

# WritersTalk

A South Bay  
Writers Club Monthly

Volume 15, Issue 3, March 2007

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I am not a poet, don't aspire and seldom understand but in response to Kate Evans's connection 'twixt fiction and verse, and Karen's verse-wealth, I placed a few books of that mysterious exposition in those recommended "strategic locations" — one such, Robert Bly's *Loving a Woman in Two Worlds*, in my "imaginarium." This morning I suppressed all anxiety and thumbed quickly through Bly's yellowing pages looking for easy, and there it was, right in front — short lines, monosyllabic utterances and bold print. Muster-

ing what dormant appreciation I have, I read. I re-read... and again. I just didn't get it. There seemed some connection between lines — love, nurture, woman — but real meaning escaped me. I leaned in, determined, studied each word... and each phrase — glanced at the title to gain insight. Suddenly there was clarity, I was reading the "Table of Contents."

Poets have been some neglected in *WritersTalk* and in this issue we showcase a few of our submitters.

## **\*\*saluting Our Poets\*\***

### **Songs**

I write so that I may live.  
If my hand were broken,  
Inside I would freeze up with the cold bitterness of those words.

They need to be set free  
To come alive  
So that I may grow.

Listen to me, speak to me, comfort my soul.  
I type for you. I write for you. I talk for you.  
Do you hear or see or care?

The voices inside carry messages that need to be known.  
I cannot keep them silent.  
They cannot be controlled.  
There is too much to do.  
Am I doing enough?

I am a body with a fluid running through me.  
I am a device for carrying out a plan.  
I listen in silence.  
I speak with echoes.  
I hear with filters.

Capture this noise, these words, these images.  
Still them, lest they be fooled.  
Teach me to be skilled.  
Show me how to be focused.  
Don't destroy me and then leave me with this pain.  
What am I to do now?

I will write so that I may live.

By Jeannine Vegh 2007

Poets Salute continued on Page 9

### **A Look Ahead:**

Mar	Open Mic, see p 19 for details.
Mar 7	Board of Directors mtg. — Vickie's, 6:30p
Mar 14	SouthBay dinner mtg—Chris Baty
Mar 24	Editors Mtg, Orchard Valley Coffee, 10:00am

### **In this Issue:**

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## AT OUR NEXT MEETING, Listen to CHRIS BATY, Founder and Funnyman of National Novel Writing Month —by Diana Richomme

One night in 1999, jumbo cup of coffee in hand, Chris Baty called a bunch of friends to share an idea he came up with during his caffeine-inflicted daze; Write a novel in a month. "Most at the time weren't in the writing realm at all," he said. "It [novel writing] appealed to us more for the absurd challenge. It was a sort of chance for us to hang out. Somehow there would be a



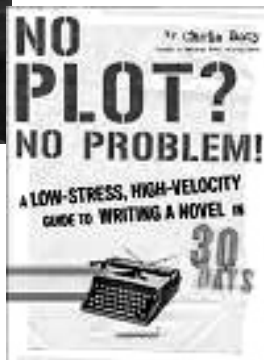
Chris Baty

Less than a year after its inception, past participants encouraged Baty to send out an e-mail and set up [www.nanowrimo.com](http://www.nanowrimo.com). 140 writers participated. The third year they grew to 5000. Baty knew he was onto something, so he published the proven process of speed-writing in a humorous and informational book he named. "No Plot? No Problem".

Is faster better? "You are really writing from intuition and tapping into intuition you wouldn't have had if you were planning out your story," Baty explains. NaNoWriMo is all about getting out that precious first draft. "In novel writing, it's pretty much impossible to get it right in the first round," he said.

Do we have to wait until November to participate?

value in saying that we'd written novels." That original group of 21 eventually grew into National Novel Writing Month, or NaNoWriMo, an organization of writers found typing into the night world-wide.



"Any month can be novel writing month," Baty explained. His book, "No Plot? No Problem" outlines the principles writers have learned



Diana Richomme

VP & Programs Chair

through the NaNoWriMo experience. It can be applied to any month and encourages writers to bring others into the experience. "My book is a sort of butt in the chair, this is how you get them momentum and focus. It will help out when the going gets tough. You get this fear that you are botching it. You don't have the luxury of saying I'm going to set this aside and decide what I'm going to do with it."

Writers aren't left in the cold with awful first drafts when Novel Writing Month comes to an end. Several spin-offs have resulted including National Finish Your Novel Month and National Novel Editing Month.

Does it work? *Winners*, or those obtaining their goal of 50,000 words or more, include an impressive list of published authors who began their books through the program including Lani Diane Rich, a RITA award winner for Best Debut Novel with "Time Off For Good Behavior" and New York Times best-selling author Sarah Gruen who wrote "Flying Changes" during NaNoWriMo and eventually landing a \$5 million 2-book deal.

During November 2006, 79,813 writers signed up and 15,000 students worked on novels in their classrooms. "This is a very large community of co-sufferers," Baty said. "Everywhere from Saskatchewan to Stockholm to Sacramento, you can go to just about any coffee shop anywhere and find people to write with."

Meet Chris Baty March 14, when he'll discuss this widely popular "butt-in-chair method" that has yielded more completed first drafts world-wide than any other program. DR

## President's Prowling —Bill Baldwin



Bill Baldwin  
President, South Bay Branch

### "Can This Be Love?"

I fell in love a few months ago. I fell in love with a piece of music written in the 1740s, a pianist born in 1932, and recordings made in 1955 and 1981.

Do you believe in love at first sight? I don't remember why exactly I went to the Sunnyvale Library that day. I don't remember exactly what I was looking for in the CD collection. I think I've written here before about "asking library books out on dates." In any event, I ran into Glenn Gould's double-recording of Bach's "Goldberg Variations" and "asked it out." I had never heard Gould play; I knew nothing about Goldberg, though I had already fallen in love with Bach. The "date" with Gould was successful: For me (at least) it was love. Since that day a few months ago, I have listened to these two recordings (from 1955 and 1981) repeatedly. I eventually bought my own copy, complete with commemorative booklet, and "taken out" several books from the library about Gould. It's part of my life now.

But what has this to do with writing?

I've done similar things with books. Sometimes a "date" is like a bombshell. There are books and recordings that have hit me literally like bombshells. Goldberg, Bach's "Mass in B Minor" – but also books like Alan Watts' autobiography *In My Own Way*, the novels of Christopher Isherwood and Jack Kerouac. They didn't always "knock me out" immediately. Sometimes it was only after the second or third "date" that I realized I was hooked. The music of Wagner took awhile to seduce me. Proust's writing tried to get my attention for over ten years. Jane Austen captivated me fairly quickly. So did E.M. Forster.

