



WRITERSTALK

Volume 19
Number 10
October 2011

Monthly Newsletter of the South Bay Writers Club™

OCTOBER SPEAKER

Matt Stewart

Tweet Sweet: Twitter becomes novelist's tool, provoking groundswell for *The French Revolution*

by Colin Seymour

You'd rather die than publish your novel on Twitter? Then consider what drove Matt Stewart to present his novel *The French Revolution* in thousands of 140-character bursts. More than 1,000 "followers" became hooked between Bastille Day 2009 and Bastille Day 2010. As soon as 2010 had elapsed, the San Francisco-set allegory, which Stewart describes as "*A Confederacy of Dunces* meets *Animal Farm*," was published more conventionally by Berkeley's Soft Skull Press.

At our October 11 dinner meeting, Stewart will discuss how it all went down and how it all could lift some of us up.

By the summer of 2009, *French Revolution* was beginning to resemble *Dunces* in the wrong way. The suicide at 31 of *Dunces* author John Kennedy Toole was largely attributed to his failure to get the (posthumously successful) novel published.

Stewart, now 32, wasn't that despondent, but he was mighty frustrated as his agent piled up about thirty rejections from publishers. "My agent believed in it, which was important capital. I assessed all their feedback and made more edits (but realized) this might not happen. I was facing the very real possibility of zero. Which was devastating."

Stewart seemed destined to remain among the many of us who have written a book we believe in but haven't sold. But that's where he had a big advantage. He's a marketing executive by day. "So I had this idea" that ultimately served "to pique curiosity." Pretty soon a friend was helping him launch the Twitter project on July 14, "a complete media dead zone. So I was able to make a lot of noise. And I was also able to get media reaction."

After its publication, the *San Francisco Chronicle* named it "best book of 2010" and numerous other large publications added plaudits. At the Twitter stage, though, the media reaction didn't have much to do with the artistic merits of the book. "Oh, yeah. No one paid attention to the caliber of the book. That has changed since the book has come out, but at the time people were just interested in *how* the book came out. It's all in the delivery."



Continued on page 8

SEPTEMBER RECAP

Valerie Frankel: Speaker explains how a heroine comes to be

by David Strom

I was particularly interested in our September speaker Valerie Estelle Frankel's topic, "The Heroine's Journey," because my soon-to-be novel stars a woman who becomes Superman, I mean Superwoman, the Super of the Supers.

Frankel framed the discussion around her book, *From Girl to Goddess*, and how it relates to Joseph Campbell's concept of *The Hero's Journey*. She noted that best-selling plots like those of *Harry Potter* and *Star Wars* contain all of those elements, the staples of world myth, fairy tales, and popular fantasy.

With an excellent PowerPoint presentation, Frankel energetically explained how heroes and heroines usually come to be. I recommend going to her website, www.vfrankel.com, downloading her talk, and studying it.

From her extensive study of myths, Frankel developed the epic girl plot, the heroine's journey. But what is the best-selling epic girl plot, and how does it differ from that for guys?

With guys, a mysterious wizard knocks on the door and tells the boy he is the chosen one; he has the force; he journeys and has a scary conflict with the shadow in himself, the Luke-I-am-your-father. The girl story is similar, but some steps are opposite, enough to have inspired Frankel to write her book.

Continued on page 8

Celebrate Halloween on October 11

President's Challenge

by Bill Baldwin
President, South Bay Writers

Getting ready to roll

I spent a nice four days at our Summer Writing Retreat in Alamo. Presentations every morning and every evening, all meals included – and the entire afternoon free for writing! I did do a little actual writing at the retreat, but my main accomplishment was reading through 200+ pages of a novel I drafted a few years ago. A few days after my return, I read through the remaining 50 pages. I thought I might start a draft of a whole new novel, but that was not to be. Still, reading the older manuscript enabled me to see what is going to be involved when I start polishing that draft into a coherent piece.



Events like this, I think, have much to offer. Newer writers can learn from the presentations, and more experienced writers can use the writing time either to begin new projects or make progress on old ones. The upcoming workshop on October 29th by Dan Coker, founder of Smashwords, will teach us a lot, I'm sure, about how we can leverage e-books to advance our careers. Our October speaker, Matt Stewart, used Twitter to achieve success for his novel. We would like to continue sponsoring events like these (and other events like the East of Eden Conference) to help our members achieve their own writing success.

Stay tuned for our upcoming events and do let us know how we are doing at meeting your wants and needs.

On the lighter side – and writers do need a “lighter side” to keep in good humor and productive – do think about what you might bring to our October meeting and its traditional Literary Costume Contest. This is a chance to think about your favorite books or authors and their works. How might you represent a favorite author or embody a favorite book? It's occurred to me to come as Moby-Dick, although I have very little idea of how I might do that. I could remove most of my apparel, paint myself with markers, and come as Queequeg, or – perhaps less decorative – I could make a try at Chingachgook, the Last of the Mohicans. Someone suggested Ahab: I could affect a crazed look and sport a miniature harpoon.

In any case, start thinking about books and characters. Could you somehow embody a poem in your costume? Could you come as the historical figure of your favorite biography? Or as the subject of your favorite non-fiction book: “Behold, I am the Human Genome.”

The point is, think about those books you love. If you can't figure out how to dress as the book, at least come thinking about it.

And think of what might contribute to the club and to your writing. Let's educate ourselves about the craft and business of writing – and have fun at the same time!

Sail on!

WT

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Join Us

We have a membership category that fits you. Dues are \$45 per year plus a one-time \$20 initiation fee. Contact the Membership Chair, Marjorie Johnson.



WritersTalk

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Branch of the California Writers Club.

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Submissions

Members of the South Bay Writers Club are encouraged to submit their creative works for publication in *WritersTalk*. Suggested word limits are not absolute; query the editor. Electronic submissions should be text or attached MS Word file sent to newsletter@southbaywriters.com; or mail double-spaced, typewritten copy to

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Guest Columns

Almost Anything Goes (300 words)

News Items

(400 words)

Letters to the Editor

(300 words)
to Andrea Galvacs
newsletter@southbaywriters.com

Creative Works

Short Fiction (1500 words)
Memoir (1200 words)
Poetry (300 words)
Essay (900 words)

Accolades

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Announcements and Advertisements

newsletter@southbaywriters.com

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

Advertising is accepted on the basis of its interest and value to writers. Advertising rates for Club members, \$7 per column inch; non-members, \$10 per column inch. We will assist or insist with layout.

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Change of Address: Send changes of address to the Membership Chair at membership@southbaywriters.com

Subscriptions: Nonmember subscriptions are \$20/year. Send a check payable to South Bay Writers Club to the Membership Chair.

Circulation: 200

Words from the Editor

by Marjorie Bicknell Johnson

Editor



I write alone.

If you know your characters better than you do your colleagues, then you need to network with other writers, to meet with a group such as South Bay Writers, or to attend a conference or retreat.

I resisted the idea of attending the South Bay Writers' summer retreat because I write best alone, away from distractions. I thought a weekend at a bed and breakfast would be more cost effective per word written than four days at a retreat, but I went anyway for the opportunity to interact with the speakers. However, I found the networking delightful and the workshops stimulating and thought provoking.

