and submission guidelines at nero-wolfe.org; write to Jane Cleland with questions: jane@janecleland.com.

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 & TIME-SENSITIVE MARKETS

Also Reprints. Once a year, *Sequester* features the best creative writing of yesterday. In the past, they've reprinted work from internationally acclaimed publications alongside journals long defunct or upstart gems on the rise. **Deadline 15 Dec.** sequester.org/theme-reprints

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

CWC—Literary Review is now open for submissions, **through 31 January 2022.** calwriters.org/publications/#submit.

CWC—North State Writers is planning a fourth anthology. The last one accepted all CWC members. Keep an eye on the status: northstatewriters.com/nsw-anthologies.html

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

October Hill. Winter issue 2021. Accepting short stories, poetry and visuals. South Bay member has been published here. **Deadline 15 Dec.** octoberhillmagazine.com/

Tillism طلسم: *Magical Words from Around the World.* Seeking submissions of 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/

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

WT

DECEMBER 2021

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3 OPEN MIC	4
5	6 VALLEY WRITERS	7	8 SBW BOARD MEETING 7 PM	9	10	11
12 <i>SBW Holiday Bash</i> 3-6 PM	13 VALLEY WRITERS	14	15 WRITERS TALK ISSUE CLOSES	16	17	18 LONG NIGHTS MOON 
19	20 VALLEY WRITERS	21 YULE WINTER SOLSTICE	22	23	 CHRISTMAS EVE	25 CHRISTMAS DAY
 KWANZAA	27 VALLEY WRITERS	28	29	30	31 NEW YEAR'S EVE	

NorCal

Central Coast: 3rd Tuesdays, 6 PM, Juice n' Java, 599 Lighthouse Ave, Pacific Grove. centralcoastwriters.org

Fremont: 4th Saturdays, 2 PM, Zoom. cwc-fremontareawriters.org

Marin: 3rd Wednesdays, 6 PM, Zoom. cwc-marin.com

Mendocino: 3rd Sundays, 3 PM, Zoom. writersmendocinocoast.org

Mt Diablo: 2nd Saturdays (except July & August), 8:30 AM, Zoom + in-person, Zio Fraedo's Restaurant, 611 Gregory Lane, Pleasant Hill. cwcmt Diablo.org

Napa: 2nd Wednesdays, 7 PM, Zoom. napavalleywriters.online

North State: 3rd Mondays, 6 PM, Veterans Hall, 554 Rio Lindo Ave, Chico. northstatewriters.com

Peninsula: 3rd Saturdays, 10 AM, Zoom. cwc-peninsula.org

Redwood: 3rd Saturdays, 1 PM, Finley Center, 2060 W. College Ave, Santa Rosa. redwoodwriters.org

Sacramento: 3rd Saturdays (except July, August, & December), 1 PM, Zoom. cwcsacramento-writers.org

San Joaquin: 2nd Saturdays, 12 PM, Zoom. sjvalleywriters.org

Tri-Valley: 3rd Saturdays (except July & August), 2 PM, Four Points by Sheraton, 5115 Hopyard Rd, Pleasanton. trivalleywriters.org

CWC-South

Coastal Dunes: 1st Saturdays, 10:15 AM, Community Room, Nipomo Library, 918 West Tefft Street, Nipomo. coastaldunes-cwc.com

High Desert: 2nd Saturdays, 10 AM, Community Church at Jess Ranch, 11537 Apple Valley Rd, Apple Valley. hdcwc.com

Inland Empire: 4th Saturdays, except December, 10:30 AM, Zoom and in-person, Ovitt Family Community Library, 215 E. C Street, Ontario. iecwc.com

Long Beach: 2nd Saturdays, 3 PM, Zoom. calwriterslongbeach.org

Orange County: 1st Saturdays, 10:45

AM, Zoom. calwritersorangecounty.org

Ridge Writers: 1st Thursdays, 6:30 PM, Ridgecrest Presbyterian Church, 633 W Las Flores Ave, Ridgecrest

San Fernando Valley: 1st Saturdays, 1 PM, Zoom. cwc-sfv.org

Writers of Kern: 3rd Saturdays, 9:15 AM, Hodel's Country Dining, 5917 Knudsen Drive, Bakersfield. writersofkern.com

CWC-South Bay Writers

SBW regular meetings: 2nd Mondays, 7 PM. Watch your email for Zoom login details

SBW Board meetings: Wednesday before regular SBW meeting, 7 PM. Write to Edie, pres@southbaywriters.com, to request Zoom invite.

SBW Open Mic: 1st & 3rd Friday nights. Contact Bill Baldwin: WABaldwin@aol.com

Ads in CWC's *The Bulletin*

AdvertisingCWC@gmail.com
hdcwc.com/advertising-special.html
calwriters.org



California Writers Club

South Bay Branch
PO Box 3254
Santa Clara CA 95055


southbaywriters.com

MAIL TO

Address Correction Requested

**South Bay Writers
December 2021 Holiday Bash
Sunday | 12 December | 3 PM**

Details on page 1!



**CHILDREN 5+
ARE ELIGIBLE FOR
COVID-19 VACCINES**

**Talk to your child's doctor
or visit MyTurn.ca.gov**