I was recently surprised by Kingsley Amis' *Lucky Jim*.

But why? "Can we ever choose where the heart leads us?" asks the Emcee in *Cabaret*. Why did I "fall" for this music and these books, and not others?

After all, some get-togethers just aren't successful. Try as I will, certain books or pieces of music just don't turn out to be good "dates." I don't enjoy spending time with them. They may come highly recommended. "Everybody likes them." But for whatever reason, I don't.

Somehow it seems to me, if I could figure out what I like so damn much about them (the books at any rate) – then I could apply this knowledge to my own writing; make my own writing "irresistible." It's the old story: "Oh, if only I could make myself as wonderful and marvelous as So-And-So, admirers would fall over each other trying to win me (and offer me that million-dollar contract)."

It may be naïve, but who knows? Why not? BB

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We have a membership category that fits you, dues are \$45 per year plus a one-time \$20 initiation fee.

Contact our Membership Chair  
Marjorie Johnson



Dave LaRoche  
Managing Editor

## Editor's Itch

## PANORAMA VS. CLOSE UP

When in the groove, turn up the volume and let it flow. Forget fundamentals. Discard the rules, the software, the index cards. "Write to the Bone," someone said. Creativity is spawned by spontaneity. Yep, I support the notion that it's the muse that does the heavy lifting and not the myriad technical tools available to us; that it's the unfettered artistry in our endeavor that leads to excellence, that all the analytical, organizing machinations available produce only analytically organized machinations. Of course we have to communicate.

One of those "techno-tools" I do consider a friend is the "zoom tool", which I suppose summons multiple ideas, but I like to think of it as presenting a scene in a distance appropriate to its relative importance. And I got to thinking about zoom and how close in to take a reader. How much of a scene to dissect and color up, and how long to go on with it. I began to liken the notion to composing a picture with the zoom button on my camera. I zoom out to create a panorama, allowing the viewer his own personal recognitions; or zoom in to capture the filial on a grasshopper's leg— no mistaking the image, no imagination required.

With regard to writing one might zoom out, inviting the reader to fill in the non-critical blanks—to invest and be hooked: "With a swipe of her hand, she brought the room full to life." Or, zoom in with detail: "She gracefully raised a white, slender, manicured hand to the ivory-toned, single-pole switch on the wall and suddenly..." While some scenes add interest or punch with their detail; others, applying a broad brush is best. What is your scene's job and its relative importance? *DLR*

### ***Do you have expertise?***

*Do you have a specialty that you will share, that might be of help to a writer looking for accuracy in a scene? Do as Susan Mueller, John Howsden, Arlyne Diamond and Dottie Sieve—let us know. We will publish your offer and add you name to our directory.*

**Police Procedures:** John Howsden [jwhousden@comcast.net](mailto:jwhousden@comcast.net)  
(article in Sep 2006 Issue)

**Profile Writing:** Susan Mueller [samueller@worldnet.att.net](mailto:samueller@worldnet.att.net)  
(article in Oct 2006 issue)

**Character Development:** Arlyne Diamond Ph.D.,  
[ArLyne@DiamondAssociates.net](mailto:ArLyne@DiamondAssociates.net) (article in Jan 2007 issue)

**Doctors' Office Environment, OB-GYN:** Dottie Sieve,  
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## WritersTalk

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## MEETING RECAP

# We Recap Martha Engber—the Red-Robin of Character Development —Dave LaRoche



Martha

When developing characters, we give birth. We nurture, love, and assist in their growth. Moreover; we need do it with passion and that means fervor, delight, ardor, impetuosity, vitality, verve, gusto, vehemence, intensity—should I go on? Martha's mantra is "passion" and, in

its manifold variations, is the key to her "believable characters." Those who will elicit understanding and empathy from a reader.

Martha Engber, certainly quite believable herself, makes all that passion resonate with even the most indifferent. (Ordinarily dozing by now, I wanted to kill something, love something—ascend.)

We are interested in people, not two-dimensional cutouts, but robust, complex, colorful, multidimensional folks (maybe golfers). As writers, that's who we need to

create.

Stories are *about* people. Take 'em out and what do you have—a sunset, the Washington Monument—worthy of description but no story. It's the people and to the writer it's the characters that garner the interest. They are the story.



Martha began writing in the 2nd grade and has not stopped since. Fresh out of college, she started her career in broadcast journalism at \$13K

per year, moved to freelance writing in St Louis where a story brought \$25, and then to a daily in Wisconsin (that's north of here). As many tired of shivering and shaking there way though those miserable winters, she eventually found her way to San Jose and an initial disappointment that the Mercury News was not using independents. So she decided to go into fiction and now,

13 years later, with 2000 plus in her file, we know that she knows about characters:

A character is a living person, not an object, and a good character will be:

- ♦ Consistent – follows an inner belief system
- ♦ Believable – actions relate to the belief system
- ♦ Admirable – at least one trait is admirable (even the morally challenged) Ahab was persistent, Scarlett a survivor.

A character is defined by an incident ('the defining incident') as in 'parents are killed in a fire.' They are motivated by that incident or its result, away or toward it – may want to avoid fire or maybe burn down a building. Conflict is set up as situation and action leads the character directly toward or away



(CONTINUED ON PAGE 6)

ENGBER FROM PAGE 5)

from the defining incident – the character may try desperately not to burn it down, but he must, he’s a ‘pyro’.

The first rule in loving your characters is **Get to know them intimately**—believe in them, be fascinated by them and don’t ever ‘burn’ them.

In answer to a question from Diana, Martha replied, “Don’t temper your passion for a character because he is loathsome. Know the role he is playing and be passionate about him in that role – think Hannibal Lector.

And don’t forget the ‘messengers’ – love ‘em all. “If we writers don’t love ‘em, nobody else will.” And think about them, constantly—you have to have a large hand in their life.

“How do you get their essence on the paper if you know them so well? Won’t you just assume, so do the readers?” (Diana again.)

Tough to do, Martha answered. “First thing is don’t do an info dump. Be disciplined. Bring them out piece by piece throughout the whole story and... **Allow them the freedom to grow.**”

She offered “one don’t” but maybe one was three.

- 1 Don’t put *your* values on your character.
- 2 Don’t preach through your character.
- 3 Don’t market your book via your character (making him/her attractive to a particular group).