One hears advice to writers all the time, such as the famous (or infamous) "show, don't tell." We learned what that meant when Susanne Lakin put a new twist on writing scenes by utilizing the techniques of screenwriting—specifically a variety of camera angles. Nina Amir tuned us to write the perfect pitch. Sparked by Janis Bell, we had spirited discussions on various aspects of grammar beyond the Chicago Manual of Style. Nora Profit coached us on how to craft a story one scene at a time. Jay Swartz compared Harry Potter to Star Wars by fitting them into "The Hero's Journey" with dual pictures of Harry Potter and Luke Skywalker followed by lively discussions of movies having good screenplays.

As to other advice for writers, one hears everything from "put your butt in a chair and write" to "get out of the chair before it hurts" to "take long walks to pump blood into your brain." It turns out that Archimedes, the greatest mathematician in classical Greece, analyzed Greek drama and gave plot structure a beginning, a middle, and an end. To apply classical thought to modern fiction writing, Jay Swartz interpreted the four classical elements fire, earth, air, and water as do, have, think, and feel, but we zipped on to other topics before that idea took root in my brain. When we discussed how we write, Nora Profit said that Herman Melville could work on *Moby Dick* only when he heard footsteps on wooden floors. I don't need footsteps, but I must be alone.

I didn't get much writing done at the retreat; the days were uncomfortably hot and talking to other writers was more fun. The most interesting writer I met brought his huge motor home with him to the retreat; he sold his house and possessions, bought the gas guzzler a year ago, and lives wherever he parks for the night. He is examining how America has changed over the past fifty years, blogs regularly, and hopes to turn his writings into a book, a sequel to John Steinbeck's *Travels with Charley* but without the dog.

What makes such a weekend work? Volunteers. Some plan and schedule; others advertise and take charge of public relations; and the invited speakers present seminars or workshops. But beyond that, people have to attend and to participate actively.

What makes a newsletter work? Volunteers. Some contribute columns and ideas; *WritersTalk* editors do the copy-editing, proofread text, and critique each issue; club chairs write copy to advertise our invited speakers and our seminars. But beyond that, people have to contribute news items and creative works.

What makes a writers' club work? Same answer: volunteers. Get involved! Help us to make South Bay Writers a vibrant group in which writers help writers.

See you at the next meeting!

WT

Don't forget to sign up for the October 29 Workshop. See you there.

Accolades

by Jackie Mutz

Moving into Fall, I think about writing more and end up doing less. Yet whenever I can manage to attend a meeting of South Bay Writers, I find myself all revved up again, just itching to get to paper and pen or the computer screen. It is South Bay members' success stories that fuel my writing fire, such as:

Nina Amir's blog, *How to Blog a Book*, will become a book soon, as confirmed by *Writers Digest*. She also recently self published three small books on demand, no small feat as she is one busy individual. Congrats, Nina!

Betty Auchard is the illustrator of a book titled *Eddie's War*, a very limited printed edition (think Shutterfly) and very well done. She also, with fellow authors Martha Engber, Robert Balmanno, and Jack Hasling, helped draw a crowd to the annual Book Festival on September 7 at the Divine Science Community Center, San Jose, to raise money for the Paul F. Byrd math scholarship.

Sherrie Johnson self published her book, *Straight Man Gay*, through Robertson Publishing. Her website www.straightmangay.com has useful information for writers under "writers' resources" and "marketing strategies." Thanks for sharing.

Jill Pipkin's book, *Under the Spell of a Dragon in Istanbul: A Memoir*, about her trip there to photograph ancient mosaics and tiles under the guidance of a young Turkish man, will soon be ready for purchase on Amazon.com.

Woody Horn received word recently that Purdue University Library wants to publish his memoirs about his student days there. Congratulations, Woody!

Steve Wetlesen continues his ongoing pursuit of poetic art, "the grand unification of elegant painted language with visual aesthetic," and will be conducting a live sketch and poetic art demonstration at the 1010 Gallery in Campbell in October, date to be determined.

Keep writing and don't forget to email us at accolades@southbaywriters.com to tell us about your writing accomplishments. Besides, I need to fill this column with great writing news every month. Without you, there is no Accolades column, so keep it coming. **WT**



Betty Auchard holds *Eddie's War*
Photo by Dick Amyx



Sherrie Johnson, writing as Danny Culpepper, holds *Straight Man Gay*
Photo by Dick Amyx

MEMOIR

Technically Speaking

(at Purdue University Library)

by Forrest "Woody" Horn

I remember enrolling at Purdue University to begin my college education. I must confess, it was not my first choice. Like most high school graduates, I looked forward to getting away from home and being on my own. So, I had submitted applications to several colleges and was accepted at three, besides Purdue.

My selections reflected how undecided I was about a major. My first choice was Stanford University in Palo Alto to study architecture – mainly, because it was in California, where I always wanted to live. However, the expenses would have been far more than I could



Call for poems:

Los Gatos Poet Laureate, Parthenia M. Hicks, announces a call for poems about the town of Los Gatos, CA. Timeline: September 5 through October 25, 2011

Guidelines: One poem per person, please. You do not have to be a resident of Los Gatos. Poems must be double-spaced, double-sided and no longer than 3 pages. Include your name and contact information with submission.

We will post a selection of poems on the Los Gatos Poet Laureate Facebook page and in the Los Gatos library on a bulletin board reserved for this honor. We will collect them for possible inclusion in a book to be released in April 2012 as part of the celebration of National Poetry Month.

Send your poem to Parthenia M. Hicks, Los Gatos Poet Laureate, PO Box 790, Los Gatos, CA 95031, or e-mail them to me at parre1@verizon.net

Update:

Mary Tomasi Dubois, member of South Bay Writers, submitted the first poem, "The Gem at the End of the Road," in response to my call for poems about Los Gatos. On Sept. 13, we were mentioned in the *Los Gatos Weekly*. — Parthenia

have managed.

My second choice was the Institute of Design located in downtown Chicago, near the Loop, to study industrial design, particularly automotive design. At that time, it was a small private school founded by László Moholy-Nagy. It too would have been quite expensive. A few years later, the school became a branch of the Illinois Institute of Technology, so fees were lower, but living in downtown Chicago would still have been hectic.

My third choice was the University of New Mexico in Albuquerque – a step away from California – to study either commercial art or architecture. Their fees and dormitory costs were fairly reasonable compared to either Stanford or the Institute of Design but still exceeded my budget.

Continued on page 6

By decree of the Governor and State Legislature,
the third week of October is perennially designated as

California Writers Week

Celebrate the writers of California!

