



WRITERSTALK

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Monthly Newsletter of the South Bay Writers Club™

JUNE SPEAKER MARK PURDY

AN OFFER YOU CAN'T ALWAYS REFUSE

**Why the *Merc's* star sportswriter
took a supporting role to amplify
a football coach's righteous book**

by Colin Seymour

Many of us get asked by friends and relatives to help them write "my story." Your eyes probably glaze at the prospect. It's not like ghost writing, where mere professionalism often will suffice. When you're doing it as a supreme favor or labor of love, you'll waste a lot of effort. The compunction to turn sewage into a soufflé is overpowering.

There are so many reasons *not* to get involved in "my story" that we might not recognize a golden opportunity, as Bay Area newspaper legend Mark Purdy will explain at our June 12 SBW dinner meeting. Purdy, the longtime *San Jose Mercury News* sports columnist, helped former San Jose State football coach Fitz Hill write *Crackback! How College Football Blindsides the Hopes of Black Coaches*, which was published this year.



Purdy, 59, has worked 28 years at the *Merc* minus an early-1990s spell at his former newspaper in Cincinnati. He has written shares of a few anthologies but no books, though he had turned down movie scripts and other offers that he suspected wouldn't lead to his kind of book.

"I just was so busy, I couldn't do them even if I wanted," Purdy says. "Maybe 20 years ago, I was approached by Jerry Rice's agent about working with Jerry (the 49ers receiver some consider the greatest football player of all time) on a book. My first request, if I agreed to the project, was that Jerry give me 35 or 40 hours of his time. Jerry was thinking more like six or eight hours. I knew that wouldn't work. So we stopped talking right then. I think the project eventually became a mostly-pictures, coffee table kind of book with some print content."

Hill knew Purdy didn't need any extra work when he asked the sportswriter to collaborate on Hill's book about a disturbing shadow of racism in college football.

Hill, by then the president of Arkansas Baptist College in Little Rock, previously had been head football coach at San Jose State, one of no more than a half-dozen black head coaches in major college football at the time. Nowadays, black coaches have become numerous in just about every sport but college football.

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MAY RECAP

Panel helps us cope with age of change

by Andrea Galvacs

There were fewer candidates on our ballot than speakers on our dais at the May 8 SBW dinner meeting.

Meredy Amyx, our Election Committee Chair, told us that she does not have a single nomination for the open positions of the South Bay Writers Board of Directors. Elections will be held at the June general meeting and nominations will be accepted until just before voting, so she encouraged us all to consider running for any position.

Our VP Colin Seymour then introduced three panelists who presented a wide-ranging set of viewpoints on the state of the publishing industry and our place in that world.

Praveen Madan is the proprietor of Kepler's, one of the few independent bookstores still in business. Mary Kole was, until May, a representative of Andrea Brown's children's lit agency but on the day following the SBW meeting was flying to New York to work "at a larger agency, to learn more entrepreneurial and technology savvy." Michael Panush is a 22-year-old published author working with Curiosity Quills.

Madan grew up in India, where it is difficult to find books so when he came to the United States he was excited to see so many bookstores. In the industry for five years, he believes it is "pretty hard to be a writer," even though many e-books and DIY books do not put a premium on literary quality.

In the United States, about 50 percent of people don't read books after high school, yet last year alone 1,000,000 new books were published in English. Kepler's carries 40,000 - 75,000 titles

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President's Challenge

by Bill Baldwin
President, South Bay Writers

All Aboard to Sail On!



Here's a brief story I shared at the May dinner meeting. It seems appropriate to repeat as we prepare for our June elections.

I was over at Cupertino Square recently, watching an HD documentary about the Metropolitan Opera's latest production of Wagner's *Ring Cycle*.

Surprising to me, one of the Met's executives talked about how the Met had fallen two decades behind in its staging technology, until they attempted this *Ring*. *How can that be?* I thought. *I remember when the Met moved to Lincoln Center; the technology was state-of-the-art.* But that, of course, was 1966!

We all lose track of time. I once worked in Youth Programming at a Unitarian summer institute. I figured I'd dazzle the teenagers with stories of Jack Kerouac and the Beat poets. But this was 1980. I was old, so old: twenty-nine! My sourcebooks lay unused in my dorm room; the teenagers had disappeared to who knows where. They didn't care about the Fifties. We all lose track.