Any of these will kill your character and ruin your book.

Another great program for an appreciative crowd; thanks Martha Engber for your valuable ideas and plentiful passion and, of course, you’ll come back. Send Martha an email for a syllabus and news at [martha@engber.com](mailto:martha@engber.com) DLR



## GOOD ADVICE

By Beth Wyman

I’ve known Carolyn See, the well-known writer, since the early 1960s. Our ex-husbands were distance runners on the same team at San Diego State University who later became National Collegiate Athletic Association (NCAA) champions. Carolyn received a Ph.D. in American Literature at UCLA and has taught writing there for many years. She is also a book critic for the *Los Angeles Times* and the *Washington Post*. Her 2002 book, *Making a Literary Life*, was my inspiration to join California Writers and to enroll in Edie Matthew’s creative writing class. Her tips for us wannabes included writing a thousand words a day - for the rest of your life! - and thinking seriously about yourself as a writer.

I mention this because Carolyn will be a speaker in the **MAJOR AUTHOR’S SERIES** sponsored by San Jose State University and the Center for Literary Arts. Her schedule is as follows:

### **Wednesday, March 21, 2007 at 3:15 pm.**

A visit to Mt. Pleasant High School at 1750 South White Road, San Jose. This is free and open to the public.

### **Thursday, March 22, 2007 at 12 noon.**

Conversation and Q&A at the Martin Luther King, Jr. Library (MLK), Second Floor Rooms 225-229.

### **Thursday, March 22, 2007 at 7:30 pm.**

A reading and book signing at the same location.

Her latest book is *There Will Never Be Another You*. Both presentations at MLK are free and open to the public.

Other writers who are scheduled to appear in the series include:

**Khaled Hosseini**, author of *The Kite Runner*, on **Wednesday, March 7 at 7:30 pm** at Morris Dailey Hall, SJSU and **Thursday, March 8 at 12 noon** in the SJSU Old Cafeteria (a.k.a. University Room).

**James D. Houston**, author of *Farewell to Manzanar*, on **Thursday, April 12 at 7:30 pm** at MLK.

**Andrew Lam**, NPR commentator and author of *Perfume Dreams*, on **Thursday, April 26 at 7:30 pm** at MLK.

For more information contact  
[www.litart.org](http://www.litart.org) or 408/924-4600.

The MLK Library is located at 4<sup>th</sup> Street and San Fernando Street in San Jose





Pat Decker Nipper  
Columnist

## NIPPER'S NITS

*This column brings a series of brief grammar lessons by Pat Decker Nipper, a writer, a former English teacher, and a member of South Bay CWC.*

### Lesson 24. Quotation Marks

Place quotation marks around direct quotations. For example, "I believe he's our suspect," the policeman said. Put quotation marks around single words or terms that are unusual the first time you refer to them: The "penitent" cried on the witness stand.

To use quotations within quotations, use a single quotation mark to set off the second quotation. For example: "Before he died, he said 'I loved her,'" reported the detective.

If you continue a paragraph of quoted material, leave off the quotation marks after the first paragraph, but put quotation marks before the continuing second paragraph. An example follows:

Jerry said, "I told her she should enter the contest. She might win a cash prize.

"Speaking of contests, did you enter your poem in the poetry contest?"

The period and comma go inside the end quotation marks, though this is a matter of style. A question mark and exclamation point go inside the quotation marks if they apply to the quoted material. Otherwise, they go outside, as do colons and semicolons. For example: "Did you mean that?" I asked. Or, Wasn't it startling when she said "jump in"?

Contact Pat at [pat@patdeckernipper.com](mailto:pat@patdeckernipper.com) for comments or questions



Jackie Mutz  
Contributing Editor

## Accolades

—Jackie Mutz

It certainly does pay to attend the monthly meetings. I received all sorts of accolade info from members:

- ♦ Susan Mueller is publishing a monthly column in Tech Aware, the online communication of, the printed quarterly journal Anchora, which has a readership of over 100,000.
- ♦ Judy Wirzberger was runner up in the National Preservation Foundation's annual contest in the General Fiction category for her short *Fried Bologna and Forgiveness* (how a simple sandwich changed the way a woman remembered her mother).
- ♦ CWC member, Rita Derbas has signed with an agent to represent her debut historical paranormal mystery *Know Your Place*.
- ♦ Our own CWC poet Steve Whetelsen has commissioned two poems, one for a wedding, another for a 16<sup>th</sup> birthday and also had poetry published in the Global Prayer Digest.
- ♦ Kathryn Madison has sent a second manuscript to her editor. Her message is to "keep writing."
- ♦ Robert Balmanno has published his novel *September Snow*, "a futuristic dystopian story where mankind and the physical life of the planet (Earth) are on a collision course" ([amazon.com](http://amazon.com)).
- ♦ Duncan King has received good news from an agent on his manuscript. He will rework and resubmit in three months time. We will miss your presence, Duncan. Good luck in Eastern California.
- ♦ Our president Bill Baldwin has talked to an editor in LA who is interested in reading his manuscript.

And finally, for those I missed, congratulations anyway. There is nothing like attending a CWC meeting and leaving ready to sit down and write, having fired up our muse. Take advantage of that muse and create that "great American novel." Jack London said, "I shall use my time." Make sure you use yours to write so you can send me your good news to [writerstalk@comcast.net](mailto:writerstalk@comcast.net) or [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com). ~jam

## Who's Done What

The following is a little of what we did in the year ending around July 2006, extracted from membership renewals.

**Claudia Arndt** published her *Irritable Heart* in Anthology Magazine (Mesa AZ) and was upgraded to Active, though the publication may have occurred in 04. Congrats on the upgrade, Claudia.

We know what **Betty Auchard** is up to, dancing in that outfit from her boudoir, and it appears her main interest is "GUYS-single." Who'd a guessed?

**Harriet Benson** published *Boosters Always Win!* in the mag, The Fans of Women's Basketball.

**Eli Bernzweig** published his first novel, *A Death Interrupted*, with Lomina Press. A cheer for Eli... fascinating title.

And **Paul Brown** published *Rebel For A Cause*, a nonfiction piece. Paul, your editorials are welcome here, you know.

**Una Daly**, our Profile Gal, wrote two articles on the usage of technology which are likely in print as you read... and Una's an Irish lass, we see reciting verse in the meadow.

And **Ro Davis** put a food article in the Christian Science Monitor. How the hell did she do that—CSM is tough.