Jack London Eugene O'Neill Sam Shepard Alan Ginsberg F. Scott Fitzgerald Carolyn See Tom Wolfe Sue Grafton Dr. Leo Buscaglia
Raymond Chandler Dean Koontz Beverly Cleary John Steinbeck Robert Louis Stevenson Armistead Maupin Henry Miller Theodor "Dr.
Seuss" Geisel T. Jefferson Parker Robert Frost Elizabeth George Norman Mailer Julia Child Baba Ram Dass Mark Twain Jack Kerouac
D.J. Waldie Danielle Steele Gertrude Stein Ambrose Bierce Alice Walker Jessamyn West T.C. Boyle Ray Bradbury Joseph Wambaugh
Marianne Williamson Richard Henry Dana Allen Drury Isadora Duncan Lawrence Ferlinghetti Lisa See Gertrude Atherton Joan Didion
Ken Kesey Joe Eszterhas Annie Lamott Robert A. Heinlen Richard Vaughn Gary Zukav Dr. David Viscott Richard Boyle Raymond
Carver Clive Cussler Jack Canfield Richard Ford Wallace Stegner Yusef Komunyakaa Whitney Otto Alice Sebold Carlos
Castaneda Suzanne Forster Jane Fitcher Ina Coolbrith Catherine Coulter Mary Austin Amy Tan Thomas Harris Tobias
Wolff Phil Arnot George Sterling Yolanda Nava Thomas Pynchon Raymond Barrio Upton Sinclair Alyson Noel
John Gray Jennifer Ann Kogler Herbert Gold Martin Cruz Smith John Blumenthal Michael Chabon Helen Hunt
Jackson Jessica Barksdale Incan Dashiell Hammett Barbara Seranella Susan Vreeland Mike Blake William
Saroyan Molly Dick James Dalessandro Michael DiLeo Robyn Schneider Delilah Beasley Herb Caen
David Meltzer Anna Deavere Smith Jim Dreaver Richard Alan Bunch Molly Giles Rhys Bowen
Andrea Siegel Barnaby Conrad Ashley Wolff S.I. Hayakawa Peter S. Beagle Jonathan
Kellerman Alan Rifkin Gayle Brandeis Susan Kelly-DeWitt Oscar Zeta Acosta Adali
Isaacs Menken Joaquin Miller Dan Millman Terry Black Jack Hicks April Halpri
Wayland J.S. Holliday Anh Do John Muir Michael Scott Moore
Carolyn Follert Carl Reiner Victoria Silva Audrey Wood
Don Miguel Ruiz Rebecca Solnit Isabel Allende M.F.K.
Fisher Firoozeh Dumas Lisa Alpine Steve Martin
Khaled Hosseini Edward Humes Faye Kellerman
Susan Ito Pico Iyer Freeman House D.P. Lyle
Eric Shapiro Bonnie Domrose Stone Sharleen
Cooper Cohen Victoria Zackheim
Kathleen Sharp Joe Quirk Ross
Maddalena Lynette Brashfield
Gail Tsukiyama Jo Anne Van Tilburg
Bret Harte K.C. Cole June Dutton
Alexandra Hastam Elizabeth McKenzie
Chitra Banerjee Divakaruni Deanne Stillman
Jessica Mitford Ray Berry Pat Morrison
Rupert Hughes Hughes Thom Gunn
Susan Straight Rayn Roberts
Randy Shiltz Peter Richardson
Veronique de Turenne Ursula K. LeGuin Tony Lazzarini Peter LeFournier Raymond Smar Peter David Everett
Yona Noguchi Wylene Dunbar Vladimir Lange Tony Johnston Malcolm Margolin M.I. Malcolm
Michael McClure Ruthanne Lum McCunn Lucille Lang Day Oakley Hall
Nik C. Colyer Robyn McGee Kelly Lange Tamm Ansary Nancy Huebottel
Mark Coggins Kathi Kamen Goldmark John Gregory Dunne Alan Epstein
Thomas Steinbeck
Theodora Kroeber Alan Clements Deborah Major Jose Davidow
John Lescroart Linda Palmer Robert Haas Louis B. Jones Sylvia Boorstein
Susan Dunlap Robert de Heer Leora Krugger John Gissam John Gilmore Keith Bailey Robinson Jeffers Molly Fish Kathryn J. Abajian
John Forbes William O'Daly Shirley Ann Parker Maxing Hong Kingston Wardlaw Lee John Collins Penny Warner
Taylor Smith Ruben Martinez Peg Bracken Joe Gores Jean Harfenist Lee Lofland Paul Erdman Ona Russell Shesha Foster
Molly Katzan Mikel Dunham Laurel House Jean Ardell Judy Reeves Melba Beals Robert A. Davies Rick Wartzman Marybeth Bond
Judith Greber Dora E.H. Crow Ann Bastian Jack Hirschman Edwin Markham Donald DeNevi Ishmael Reed David Masumoto Andrew
Sean Greer Floyd Salas Jimmy Hopper Tiffie Olsen Stewart Emery Michael Parenti Jeremiah Abrams Jean Simonda Bolen Fanny
Osbourne Daniel Handler Frank Chin Julie Williams Lacey Fosburgh Kevin Starr Julie Wallace Francisco Garces Evan Connell
Daniel A. Olivas Anthony Maras Matt Allen Louise Steinman Mary Mackey Louise Clappe Anthony Arnold Al Young Ernest
Callenbach Richard Rodriguez Erik Erikson Aimee Liu Reyna Grande Stewart Brand Regina Louise Helen Benedict Dana Gioia
Elliot Feldman Jaime de Angulo Hector Tobar Gina Beyrout Ellen Sussman Curt Gentry Eric Stone Elizabeth Stromme Maria Espinosa
and the list goes on



Watch for special events sponsored by:

California Writers Club

One of the oldest professional writers organizations in America.

www.calwriters.org

View from the Board

by S. Halloran

Six of us, president Bill Baldwin, treasurer Richard Burns, secretary Sylvia Halloran, Norcal and CWC liaison Dave LaRoche, member-at-large Dick Amyx and workshop chair Nina Amir, met in Sunnyvale Wednesday, September 7.

Main topics for the evening were:

- Review and evaluation of Writer's Retreat in Alamo Sept.1-4: Dick Amyx will head up an official assessment.
- Concern over percentage of members not renewing membership.
- Need for web and network involvement to advertise club activities.
- Dinner meeting concerns.
- Meeting possibilities beyond dinner: salons, workshops, retreats, critique groups.
- Ways to involve members in committee and planning work.

Passed motions included:

- Approval of 8/2/2011 minutes. (LaRoche/Burns)
- Approval for SBW members' book sales at meetings until the end of first break. (Amir/LaRoche) 3 yea, 1 no, 1 abstention.

Differing objectives for the club and the resulting lack of vision and goals created an ineffective debate among the board members. A survey will be circulated through the general membership to help pinpoint viable events and focus attention on what will make the club stronger.

We adjourned at 9:40. WT

Notice:

South Bay Writers Board meetings, 7:30 p.m. on the Wednesday before the second Tuesday of the month, are always open to all members. Make your voice heard. Contact Bill Baldwin for more information.

NorCal

by Dave LaRoche

A full day Spring Leaders Conference is being planned for early in May. Focus: increasing branch vitality through membership growth. Audience: branch leaders and aspirants. Morning interactive presentations will be followed by afternoon breakout groups. WT

e-Book revolution

Condensed from Julie Bosman's *New York Times* column, September 11:

These are dark and stormy times for the mass-market paperback. While the publishing industry has expanded overall, publishers' mass-market paperback sales have fallen 14 percent since 2008.

Fading away are the inexpensive paperback thrillers, mysteries, and romances by authors like James Patterson, Stephen King, Clive Cussler, and Nora Roberts — replaced by e-books. Michael Connelly, best-selling mystery writer of *The Lincoln Lawyer*, *Blood Work*, and *The Brass Verdict*, said he worried that book buyers would not be able to discover new authors very easily if mass-market paperbacks continue to be phased out. "Reading inexpensive mass-market novels allows you to explore," he said. "I bought countless novels based on the cover or the title, not knowing what was inside."

E-book best-seller lists are packed with the genre novels that have traditionally dominated the paperback best-seller list in *The New York Times*.

Stated more succinctly, the e-book revolution is here. WT

Learn about e-books

South Bay Writers provides one more chance for you to learn about e-books at Mark Coker's October 29 workshop. (See flier on page 9.)

Sign up today.

South Bay Writers on Facebook

by Carolyn Donnell

South Bay Writers has a Facebook group, differentiated from other South Bay Facebook entities by the CWC logo. If you are a Facebook member, you can search under **South Bay Writers Club**. This is an open group: anyone can see the group, who's in it, and what members post. Membership is open to anyone at this time, but is subject to the approval of the administrators. Check it out to see South Bay Writers Club activities, as well as other activities in the Bay Area of interest to writers. WT

Technically speaking

Continued from page 4

I did not qualify for any scholarship or student grant, so the added costs of living away from home simply made consideration of these schools out of the question, especially, when compared to walking across the street to Purdue University.

Therefore, you can understand how startled I was when my bill for Purdue's registration fees arrived with \$100 tacked on for "out of state" student. The next day, I marched over to the university's administration building — about four blocks away — to challenge some blundering bureaucrat in the registrar's office. After waiting in line with other students, whose problems seemed trivial by comparison, I finally reached the counter and politely pointed out their ridiculous mistake, then waited patiently for a magnanimous apology. With an air of indifference, the clerk at the counter casually scrutinized my forms, then asked, "Is all the information on your application correct?" I quickly double-checked it, especially the address of my residence, and assured him, "Yes, sir."

"Then, the out-of-state fee is correct." It just so happened that my mother had recently taken a job with the Central States Seed Company in Lima, Ohio, which necessitated her relocation from Ft. Wayne, Indiana. Even though I had been raised by my grandparents and spent nearly all of my life in West Lafayette, including the last eleven years directly across the street from Purdue's campus, Mother was my legal guardian. So, technically speaking, I was a legal resident of Ohio!

It was hard to believe, but true. Fortunately, my uncle, Paul Williams, was an attorney. After hearing about my dilemma, he instructed my mother to file for an Indiana Absentee Ballot claiming the West Lafayette address as her legal residence and the ballot to be sent to her new "working" address.

As ridiculous as it seemed, copies of these documents satisfied the registrar's office. They re-billed me with the out-of-state fee removed, and I paid promptly before they changed their minds. Now, I could walk across the street and be a town-boy, technically.

WT

South Bay Writers Summer Retreat at Alamo



Left to right: Debbie Bicknell, Jerry Mulenberg, Marjorie Johnson, Bill Baldwin, Aline Soules (Mt. Diablo), Cynthia Beecher (Redwood Writers)

Photo: Al Levenson

Several South Bay Writers Club members participated in the September 1 – 4 retreat at Alamo: Nina Amir, Betty Auchard, Bill Baldwin, Debbie Bicknell, Danita Craft, Joseph Eyre, Robert Garfinkle, Sylvia Halloran, Paul Highby, Marjorie Johnson, Julaina Kleist, Jerry Mulenberg, Jay Swartz, Susanne Lakin, and Mary Van Tamelen. Sylvia Halloran brought her students, Kathleen Canrinus and Mary Van Tamelen. We all enjoyed the camaraderie.

Al Levenson, lifetime California Writers Club member who lives in a motor home but claims allegiance to Berkeley Branch, took many photos. Cynthia Beecher brought the proof copy of the Redwood Writers 2011 anthology, *Vintage Voices*. Aline Soules, librarian and grammarian, lives near Westminster Manor and brought us fresh tomatoes.

Evelyn LaTorre, Fremont Writers, said that, while at first she didn't think hearing from experts from 7 am to 9 pm would keep her awake, she got more written than she had expected and learned a lot with this schedule. The interaction among participants and presenters resulted in a memoir that will read like an exciting novel. Watch for *From Montana to Machu Picchu* coming out next year. **WT**



Evelyn La Torre Photo by Betty Auchard

Wyoming Cycle

Streams flow fresh and clean.
Cottonwood seeds ride the
wind.
Springtime comes at last.
Pale grass in the sun,
Dust devils whirl to the sky,
Summer burns the land.
Mowing machines march
As rail cars await their loads.
Westward, black clouds rise.
Starlight pale on snow,
Orange splash of lantern light.
Once I called this home.
Once I loved this land.
Then I saw the world beyond.
My new world is home.

— Jamie Miller

Websites for writers

Free websites for writers condensed from www.writermag.com:

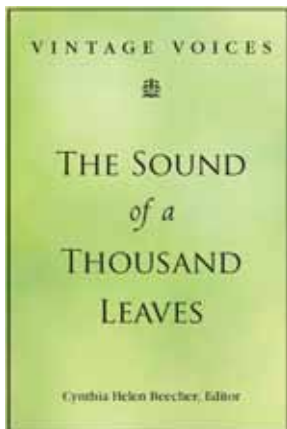
absolutewrite.com: for writers of just about everything, from books to greeting cards.

enhancemywriting.com: indispensable writing tools and resources.

kidlit.com: insights into children's publishing and Internet resources for writers.

bookcountry.com: networking site for genre fiction writers; a virtual critique group.

Many websites for writers are out there. If you find a good one, share it here in *WritersTalk*. **WT**



Launched: *Vintage Voices*

Redwood Writers launched their 2011 anthology: *Vintage Voices*, edited by Cynthia Helen Beecher, on September 18 at branch president Linda Reid's garden party. Cynthia brought the proof copy to the summer retreat at Alamo.

Vintage Voices: The Sound of a Thousand Leaves is the sixth anthology of the Redwood Writers. These stories, essays, and poems began as points on a topographic map of human experience. Often a point on your map reappears to you at another moment in time—a wrinkle of simultaneous experience, a premonition, a chance to redo. The writings inside these endpapers reveal our human connection through common experience, a connection which rises from the page and touches the reader's consciousness. Copies are available at createspace.com. Contact editor Cynthia Helen Beecher at rwanthology@gmail.com

Matt Stewart

Continued from page 1

At the time such a high-level publication via Twitter seemed to be a literary first, although Stewart later backed off that claim somewhat and also doesn't claim that the volume of followers was notable. But he says it touched a nerve or two. People were excited for fresh ideas and some liked to see "the fuddy-duddy New York establishment get slammed."

Stewart says he never sought the satisfaction of hearing someone who had rejected the novel concede he had made a mistake. "I'm not really in it for that. You really have to not take any of this personally. They're in business. Can this sell?"

Although he didn't divulge sales figures when asked, he did prove that his book could indeed sell. And that's the lesson for us. "Most people in your writing club have nothing to lose," Stewart says. "We're entitled to our own writing styles, but marketing style is something else."

Stewart is the kind "for making deals and hustling," and now his novel is out there and he's working on another. He pictures a lot of us "in torpor working alone," and he's proof we need to become more social-media savvy.

"Soft Skull was very clear in saying that they bought *The French Revolution* because they loved the book, which is really the only reason I'd want anyone to buy it. However, I have to think the Twitter notoriety helped a little."

Between Stewart's presentation on October 11 and the Paul Coker workshop on self-publishing on October 29, we stand to learn a lot about how to put ourselves out there. **WT**

Halloween Costume Contest Get ready for latest literary masquerade

by Colin Seymour

October 11 speaker Matt Stewart, intrigued by the Literary Costume Contest we'll stage that night, indicated he may portray a certain iconic American author, a twist coming from the author of *The French Revolution*.

That's what our no-guillotines rule has wrought – the belief that using your head is preferable to losing your head. So now's the time to think up a get-up that will amuse or amaze us all on October 11.