**Julie DiNapoli** published her husband's thriller, *Long Road Home*, and we hear is interested in talking about it.



Anne Darling  
Contributing Editor

## NETWORKING OPPORTUNITIES Book Signings

—By Anne Darling

Networking is about exchanging information, contacts and experience, and book signing events can provide fertile ground for developing these resources. Think about it. You never know whom you might meet or what gems you might uncover.

Journalist, writer and instructor Martha Engber, is an ardent believer in networking and enjoys providing assistance to other writers. "There's no such thing as a solitary writer these days."

As a free-lance journalist, she's published hundreds of articles that have appeared in major metropolitan newspapers. Engber believes in paying it forward—so much so that during a recent book signing party for her new book, *Growing Great Characters From the Ground Up*, she invited several other authors and artists to showcase their work along with her own. "Wanting the best for other people that you can, pays off in tangible ways," she said. "It provides a sense of goodwill and rapport."

More than 50 friends and writers recently attended Engber's book publishing party held at Anno Domini Art Gallery in downtown San Jose. While the guests nibbled on hors d'oeuvres, they swapped writing tips and publishing leads.

Engber recommends bringing a notebook along for any type of event. "Make it a goal to meet and talk to at least three people. Being curious about other people is one of the best networking tools a writer can develop, since most people have hidden lives and those are often the most interesting." She cited an example where she received valuable help with a mystery she was writing after meeting a fellow writer who also was employed as a registered nurse. "This woman supplied me with just the expert advice that I needed for my mystery."

When someone gives Engber a possible lead, she makes it a point to follow through immediately. "I respect people and honor their advice. That's what networking is all about. There's lots of good information out there, and as writers, we need to take advantage of it. How many of us have let good tips slip away from us?"

She concedes to a lifelong passion for writing. Grinning, Engber said, "I wrote my first book at the age of seven. It's important that would-be authors realize writing is a long distance event. The number of people that can endure the time element is small." She added, "I don't think things start happening for at least a decade. It's all about staying power."

And Engber should know. In addition to numerous short stories published in literary magazines, she has written a screenplay produced in Hollywood, and several articles on writing including one published in *Byline Magazine*. Engber is also a workshop leader and instructor.

"I love to talk writing, which is the reason I wrote *Growing Great Characters From the Ground Up*. Her book offers valuable advice both to fiction and non-fiction writers.

Her website <http://marthaengber.com/> includes links to various editing resources and books, and is well worth checking out. AD



**Carolyn Downey** spent a month in Mexico. Was it after retiring from her newsletter editing? It'll take longer than that to fully recover.

**Clarence Hammonds** has 50 new poems to add to the 600 ready for his collection: *My Decades of Endurance and Survival*. We miss you, C... and your charming wife, and believe you have decades to go.

Ah, Marjorie... using 'de plume', **Marjorie Bicknell-Johnson**, wrote *Representation Using Negatively Subscripted Fibonacci and Tribonacci Numbers With Applications* to be published (maybe already) in "The Proceedings of the Eleventh International Conference on Fibonacci Numbers and Their Applications" Get outa hea...

**Kathryn Madison** published *Woman's Sigh, Wolf's Song* and immediately moved out of town. Word has it a second novel is about to be sent to her agent. Is she packing?

**Karthrine Maxfield** published a short fiction in the Ontario Review and in Other Voices.

**Pat Decker Nipper** has a new story in The Way West and we'll bet its absolutely free of grammatical faux pas.

**Julie Rose** and **Jean Porter** have new novels with or seeking agents: *The Pilgrim Glass* and *The Stone Must Break*, respectively. Julie also succeeding with a short story, *Simon's Relics*, has a new book in the works, and is adapting "Pilgrim..." to the silver screen.

**Rosalie Sogolow** is writing and singing songs with her group, Side by Side.

**John Wilson** has articles in Aviation History Magazine.

And **Marty Sorensen** continues his excellent work with the Sand Hill Review and other projects.

That's the skinny folks.

## Saluting Our Poets continues

### EVERYONE IS IRISH ON ST. PATRICK'S DAY

Everyone is Irish on St. Patrick's Day, they tell me,  
but I don't believe a word of it is true.  
There isn't that much Guinness to accommodate the task—  
of washing down those bowls of Irish stew.

If everyone were Irish, can you think what that would mean?  
We'd have pennywhistles coming out our ears.  
Just imagine all the Blarney that we'd have to listen to—  
It's enough to bring a person close to tears.

It would take a lot of Leprechauns to fill the pots of gold  
that everyone expected they would find.  
And the Banshees would be busy spreading curses all around  
making everyone afraid to look behind.

But, of course, there is a bright side to this singular event  
and everybody certainly should know it.  
If it ever were to happen on some good St. Patrick's Day,  
we would never be without an Irish poet.

(From "Footprints On My Tongue"  
by Jack Hasling.)



Think Green

## Another Option

By Rita Derbas

Options are supposed to be  
windows  
but the couple felt stifled  
sell one house  
sell the other  
sell everything  
retire early  
become caretakers  
for an Idaho ranch  
accessible  
in winter  
only by skis

They talked  
hushed  
then rushed  
the grip growing  
tighter  
on the hours long drive  
circling mountain cliffs  
rubbing ocean waves

"There's  
one option  
we haven't discussed,"  
he said  
"I could veer to the left,  
drive  
off the cliff  
our problems  
would dissolve."

He glanced sideways  
eyes  
neither searching  
nor expecting  
"Would you come with  
me?"  
He asked.

## Boudicca's Daughters:

### A Tribute to Survival

- Carolyn Donnell

I lay among the dead and dying.  
Slaughter fell upon us all.  
Extinction was the Roman's hope.  
Our tribe was to be ever gone.

The high priest stood on treeless hill.  
There upon his shaven head  
were magic tattoos swirling round,  
seen in early morning mist.

He called to me with high pitched wail.  
A sound that only I could hear.  
The lightning flashed and I arose.  
Alone, I stood and walked to him.

Soldiers stalked the bodies near,  
stabbing those who still drew breath.  
I walked unseen by steel and sword  
and lived again to carry on.

A thousand years have passed away.  
The soldiers' slaughter was for naught.  
For still upon that moonlit moor,  
to this day my daughters walk

## On Sleepy Sex

The day begins  
the night it ends  
softness slit by shadow.

You come to me  
a fluid flame  
raising my slain slumber.