Try to focus on one of the five categories in which a prize will be awarded. There's Scariest Costume, of course; Most Original; Most Literary; Most Humorous; and last but not least, a Best in Show. In that vein, I'm going to come as I am and try to convince everyone I look like Lassie. **WT**

Book Sales Announcement

The SBW Board has approved a book sales motion. Beginning October 11, members of South Bay Writers may sell their books at dinner meetings until the end of the first break.

Valerie Estelle Frankel *Continued from page 1*

The girl journeys into the underworld or land of dreams, then returns to the real world. The heroine, like Cinderella, wants to leave home, but without a catalyst, she might remain in the father's castle forever. Women are often cast into sleeping – in contrast, there are not a lot of sleeping boys! Sleeping Beauty and Snow White each withdraw from the world until the prince shows up.

The hero seeks to defeat the dark lord and become high king, to lead the household. The heroine tries to rescue family members and loved ones, her quest as dangerous as any journey of



Valerie Estelle Frankel

Photo: Dick Amyx

the hero. Like Coraline rescuing her parents, or a goddess pulverizing the enemy like a girl butt-kicker. At www.sacred-texts.com you can read many such stories.

A sword represents something heroes have; heroines get talismans like dolls, or household objects such as chalices, caldrons, or brooms. Girls can get wands, like extra powerful pointing fingers, or fertility symbols like eggs or flowers, or perception aids like a compass or glasses.

The heroine's sidekick often represents a part of her psyche and acts as a guide. Her love interest may be a scary shape-shifter, a beast she tames into a prince. For a guy, the sweet girl he marries shows a monstrous side, like Melusine, the scaly mermaid.

In *Golden Compass*, the witch severs the heroine from her sidekick so she never grows up. In *Coraline*, the fake mother, a witch, wants to sew buttons over Coraline's eyes.

Frankel held my attention with lots of interesting comparisons for the super heroine in my novel and did a great job with Q & A. She mentioned many mythological characters whose names I have no idea how to spell, and said the heroine's story should be stronger than "I need my boyfriend."

Frankel's presentation was purely useful and gave me lots to think about.

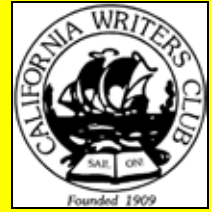
WT

Sign up for the Mark Coker Workshop Today

SOUTH BAY WRITERS™ PRESENTS:

A Workshop Led by

Mark Coker



HOW TO GET IN ON THE EBOOK REVOLUTION:

Produce, Distribute & Sell Your EBook

Sales of ebooks have surpassed printed books. Previously unknown authors have become millionaires selling ebooks without publishers only to later land huge traditional publishing deals. Other best-selling traditionally published authors have struck out on their own as indie ebook authors. And aspiring authors who couldn't land a traditional publishing deal have found success in the world of digital publishing.

You, too, can become an ebook author. During this 4-hour workshop you will:

- Receive an ebook publishing primer—an introduction to the ebook market, the big trends shaping the future of publishing, and a close look at the Indie Ebook Revolution
- Learn how to produce, format and distribute an ebook
- Discover the seven secrets of ebook publishing success—the proven best practices of most successful authors
- Find out what *really* makes an ebook sell—how readers discover books, what categories or lengths sell best, pricing data, how retailer sales rank is computed and measured and how it impacts sales

About the presenter: Mark Coker is the founder of Smashwords, the leading ebook publishing and distribution platform serving indie authors and small publishers. Mark is also the co-author with his wife of *Boob Tube*, a novel that explores the dark side of Hollywood celebrity and the author of the *Smashwords Book Marketing Guide* and *Smashwords Style Guide*.

October 29, 8:30-2:00

Lookout Restaurant

605 Macara Ave.

Sunnyvale, CA 94085

Registration @ 8:00; WORKSHOP begins promptly at 8:30; continental breakfast and lunch included.

Early Bird (through midnight Oct. 14, 2010)

CWC members: \$45

Non-members: \$55

Students w/ID (up to age 25), anytime \$25

After October 14 and at the door

CWC members: \$55

Non-members: \$65

Cancellation Policy: \$5 fee through midnight 10/14; \$15 fee 10/15 through midnight 10/21; no refunds after midnight 10/21.

South Bay Writers is a non-profit 501c3

Register and pay by credit card (Paypal) at www.southbaywriters.com

Mail in this portion to: SBW Workshops, PO Box 3254, Santa Clara, CA 95055.

Check Payable to: South Bay Writers

Name: _____ CWC branch (if applicable) _____

Address: _____ City, State, Zip: _____

Phone #: _____ Email: _____ Amount Enclosed: _____

Early Bird (postmarked by 10/14)

Regular Registration (postmarked after 10/14)

Student Registration

Hollow Creek Killin'

by Rita M. Beach

"Grace, why'd you have to walk to that altar and get your sorry-self saved in front of the whole damn congregation?"

"Quiet down Annie or Mama's gonna hear you! Then, you'll get an ass-kick-in' right before your baptism."

"I don't really care. I don't have no intentions of joining the church."

"Please Annie. This is important to Daddy," her middle sister pleaded.

"That's right, Mary, and that's the only reason I'm gonna go through with it, but listen to what I'm telling you. I didn't feel no Holy Ghost."

"Girls! One minute or I'm comin' up and pullin' you down by your ears!"

"Be right there, Mama!" Annie looked around cautiously before continuing. "That preacher came back there asking Mary and me if we wanted to join our sister. What was we supposed to say — no thanks, maybe some other time? Mary, did you feel anything?"

"I felt emotional."

"I mean, did you feel some spirit takin' over your body and mind?"

"Not exactly."

"Grace, what did you feel?"

"Saved, sanctified in the glory of God, and I don't want to talk about it anymore, or I'm tellin' on you."

"Fine, let's go. Come on, Mary, time for a dip in the creek."

"You're gonna go to hell, Annie, for your blasphemy."

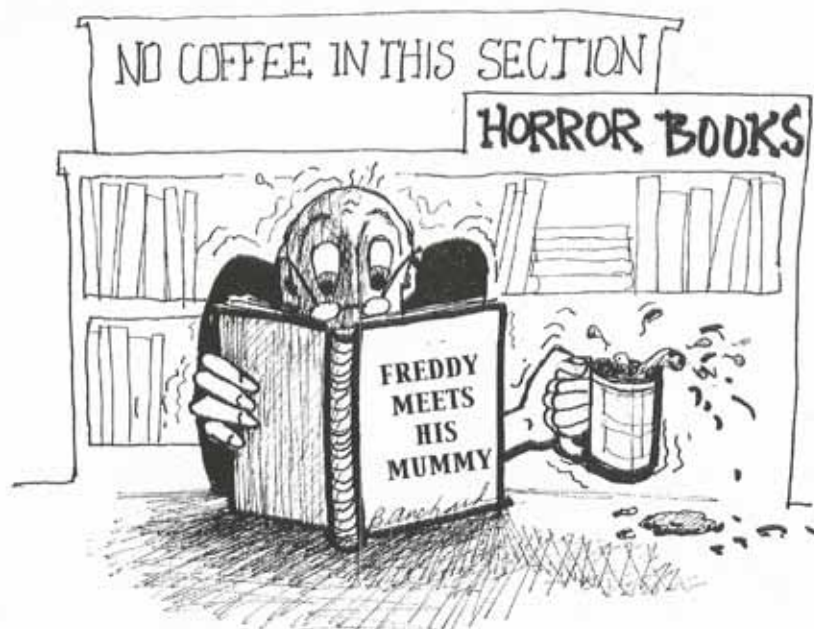
The preacher transformed a stump at Hollow Creek's edge into a pulpit as he stepped up onto it. He was silent and stoic, as members of his flock gathered around.