Hot touch my soul  
you pierce my pride  
My wetness leaks

The night it ends  
the day begins  
In searing sun's repose.

~jam



## Poppies In October by Sylvia Plath, (visiting author)

Even the sun-clouds this morning cannot manage such skirts.  
Nor the woman in the ambulance  
Whose red heart blooms through her coat so astoundingly—

A gift, a love gift  
Utterly unasked for  
By a sky

Palely and flamily  
Igniting its carbon monoxides, by eyes  
Dulled to a halt under bowlers

O my God, what am I  
That these late months should cry open  
In a forest of frost, in a dawn of cornflowers

**BIRTHDAY POEM FOR MEGHANA  
AT SIXTEEN YEARS OLD**



Childhood comes to its gentle end.  
Your womanly core subtly unfolds,  
oh, with such delicate grace,  
like a time lapsed exquisite  
floral emergence into light.

Your petals and stems  
are the proud colors  
of your distinguished school,  
among the finest in all the world,  
where students come from overseas  
for its great prestige.

Regal purple,  
the eternal nobility,  
combines in your soul  
with the gold forged eons ago  
in unspeakable stellar blast fires.

Your bloom is strength,  
your flower is gemstone  
and sunburst fusion's final crown metal.  
Your mother and father's pride adorns you.

Your intense memories beggar Nizam,  
the richest imperial realm  
wealth ever knew.

Moreover, the depth of feeling,  
the esteem in which your loved ones,  
hold for you every day,  
your priceless value in their eyes outweighing all treasures imaginable,  
would transform to mere trinkets all that empire's fabulous opulence  
infinitely more than all the spiraled cosmic nebulae taken together  
outshine the dimmest campfire sparks on California shores.

In your innermost heart stirrings,  
your music calling to mind your future,  
always contemplate this.



## Wet Spring

Wet weather precipitates cold evenings  
unseasonable for the end of March  
Sprinkler pipes molder in moist earth waiting  
while the sun's ardor is in withdrawal

Rosemary's bloom colors green stems purple  
Manzanita's lanterns illuminate  
pale green leaves on smooth red legs. Hoses coil  
tightly while clouds grip the mountain summit

Lavender and blue-eyed grasses bolt up  
Tangerine and apricot carefully  
transplanted from pots promise summer crop  
Dandelions sprout uproariously

Do you call this orgy of seed and flow'r  
damply robed: early spring or late winter?

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## MY SON

The years have flown by in the blink of an eye  
no longer a bundle with a piercing cry.  
Your silence alone would make me run,  
the precious baby that I called my son.

Each year we shared the art of giving,  
the rights and wrongs the joy of living.  
At study and play we had our fun,  
doing the things a man teaches his son.

Life's duties called and you needed to go  
a young man whose values I helped to grow.  
A soldier now who must carry a gun,  
a comrade in arms but still my son.

The bond between us, strong and unbroken,  
words are not needed and few ever spoken.  
Home from the fray with your duty done  
I'm honored and proud to call you my son.

J.H.Wilson.

## I Am Blue

Carolyn Donnel

I am blue.  
I am the indigo ocean,  
buoying majestic whales  
in my salty hands.  
Swaying kelp into  
schools of silver fins.

I am blue.  
I am the clear azure sky.  
Where robin and eagle soar,  
clouds float lazily.  
Where rainbows live  
after a storm.

I am blue.  
I am the turquoise lagoon.  
White foam on the waves  
where the dolphins play.  
Bare feet trod white sands  
Palm leaves wave  
on tropical breeze.

I am blue.  
I am the sparkling eyes  
of a grandchild smiling  
in wonder and love.  
Eyes like mine.  
I see myself there.

### Terse Verse —by Pat Bustamante

Mar

The sea, the sea,  
"Mar" means the sea.  
Why does vacation have to be  
So far away in summertime?  
I don't feel like writing one more line.  
"Writing Genie" retire me.  
And send me to the sea, the sea!

## Life – Vickie Berlew

She sits listening to life happening around her; a plane flying overhead, a train full of commuters rumbling by, birds singing from power lines, the sweet sound of children laughing in a yard two doors down.  
 A child lost. An incurable sadness left behind.  
 Grief fills her and she wonders if she will ever feel whole again.  
 He is unreachable to her now. A wall nothing can penetrate.  
 She searches for a door but finds none.  
 He is drowning in this whirlpool of sadness, anger and questions of why.  
 She tries to throw him a life line, but he ignores it, floundering in the depths of his sorrow.  
 She stands by helplessly watching, unable to reach him, unable to help. Finally, walking away, drowning in her own pain, unable to watch any longer.  
 Now they are both alone.  
 Yet life goes on around them.  
 But it seems to be passing them by.

---

Extracted from T.S Eliot's  
**The Rum Tum Tugger**

The Rum Tum Tugger is a Curious Cat:  
 If you offer him a pheasant he would rather have a grouse.  
 If you put him in a house he would much prefer a flat,  
 If you put him in a flat then he'd rather have a house.  
 If you set him on a mouse then he only want a rat,  
 If you set him on a rat then he'd rather chase a mouse.  
 Yes the Rum Tum Tugger is Curious Cat—  
 And there isn't any call for me to shout it:  
 For he will do  
 As he do do  
 And there's no doing anything about it!



## Night

by guest poet Hermann Hesse

I like the dark night well enough;  
 But sometimes, when it turns bleak  
 And peaked, as my suffering laughs at me,  
 Its dreadful kingdom horrifies me,  
 And I wish to God I could take one look at the sunlight  
 And the blue of the heaven brought back to light by its clouds  
 And I want to lie down warm in the wide spaces of the day.  
 Then I can dream of the night

## WritersTalk Challenge

Creative Writing Awards are offered to those publishing in *WritersTalk*

### Genres:

Memoirs <1200 wds  
Short Fiction <1800 wds  
Poetry <300 wds  
Essays <900 wds  
Articles <900 wds

### Awards:

Twice yearly, Mar 15 and Sep15

**First Prize - \$60**

**Second - \$40**

**Third - \$25**

**Honorable Mentions**

### Entrance:

All work in the genres above, published in *WT* during the periods Aug 15 through Feb 15 and Feb 15 through Aug 15, is entered. (*WT* editors are excluded from participation)

### Judging:

Is to be done by genre-related Club members selected by the editors.

### Judging approach:

Ten points are available for each piece, to be allocated over several categories of grading in each genre. The allocations are available from *WritersTalk* Editors

**The three pieces with the highest scores will win (regardless of genre)**

When you submit to *WritersTalk* and are published in the genres above in the word allotment indicated, you are entered. You need do nothing else.