"Grace, I've dunked you before — and you too, Mary, and I never noticed any change in either of you."

"Annie, shut up. If you didn't have such a good heart, I'd swear you were possessed by the devil."

"Look." The sudden quiet tone of Annie's voice made her sisters turn to follow her gaze toward the shallow creek crossing. "That's the sheriff's car. What's he doing in these parts?"

Off the Shelf by Edie Marcheno & Betty Archard



The preacher began to speak as the sheriff's car rolled slowly through the water, then started up the ramp on the opposite side of the creek. After a short sermon from the stump, songs were sung and prayers were prayed. Annie waited impatiently for the whole affair to be over.

One by one — first Grace, then Mary — her sisters walked out to where the preacher had waded in and was waiting in the cool water. After he said a final prayer to the believers on the shore, he softly said a few private words to each girl explaining what was about to happen. Then without hesitation, he placed his right hand over her nose and mouth and quickly bent each one backwards, face to the heavens, dunking her head completely under the water.

"Ah, Jesus, I hate this," Annie said to herself as she began to inch in deeper with each step. Far off in the distance, she heard the sound of hounds. She hesitated before taking the next step.

"Go on. Annie, don't be afraid, honey," her dad called out sweetly to her. Secretly, he was afraid she might change her mind. He thought, *Lord knows if any of them need this, Annie does.*

Annie was not afraid but confused. *It ain't coon hunting season, and there's nobody in these parts that does any fox huntin', so why are them dogs running?*

The preacher said the same words to Annie as he had to her sisters, but she never heard a thing. *First the sheriff, then the dogs — something is going on.*

"Glory be to God!" her father shouted, "our Annie has been baptized!"

The ladies of the church brought covered dishes for a picnic back at the church once the baptisms were done, so everyone headed that way.

"Daddy, can I walk back to the church? It'll take them a while to get ready."

"Annie, it's over a mile to the church. You sure you want to do that?"

"Yeah, please." Annie passed Beulah and Lowell's house, but all five kids and Beulah were at the church. She didn't see Lowell. Annie had overheard private talk among the men at church, when they thought none of the children were listening. They said Lowell wasn't much of a farmer, did a lot of huntin' and fishin', but wasn't too work-brittle. And Lowell never was one to warm a pew on Sunday mornin'.

About a half mile into the walk, Annie saw an ambulance driving lickety-split down the road toward her with the siren blasting. Then, right after that, here came another pick-up truck with several men from the church in the back. *Why, that's Daddy in there! Where is everybody going? What's goin' on?*

Annie broke into a run. Those dogs could be heard clearly now, sounded like two or three running. As Annie rounded the sharp bend in the road, she almost ran smack dab into Mr. Edmonds.

"Jesus, Lowell Edmonds, you scared the holy crap out of me! Why are you sweatin' so much?"

"Been down to the creek, Annie. Checkin' my nets. You go on now."

"Guess I can go when I please. I'm on the road same as you. I saw the sheriff and heard dogs running and the men went by in a truck. What's going on?"

"How would I know? I've been down checkin' my nets."

"You better doctor that arm when you get back home, Lowell. Looks like you cut yourself, blood on your sleeve."

"Yeah, sure, Annie."

Annie knew the hill from Falcon Creek to the road was steep, but Lowell was awful winded and sweaty.

Arriving at the church, Annie could tell from the looks on every one's faces that whatever was going on was not good.

"Mom, what's wrong?"

"It's horrible, just horrible. Someone murdered poor old Basil Baker."

"But, Mommy, why?"

"People always thought Mr. Baker had money hidden somewhere. Nobody knew for sure, but some wicked person believed it."

"How'd they kill 'im?"

"Annie, hush your mouth. When your dad comes home, he'll tell you all that's polite for a girl your age to know."

Annie was relieved everybody was discussing the killing of Mr. Baker. Nobody was paying any attention about the baptism anymore.

Annie waited by the door until her father arrived home two hours later. He was solemn and silent, his face drawn. They had lost a baby foal earlier that year and Annie knew that look.

"Paw, are you all right?" Mama asked as he walked in the back door.

"Never in my life have I ever witnessed such a horrible sight," he said softly, almost as if speaking only to himself. "I ain't never seen that much blood."

Terse on Verse

by Pat Bustamante

Oct-tuber

Tuberous roots: admire their persistence.

Name of the game: try, try, try!

A real writer goes the distance

And blooms whether blue
or stormy sky!

— Pat Bustamante

Here's a tip for making memorable verse. List all the things you know that the world has not heard about yet. Take, for instance, the planet Mercury, now studied by NASA; water will be found eventually. I once listed that long ago, Earth had two moons; not lunacy, but a new theory as of August 2011.

It doesn't matter if you can't prove all the items on your list. Write a poem.

I sold a poem about the imagery of a jet contrail crossing out the daytime moon and hinting of the inevitable colony on the moon.

Believe in yourself and in all your far out truths. **WT**

None of the family asked questions. They followed him as he walked out onto the porch and sat down in his rocker. The family sat, patiently waiting, until he gathered himself enough to speak again.

"Don't make no sense to kill an old man like that. The killer probably thought he wouldn't put up a fight. Whoever it was picked up Basil's ax laying outside, where he split his winter wood, and came in with it. I guess when Basil put up a struggle, the sharp edge landed square in the top of his head. I ain't never seen that much blood."

The gaze of his eyes dropped from his family's faces to the floor. Finally, Annie could hold back no longer. "Did they catch who done it?"

"No, hon. Them crazy hounds went clear down to the fork at Falcon Creek, back up the hill to the main road, and ended up at Lowell and Beulah's place. Those dogs must not be much—either that or the killer passed right by their house. Annie, what's wrong—you all right? You look like you just seen a ghost." **WT**



Halloween haiku

Intensity.

Stars and sweet little children.

Pumpkin candlelight.

— Steve Wetlesen

I'm older now

When I was four I ran the floor,
I crayoned up the wall.
I couldn't reach the cookie jar,
But acted ten-feet tall.
I asked all kinds of questions,
Played at mooing like a cow,
And I might do it again, my friend,
Except I'm older now.

On my first date I got there late,
A pimple graced my nose.
I mumbled, "Glad to see you,"
Then I stabbed her with a rose.
Weak with fear, I ground the gears;
Our Chevy stalled somehow.
And I might do it again, my friend,
Except I'm older now.

From one sweet miss I stole a kiss;
Resist, I couldn't do.
We kissed again, and then, and then
My lips said, "I love you."
With dizzy head, in June we wed,
We made a lifetime vow,
And I'd do it all again, my friend,
Except I'm older now.

Our family grew, first one, then two,
We hardly slept at all.
Alarm at dawn—a scratch, a yawn—
I stumbled down the hall.
Thru years and years and three careers,

I blundered through somehow,
And I'd do it all again, my friend,
Except I'm older now.

I'm weak and slow, infirm with age.
I suffer through my days.
At night my demons 'round me rage,
Eternal peace I crave.
My children at my bedside tend.
I breathe a rattling growl.
And I might do it again, my friend,
Except ... I molder now.