**Note: Publishing in *WritersTalk*, excluding ads and announcements, is limited to members of the Southbay Branch of the California Writers Club**

## HAIKU: POETRY READING

By Suzy Paluzzi

Poet # 1

Penetrate my mind  
With your Slavonic dances  
Shear my soul in two.

Poet #2

Bouncing belly words  
Hold your listener in hand  
Doubled with pun fun.

Poet #3

Do not go in front  
Hesitant amateur one  
Sing your song alone.

Poet #4

Textured accent new  
Close with your soft gentleness  
Tones of sweet music.

————— ○ —————

A Pair—Carolyn Donnell

## Spanish Envy

"You never had a sweet Latin Lover?"  
The question rolled off her Spanish tongue  
like silvery bubbling water.

I heard guitars play, 'Si, Amor'.  
Saw black eyes flash 'Te amo'.  
And yes, I envied her.



## Rose and Thorn

Is it wrong to say  
'I Love You'?

Should I hide and fear  
these words as if  
they were a plague?

Would you pass a rose,  
simply because  
you feared the thorns?

Knowing you –  
you probably would.



## Self-Publishing My Memoir

“War Orphan in San Francisco:

Letters Link a Family Scattered by World War II”.

By Phylis Mattson

It was never my dream to self-publish my memoir. Since I had written a book before which had been picked up by a reputable academic publisher, I assumed that I would easily find a publisher for my unique story. Furthermore, in 2000, just as I was getting earnest about completing the book, Random House—at the urging of Eli Wiesel, the most famous holocaust survivor—gave a million dollars to publish other holocaust stories. Thus, I assumed that Random House would publish my book.

When my first draft was ready, I sent it to the Holocaust Association that was handling the submissions. Many months went by before I got a short notification that it had been received, but there were so many submissions, it would take a while; meanwhile I was to rest assured that my manuscript was being taken care of.

I used my waiting time rewriting the manuscript many times, asking friends to give their opinions, taking classes in “how to find an agent”, “how to find a publisher”, “how to market your book”. They were interesting courses, and I did send queries, but I was still banking on the Holocaust Association to do all that for me.

Wrong! It was now 2003, and I was pushing my 75<sup>th</sup> birthday, and I had no prospects for agent, publisher or anything else. Now it was time to act. I joined CWC, read chapters at the Barnes & Noble, came to meetings and learned from the speakers and members. I consulted a book designer, Dorothy Foglia. Because my book has many voices, therefore many fonts, the layout was very important. Decisions had to be made about book size, font size, margins, headings, photos—a very time consuming trial by error process.

Dorothy and I worked hard in the next few months to transform my typing into book form. Because my book contains so many long letters the placement of these on the page required the book to become an unusual size; because of the letters, too, there were many font changes. I wanted the book to be easy to read. A precious friend helped me with reproducing pictures to fit into the text.



Chapter by chapter, the book began to take shape. Meanwhile, my son had taken my manuscript and had formatted into the Microsoft Publisher Program, printed and bound it and gave it to me for Mothers’ day, so that I could actually see my book in print. It was just what I needed to spur me on. Of course, my bi-monthly writing group was always there to polish the manuscript and to discuss with me some of my concerns. Finally, I joined the Bay Area Independent Publishing Association in San Rafael where I found a consultant to help me with analyzing and evaluating printers, getting ISBN numbers, and many other hidden chores that I didn’t know about.

My book was printed in October of 2004. I was extremely happy with its appearance and the approval I received for its cover, but I was not sure how I was going to sell 1000 books. For the moment, as all my friends were buying my book, or many books, I wasn’t concerned, but finally it dawned on me that promoting it was going to be the hard part of the job.

Before I get into that part of the story, I want to share how fulfilled I felt. It was thrilling to have the admiration and respect of friends, the self-satisfaction of having done a good job, and the excitement of talking about my book—that is, about my life. Not only was I happy about the good job I had done with the book, but also that I had done a good job of my life. This is all glorious self-satisfaction, and I relished it. My first idea was to get the book into libraries. I wanted young people to read my book, perhaps to gain courage from it, perhaps to get the idea that they could be in charge of their lives. Books in libraries had done that for me when I was young. Although my book can be called a holocaust story, it is really a coming-of-age story set during World War II, and caused by the holocaust. My biggest mistake was not figuring out just what my book was, and to whom to direct it. I contacted all the local libraries with my flyer (of course, I had no idea what that should be), and to my surprise, many were quick to order the book and offered me talk opportunities. Having been a teacher, it was no big deal to give a talk, or an interview,

(CONTINUED ON PAGE 16)

(MATTSON FROM PAGE 15)

and the wonderful receptions I got, made my head spin with self-satisfaction. It had helped to read parts of my book at the “Open Mic” CWC hosts bi-monthly.

Then I contacted bookstores. B&N in Campbell agreed to let me give a talk there, shortly after it came out, also Books, Inc. My head continued to swell with success. I quit teaching and began to spend more time on marketing. I hired an agent to help me in San Francisco for a while. I contacted publicity agents, but found their prices too great for my small operation. I confess, at first I went about marketing my book aggressively and enthusiastically, but now, I feel burnt out: don’t want to call another library and cajole the librarians to let me speak, I don’t want to send another letter to a possible venue, etc. Unrealistically, I want people to come to me.

I’ve done a second printing, and at this stage it will be my last. Marketing is hard work when you’ve been taught to be modest and self-effacing; it is difficult to always be looking out for an angle or contact or opportunity to promote the book. Most of all, I hate the business part of the operation—of having two bank-accounts, of invoices, shipping, keeping track of who is selling my book, and when they are paying for it, sending out flyers, putting myself in places to be seen, “to network”. Finally, I am irked that so many things are closed to self-publishers. For example, at a Book Club Expo, we were able to have a table to show off our wares, but were not allowed to sell books because bookstores had the concessions.

Last summer I tried again to find an agent or publisher, on the theory that if a book has a good run, agents or publishers will snap it up. Not so—I’ve been told by one publisher that I’ve left nothing for them to do—the book is fine. Furthermore, most publishers won’t take un-agented books.

So, although I am somewhat disgruntled as I write this, I am generally satisfied with what I did accomplish, and rewarded to have touched so many lives. Those rewards will stay with me forever; they are the true success of my venture, and I will forget the frustrating hours on phones and computers to do the marketing.

For those of you who are still writing, I strongly suggest that you get involved in BAIPA or take classes about publishing and promotion—to mold

your writing to sales purposes, to niches, to think about the process—for therein lies the real effort of self-publishing. PM

## Miscellanies

People seem more gregarious when they are single than when they are married – putting themselves out for adventure perhaps, or maybe it’s just that they have more energy for others.

A woman, with her husband, encountered in a social situation, will defer to him – alone she smiles openly and looks you in the eye with a hearty “good morning” or “very nice to meet you.”

Men mostly grumble in all situations but I have noticed they grumble less and lighter when they’re alone.

**The next time I read**, I will approach the podium slowly. Pause. Look at the audience, connect with the people and smile.

Give an introduction – a little about the piece I am going to read – more connection on a personal level.

Then I’ll begin reading slowly – each word. Get my audience engaged in the story.

If I clutch, stop! Settle out, retrace and... **don’t hurry.**

**I can do it.** I have nice voice with good tonal quality... easy to listen to... **DON’T RUSH!**

## USE DOUBLE SPACED MATERIAL with LARGE BOLD FONTS

And don’t forget your glasses.

Computers let you make more mistakes faster than any other invention in human history, with the possible exception of handguns and tequila.

Mitch Radcliffe

## MEMBER PROFILES

### Meet Cathy Bauer, South Bay Secretary and Raffle Chair



Una Daly  
Contributing Editor

Lack of sleep and music drove Cathy Bauer, CWC South Bay secretary and raffle chair to start writing: "Sometimes it takes me two to three hours to fall asleep after I've gone to bed. I used to lay awake writing in my mind. Now I keep a pen, pad and flashlight next to the bed and make notes until I get to sleep. Jerry sleeps with ear-plugs and an eye mask. The music part is simple - I hear the lyrics to a song and make up a story to go with it."

Originally from Thomasville Georgia, Cathy likes to write Southern humor and aspires to become a female Carl Hiaasen. "T'ville is a mere

13 miles from the Florida line and pretty much in the middle of nowhere," according to the hometown girl. A popular resort at the turn of the last century, Yankees came down to play golf and hunt. Dwight Eisenhower, Jackie Kennedy and other mem-

bers of the Kennedy family were regular visitors. Vice-president Dick Cheney has been hunting there recently.

"There are a lot of crazy people there, many of which are kin to me (Both my grandmothers had 16 siblings). The writer Florence King said that if you built a fence around the south, you would have one big insane asylum," agreed Cathy.

A laptop computer is the single thing that

helps Cathy to become a successful writer. A member of a small critique group, she especially appreciates having men read her work since the main character in her novel is a man. They try to get together every two weeks but it can be tough to find a night that works for everyone. All of the members help each other by catching the things that don't read right.

A member of CWC South Bay for the last five years, Cathy makes those wonderful, fresh brownies served at our monthly meetings as well as setting up the raffle table. "Gathering items for the drawing is a lot of fun. My husband and I peruse garage sales looking for interesting things and I've helped with the last two East of Eden Conferences," she added. Sitting next to Dorothy Allison, a fellow Southern writer, was one of the highlights of last year's conference.

What impresses other members of the club most about Cathy is her ability to stay calm and keep her sense of humor no matter what. "At the East of Eden Conference, she picked up the slack in so many areas I don't think I can name them all. It seems to me she was in charge of decorations, raffles, prizes, organizing the snacks, etc.," said Edie Matthews, publicity chair.

"She's got a way of letting us all know that everything's going to be OK - or go to hell in a hand basket, but will be fun to watch," added Diana Richomme, vice-president and programs chair.

Cathy also loves to sew. "I started out making clothes for my Barbie Doll and worked my way up to wedding dresses," she reported. One of her most memorable sewing projects was repairing vintage kimonos and she also makes beautiful, handcrafted bags.

Cathy has been married to Jerry for 25 years and has a son, Joey (age 20) and a stepson, Jeremy (age 30). She is a part-time receptionist at her church and also the secretary of the Central Coast Chapter of the National Railway Historical Society. Besides Carl Hiaasen, her favorite authors include Michael Lee West, Lois Battle, and Dorothy Allison. *UD*



Cathy Bauer

AT 8:00 O'CLOCK, FOR SIX BUCKS,  
TAKE YOUR VERSE TO THE SAN JOSE  
POETRY SLAM (EST 1998)

**EVERY:**

First Tuesday: Open Mic with music  
by Rebelskamp  
Second and Fourth Tuesdays: Poetry  
Slam with music by Jay Rush  
Third Tuesday: Head-to-Head Poetry  
Bouts with special guests.

**At The Britannia Arms**  
**173 W Santa Clara**  
**Downtown San Jose.**  
**www.sanjosepoetryslam.com**

POETRY CENTER SAN JOSÉ  
ANNOUNCES  
THE POETRY LOUNGE  
at THE BLUE MONKEY  
poetry readings and discussion

Robert James, Doren Robbins and  
Matthew Widener  
Tuesday, March 6th at 7pm.

Neli Moody, Karen Wood Hepner  
and Mike McGee  
Tuesday April 3<sup>rd</sup> at 7pm.  
An open mic will follow the fea-  
tured reading.

Co-sponsored by the Creative Writ-  
ing Department at  
San José State University  
**ADMISSION IS FREE**

**The Blue Monkey Bar**  
**and Taqueria**  
**1 East San Fernando Street**  
**San José, CA 95113**  
**www.pcsj.org**

**CREATIVE WRITING WORKSHOP**

with Jacqueline Mutz

**Tell Your Story!**

Mondays, 7-9 p.m.  
beginning February 26th for eight  
consecutive weeks

Santa Clara Adult Education  
1840 Benton Street  
Santa Clara  
**(408) 423-3500 or www.scae.org**  
to register

**826 Valencia**

presents

*\*An Evening of a Thousand Scowls\*,*  
its Fifth Annual Comedy Night  
Hosted by Daniel Handler  
(aka "Lemony Snicket")  
Saturday, March 31, 2007, 8:00 PM.  
Nob Hill Masonic Auditorium  
1111 California Street, San Francisco

Tickets: \$30-40  
Adults only (18 and over)  
Tickets: [www.nobhilltickets.com](http://www.nobhilltickets.com)  
or call (415) 292-9191.