— Richard A. Burns

Now that was scary

Blizzard of '48

by *Jamie Miller*

Snow
Falling soft.
Night
Winds rise.
Drifts form, grow deep.
Men wait.
Steers huddle.
Death watches nearby.
Not for long.
Clouds break, skies clear.
From plowed runways they go,
Hay bales away!
Warm movie houses
show us newsreels of rescue.
Snow melts. New grass stirs.

— *Jamie Miller*

The winter of 1948 was, as I recall, a rough winter all across the west. We were reduced to walking to town, and a passenger train was brought to a complete halt on the Donner Pass crossing. A friend of mine rode a "Gooney" C-47 aircraft on some of those hay-bale flights, pushing out bales, and once found himself, instead of 400 feet above the Arizona plateau, suddenly 5000 feet AGL when they crossed the rim of the Grand Canyon. That's quite a shock when you're standing in the open door looking back instead of forward.

Pit-bull Moment

by *Valerie Lee*

I was only ten, and it was dark. I crossed the corner at Princess, almost in front of 627 Keefer Street. I paused just long enough to look up several stairs leading to the front door of the Chan house. Alert, walking slowly, I was glad I didn't have to climb many steps to get into my house. Then I heard it. There was no mistaking that sound, a loud growl. Immediately, something out of the darkness charged towards me. I was the target. I knew what that meant.

I froze. The ugly pit-bull encircled me, sniffing and barking like mad. My heart pounded in my ears and heat rose from my neck to my face.

I didn't want him to bite me. I had seen it happen before and I could feel my legs weakening.

I prayed, "Please God, make him go away!"

Rogue Wave

by *Craig Whitten*

In the closing days of World War II, I was an engineer cadet onboard a ship carrying war supplies to the forces in Europe. One morning, I went out for fresh air on the starboard side of the deck before going on watch in the engine room. The seas were somewhat rough but the waves not close to breaking over the ship. Then I sighted a huge and rapidly moving wave, far larger than the others—a Rogue Wave. I knew I couldn't make it to the deck-house, so I placed my back to the wave and tightly wrapped my arms and legs around a stanchion. I was soon hit by the wave which gave me some bruises and a drenching and removed my wrist watch. But I was alive!

Roller Skate Missing

by *Debbie Bicknell*

On a dark night in 1957, I lay fast asleep, my grandma asleep in the next room. Suddenly, I awoke to hear someone skating in the kitchen, back and forth. Was it a ghost or did someone break in for my skates? The more I listened, the more scared I became.

I was afraid the intruder would hear me. "Grandma," I whispered, "Grandma," a bit louder. Why didn't she hear me? The skating went on for hours, it seemed.

Oh, Oh. I had to go to the bathroom, but I didn't dare get up. I'm in trouble now! Let nature take its course then. I finally dosed off.

My mother came home; I had to explain why I soiled my bed. Would my mother and grandmother believe me?

I anxiously ran over, opened the lid of my toy box, and moved the toys around searching. No skates!



From "The Raven"

"Take thy beak from out my heart,
and take thy form from off my
door!"

Quoth the Raven, "Nevermore."

FLASH FICTION

Novel Tea

by *Pat Bustamante*

More than one writer has pretended a memoir. But the truth was not in it. I regret to inform you that such a liar is among you.

Forty people are attending a workshop in a room where the dying sun is shuttered. Conversation rises and falls over the table-filled area. There are three suspects (or four—the Sci-Fi enthusiast is ornery when overlooked); the engineer who is tired of being labeled "hackneyed, rule-fixated"; the journalist who yearns for fiction; and the pretender who is self-published but denies it. Pseudonyms: Abigail A, Bertram B, Calla C, and Sy for Sci-Fi.

"Why all the cop cars outside? Did I park handicapped?" BB looks nervous.

"Any tea by the coffee machine tonight?" AA has a disingenuous smile.

"I stopped at that old piece of furniture, the buffet-cabinet, and looked in its mirror. Unbelievable bad-hair day!" CC is a local native.

Sy claims a magical way of tumbling years: 1940s, 1950s, and now. He glimpses the childhoods and careers of all the writers. When the lights pop off and the screams start, Sy yells, "Cupa-chabra!!"

Aha: "brazen liar" is certainly exposed to you now, you who just walked in the door passing the buffet sitting bare with smudged wall behind it.

Beware.

Contests and how to win

Spring Writing Contest

California Writers Club, Central Coast, announces its Spring 2012 Writing Contest. Poetry and prose winners will be published and receive \$1000 in cash prizes. There will be four cash awards, \$250 each, one per category.

Poetry: 50 lines maximum. Rhymed may be any traditional form; unrhymed includes blank verse, prose poems, and haiku.

Prose: 2500 words maximum. Non-fiction may be true personal essays, opinion pieces, blog posts, articles, or feature stories. Fiction must be tales in the genre of author's choice (mystery, western, confession, romance, sci-fi).

Submissions deadline: January 31, 2012. Entry fees apply.

For complete details about how to enter and the rules, go to the CCW website, www.centralcoastwriters.org

How to win

Your best chance to win is in a small or regional writing contest, not a national one. Read all the information given on the contest's website, including credentials of the judges. Visit the judges' websites to discover their interests and slants. The advice given below on winning a poetry contest applies to prose as well.

Don't fall for contests advertising, "You, Too, Can be a \$10,000 Winner." Some contests are scams and collect myriad fees, then print poems in a costly anthology and charge you for a copy.

How to win poetry contests

by Wanda Sue Parrott, Central Coast

Planning to enter a poetry contest? If yes, your chances of winning will increase by following Lee Ann Russell's advice. Russell, a native of Springfield, Mo., is a professional contestant. Unlike most so-called "starving poets" who are often happy to be published just for the byline and a free copy of the publication carrying their work, she makes money with her poems. Lee Ann Russell shares her tips.

- Read poetry; write poetry. Always date your work.
- Send for contest guidelines in *The Writers' Market* or *Poets' Market* or inquire online. Always include a SASE (self-addressed stamped envelope) when requesting guidelines in hard copy.
- Follow all the rules **exactly** according to the subject or theme, form, length, etc. Poems are rejected for infractions.
- Honor the contest deadline, and pay the correct entry fee.
- Keep a copy of the submission. No entries are returned. Do not show author identification on the entry **unless instructed to do so**.
- Keep writing entries in a separate file and note on your copy of the poem the contest name, date, and award so the poem is not duplicated in the same contest the next year. (Submitting the same poem is acceptable if no previous award was given.)
- Most contests require unpublished submissions. Read guidelines carefully and be aware if winning poems will be published later and whether or not you are agreeable to the terms.
- Learn new forms and continually create new poems, both form and free verse. Contests change, and it is a good idea to have a variety of poems at all times.

Lee Ann Russell stresses the importance of knowing your form. As poet you must be the judge about which categories best fit the poems you plan to enter in a contest. She will be a poetry judge for the 2012 Spring Writing Contest. Read the complete rules at www.centralcoastwriters.org



Suzy Paluzzi, 2009 contest

Photo by Carolyn Donnell

Costume Contest

Dress as your favorite literary character at our October (ir)regular meeting.

Prizes, Prizes, Prizes

Poems that pay

by Wanda Sue Parrott

A shortcut to literary dollars lies in writing three-line poems. How much money are we talking about? Typically, \$25 to \$100. So, how do you start?