All proceeds go toward 826 Valencia's  
free student programming. 826 Valen-  
cia is a nonprofit organization dedi-  
cated to supporting students ages 6 to  
18 with creative and expository writ-  
ing

**DO YOU KNOW WRITERS  
20-35 YEARS OF AGE?**

This is a great opportunity for awards  
for unpublished manuscripts from  
qualified writers.  
**NO SUBMISSION FEE**

The 50th annual Joseph Henry Jackson  
Literary Award, the 70th annual James  
Duval Phelan Literary Award, and the  
17th annual Mary Tanenbaum Literary  
Award are offered annually to prom-  
ising young writers between the ages of  
20 and 35 who either were born in  
California or now reside in Northern  
California or Nevada. There are two  
awards of \$2,000.00 each and one  
award of \$3,000.00. Deadline is a  
postmark of March 31, 2007.

The awards are sponsored annually by  
the San Francisco Foundation and ad-  
ministered by Intersection for the Arts.

Forms may be obtained from the Inter-  
section for the Arts website,

**[http://www.theintersection.org/  
resource\\_awards.php](http://www.theintersection.org/resource_awards.php)**



**A Reminder....**

Our Yahoo Group, the South  
Bay's locus for writers  
resources, is active and growing.  
Go to:

**[http://groups.yahoo.com/  
group/  
SouthBay\\_Writers\\_Exchange](http://groups.yahoo.com/group/SouthBay_Writers_Exchange)**

- ♦ Hit "JOIN" button
- ♦ Fill in form
- ♦ Wait for email approval

THAT'S ALL THERE IS TO IT.  
COME SEE US ON THE WEB

Note: This is a writers' self-help  
(Yahoo based) group exclusively  
for members of the South Bay  
Branch. If you are a member, you  
are automatically approved and if  
not you are auto-rejected.

**POETRY CENTER SAN JOSÉ  
ANNOUNCES  
A POETRY WORKSHOP  
LED BY SALLY ASHTON  
AND NILS PETERSON**

**2 Saturdays: March 10 & 17**  
**10am-3pm**  
**Markham House, History Park**  
**San José**

PCSJ Members: \$75  
Non-Members: \$100

(Lunch not included)

Proceeds to benefit  
Poetry Center San José  
To register: contact Sally Ashton,  
**[sashton@pcsj.org](mailto:sashton@pcsj.org) or**  
**call 408.892.3115.**

*Announcements Announcements Announcements*

### Creative Writing Classes

Looking for more skill and feedback on your writing?  
**Edie Matthews M.F.A.** teaches creative writing classes on Tuesdays.

- 10am-noon Westmont Retirement Center, 1675 Scott Blvd., Santa Clara.
- 1:30-3:30 pm Valley Village, 390 N. Winchester Blvd., Santa Clara,

For more information, contact  
[www.scae.org](http://www.scae.org)  
or show up.  
Enrollment fee is three dollars.

## JACK LONDON WRITERS CONFERENCE

March 24, 2007  
SF Peninsula Writers

Foster City Crowne Plaza,  
Foster City, CA

Keynote speaker Daniel Handler (Lemony Snicket) will kick off the one day conference of workshops, speakers, and agent appointments.

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



### South Bay Writers Open Mic

**First Friday each Month**  
7:30 — 9:30 p  
Barnes & Noble  
Almaden Plaza, San Jose

**Second Friday 7:30 — 9:30 p**  
Borders Books  
Santana Row, San Jose

**Third Friday 7:30 — 9:30 p**  
Barnes and Noble  
Pruneyard in Campbell

**Fourth Wednesday 7:30 — 9:30 p**  
Borders in Sunnyvale

Read from your own work, from your favorite authors, or just come to listen. Contact Bill Baldwin

(408) 730-9622 or email  
[wabaldwin@aol.com](mailto:wabaldwin@aol.com)

### MEMBERS WANTED

The Northpoint Writers, a critique group, is looking for new members. We meet bi-monthly in Cupertino on Monday mornings to review and critique members' writing and discuss publication possibilities. Writers of all genres are welcome. If interested, please contact:

Pat Nipper at 408-295-1575 or  
Valerie Whong, 408-873-7070.

### Central Coast Writers Poetry and Short Story Contest

#### Prizes and Publication, Both Categories

1st: \$150 plus publication; 2nd: \$100;  
3rd: \$50.

Open to all work not previously published. Reading fee: Short stories: \$10/\$15, Poetry: \$10/\$15 Entries postmarked on or before April 1, 2007

#### Submit to:

CCW Contest, c/o Martin Dodd,  
23799 Monterey Hwy #63, Salinas,  
CA 93908, checks payable to  
Central Coast Writers.

For necessary detail

<http://centralcoastwriters.org/CCWContests.html>

Edie likes company and would enjoy yours on an August visit to the UK including England, Ireland, Scotland, & Wales the land of Dickens, Dylan, Shaw, and Shakespeare.

"The world is a book and those who do not travel read only one page."  
-- St. Augustine

Register by March 31, 2007.  
For details:

[www.EFTours.com](http://www.EFTours.com) Educational  
Tour: ID# 943572 or email Edie  
Matthews, [edie333@aol.com](mailto:edie333@aol.com)



### THE EXTENDED ARTIST

SBW member **Lawrence Pratt** has taken a selection of photos from his series of travel articles solo and invites you to visit his online presentation hosted by

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

From the home page, simply click on the "photo of the month" to go to the Site Map page. From the left side of the map page, select "Artists & Their Images" to access the gallery of artists. Of course, Larry would like you to visit his site first and, if you like what you see, pass word of the site on to others.



### California Writers Club

South Bay Branch  
PO Box 3254  
Santa Clara, CA 95055

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

Stamp(s)

### ADDRESSEE

Address Correction Requested

### SAVE THESE DATES

Board of Directors Meet  
Mar 7, 6:30 at Vickie's

General Meeting (Dinner):  
Mar 14,  
Chris Baty

Open Mic:  
Mar 2 7:30p  
B&N, Almaden Plaza  
Mar 9 7:30.p  
Borders, Santana Row  
Mar 16, 7:30  
B&N in the Pruneyard  
Mar 23, 7:30  
Borders, Sunnyvale

WritersTalk Inputs: Mar 16/23

Editors Pow-Wow:  
Mar 24, 10:00am  
Orchard Valley Coffee

General Dinner Meet — Mar 14, 6:00  
At

**LookOut Restaurant**  
**605 Macara Ave., Sunnyvale**  
**(Sunnyvale Golfcourse)**

See Map Below

Take 237 to  
W Maude to Macara