Use a legal pad for 3-liner scribbling. Write and revise until you finish twenty poems in each of these three formats. Type the best ones into your computer and save them.

Research "Poetry Contests" online; then, select those that offer specialty categories such as 12 lines or less, short rhymed poems or haiku.

Good haiku are hard to find. Often what Americans call haiku are simply one long sentence of prose broken up into three lines. Don't be fooled. Each line should stand alone, yet wrap to the next. Easy? Nah, but once mastered, you'll win!

Directory of Experts

Do you have specialized knowledge that might help a writer bring authentic detail to a scene? Send a message to newsletter@southbaywriters.com or to the club post office box and we will add your listing to our directory of experts.

Astrology, Singing

Sara Aurich
saraaurich@comcast.net

Astronomy, History of Astronomy

Bob Garfinkle
ragarf@earthlink.net

Banking

Pam Oliver-Lyons
polpap@prodigy.net

Character Development

ArLyne Diamond, Ph.D.
ArLyne@DiamondAssociates.net

Counseling/John Steinbeck

Dr. Audry L. Lynch
glynch0001@comcast.net

Engineering: Mechanical,

Aero, Aerospace

Jerry Mulenburg
geraldmulenburg@sbcglobal.net

Growing Great Characters from the Ground Up

Martha Engber
marthaengber.com
marthaengber.blogspot.com

Hiking, Backpacking, Scuba, Bicycling, Classic Cars, Running

Rick Deutsch
MrHalfDome@gmail.com; 408-888-4752

Hospital and Nursing Environment

Maureen Griswold
maureengriswold@sbcglobal.net

Internal Medicine/Addiction Disorder/

Psychology

Dave Breithaupt
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Library Science

Molly Westmoreland
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Marketing and Management

Suzy Paluzzi, MBA
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Mathematics: Teaching and History/Fibonacci Sequence

Marjorie Johnson
marjohnson89@earthlink.net

Real Estate, Horses, Remodeling,

Southwest History

Reed Stevens
reedstevens@earthlink.net; 408-374-1591

Profile Writing

Susan Mueller
susan_mueller@yahoo.com

Teaching and the Arts

Betty Auchard
Btauchard@aol.com

Television Production

Woody Horn
408-266-7040

Thanatologist: Counseling for Death, Dying, and Bereavement

Susan Salluce
susansalluce@yahoo.com

Ongoing Critique Groups

The Arm Wavers

Meets downtown San Jose on Wednesdays
Contact: Georgia Platts — gplatts@comcast.net

Closed to new members at this time

Writers' Salon

Meets in Santa Clara
Contact: Edie Matthews — edie333@sbc-global.net
Closed to new members at this time

Le Boulanger Writers

Meets at Le Boulanger
Pruneyard Shopping Center, Campbell
Contact: Karen Hartley — Sew1Machin@aol.com
All genres; open to all

Northpoint Critique Group

Meets in Cupertino
Contact: Valerie Whong — valeriewhong@att.net
Closed to new members at this time

Our Voices

Meets in Santa Clara
Meets every other Tuesday
7:15 p.m. to 9:30 p.m.
Genres: Fiction, nontechnical nonfiction, memoir
Contact: Dave LaRoche — dalaroche@comcast.net

Valley Writers

Meets: Valley Village Retirement Center, Santa Clara
Mondays 2:00 p.m. to 4:00 p.m.
Contact: Marjorie Johnson — marjohnson89@earthlink.net
All genres; open to all

CWC Around the Bay

These are the published meeting times and locations for the other CWC branches in the greater San Francisco Bay Area. If you're thinking about attending one of their meetings, be sure to check the website first for details.

Berkeley: Meetings are held on the third Sunday of each month, except for July and August, at 1:30 at the Oakland Public Library Main Branch. cwc-berkeley.com

Central Coast: Meets on the third Tuesday of each month except December at the Bay Park Hotel, 1425 Munras Avenue, Monterey. The dinner hour begins at 5:30 p.m. and the program begins at 7 p.m.
centralcoastwriters.org

Fremont: Meets (except in July, December, and on holiday weekends) from 2-4 p.m. on the fourth Saturday of the month at DeVry University, 6600 Dumbarton Circle, Room 204, Fremont. Contact: Richard Scott at rikscott@yahoo.com; (510) 791-8639

Marin: Meets on the fourth Sunday of every month at 2 p.m. at Book Passage in Corte Madera. cwcmarinwriters.com

Mount Diablo: Meets second Saturday of each month, except July and August, at 11:30 a.m. at the Hungry Hunter Restaurant, 3201 Mount Diablo Boulevard, Lafayette (corner of Pleasant Hill Road and Highway 24).
mtdiablowriters.org

Redwood: Meetings are held on the first Sunday of the month (except for holiday weekends), from 3-5 p.m. at Copperfield's Books, 2316 Montgomery Dr., Santa Rosa. redwoodwriters.org

Tri-Valley: Meets the third Saturday of each month, except July and August, at 11:30 a.m. at the Oasis Grille, 780 Main Street, Pleasanton.
trivalleywriters.com

Sacramento: Meets at 11:00 a.m. the third Saturday of every month, except July and August, at Luau Garden Chinese Buffet, 1890 Arden Way, Sacramento.
sacramento-writers.org

San Francisco/Peninsula: Meets on the third Saturday of each month from 10 a.m. to noon at the Belmont Library, 1110 Alameda De Las Pulgas, Belmont.
sfpeninsulawriters.com

Stay Informed!

Sign up for the SBW Email List to receive meeting and event announcements.
southbaywriters.com

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
October 2011						1
2	3	4	5 SBW Board meeting 7:30p	6	7 7:30p Open mic Barnes & Noble Almaden, San Jose	8
9	10	11 Literary COSTUMES 6:00p Regular Dinner Meeting, Outlook Inn Sunnyvale	12	13 Deadline <i>WritersTalk</i>	14	15
16	17	18	19	20	21 7:30p Open mic Barnes & Noble Pruneyard, Campbell	22
23	24	25	26	27	28	29 Smashwords Mark Coker Workshop: e-book revolution
Future Flashes						
November 8 Reg. Dinner Meeting						

**Reserved
for
you**

South Bay Writers Open Mic

Read from your own work, from
your favorite authors, or just
come to listen. See calendar for
schedule.

Contact Bill Baldwin
(408) 730-9622 or email

South Bay Writers Anthology



\$10
At the meeting.
On the website.
southbaywriters.com

Poetry Readings

Poets@Play

Sunday October 9, 1 – 3:30 p.m.
Markham House History Park
1650 Senter Rd., San Jose

Free and open to the public. For more
information, contact Dennis Noren at
norcamp@sbcglobal.net



Poetry Readings

Willow Glen Library
3rd Thursdays, 7:00 p.m.
1157 Minnesota Ave., San Jose

Free and open to the public. October 20,
7:00 p.m. Featured Reader: Dean Rader.
For more info, call (408) 808-3045 or
(408) 266-1361

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California Writers Club

South Bay Branch

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Santa Clara, CA 95055

www.southbaywriters.com

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Next Monthly Meeting
Tuesday, October 11, 6:00 p.m.

Lookout Inn
605 Macara Avenue, Sunnyvale
At the Sunnyvale Golf Course

Matt Stewart

Author: *The French Revolution*

**"Tweet Sweet: Twitter
as novelist's tool"**

WritersTalk deadline is always
the 15th of the month.