That film about the Met gave me a visceral "punch" in several ways. First, my sheer physical amazement: at Cirque-du-Soleil-style acrobatic stand-ins ascending an eighty-degree wall that resembled Half-Dome, at the end of the first *Ring* opera; and at the soprano Brunhilde hanging upside down from a similar precipice at the end of the second opera.

But equally visceral was the punch delivered by that executive, who declared that art cannot stand still. It has to change and move forward, always. If it stops changing, it dies. It becomes irrelevant.

So here we stand, having heard our May panel discuss "an age of change" in the publishing world. Here we stand, at the brink of our club's yearly election of officers, the most interesting election, perhaps, that we've ever had. And I wonder: Will you climb on the bus of the future? Will you buy into the Age of Change?

Do at least consider running for office or serving on a committee. Together, we can help one another get where we want to go. The ride awaits us—it will be an exciting journey.

Come aboard and let's embark!

WT

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Guest Columns

Almost Anything Goes (300 words)

News Items

(400 words)

Letters to the Editor

(300 words)
to Andrea Galvacs
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Creative Works

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

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by Marjorie Bicknell Johnson
Editor



Composition in E-flat minor

In April's special poetry issue of *WritersTalk*, we learned that some of our South Bay poets create their work as though using a musician's ear. Some listen to music to set the mood; others hear music as they write or use the rhythm they find in a classical song pattern.

Music can help you learn to listen, really listen. Writers need to capture the rhythm of speech and the sounds they hear, to come up with something like Stephen King's "the thunder of dyers and dryers, the shat-HOOSH, shat-HOOSH of the huge weaving flats."

Also, a writer of prose can use music to set the mood for a story or even as a theme for a novel, as in *The Mephisto Waltz* by Gisela Zebroski.

I thought about our South Bay poets while enjoying a recent piano performance of Maurice Ravel's *Miroirs* (Reflections) in E-flat minor. Ravel chose the sad, haunting sound of the minor key to paint a melancholy mood and used rhythm, meter, volume, and tones to write the suite, which is made up of five pieces. In *Noctuelles* (Night Moths), the impulsive, unpredictable flight of moths is depicted by suddenly starting or stopping while progressing through numerous changes in rhythm and meter, all in the softest of volume levels. *Oiseaux Tristes* (Sad Birds) portrays a group of lost birds, their faint cries punctuated by fluttering finger-work, keyboard flourishes, and short cadenzas. *Une Barque sur l'Océan* (The Boat on the Ocean) conveys the image of a boat riding unevenly, across small swells and larger waves, with broken chords ranging up and down the keyboard.

Ravel ends his suite by returning to the stillness of distant church bells in *La Vallée des Cloches* (The Valley of the Bells) to conclude his mirrored keyboard reflections with a quiet sense of mystery. With my eyes shut, I could see the valley and churches with their bell towers, and of course, hear the bells.

We can follow the lead of Ravel in composing moods for our scenes, including music, rhythm, and specific sounds.

Many of us remember the musical arrangements promulgated by Frank Sinatra, but might not know that most of his works were at 60 beats a minute, his average heart pulse. He rejected faster speeds because he felt most of the meaning of a song came from this slower speed.

Dave Brubeck, jazz musician and composer, has said that rhythm is more important than the melodic line in a piece of music. And to prove his point, he wrote music in bizarre tempos such as 5/4 or 9/12 or even more arcane, in 35/36 time. He developed these pieces from listening to music from Eastern Europe, India and Africa, demonstrating that all cultures respond to rhythm.

Now, return to the second paragraph and read the phrases from Stephen King aloud. Your writing needs music, rhythm, and sound. *Puh-leeze*—no insipid "John heard the sound of bells." **WT**

View from the Board

by S. Halloran

Seven of us — President Bill Baldwin, Treasurer Richard Burns, Secretary Sylvia Halloran, Membership Chair and *WritersTalk* Editor Marjorie Johnson, Central Board and NorCal Representative Dave LaRoche, Networking Chair Eléna Martina, and Member-at-Large Dick Amyx met in San Jose Wednesday night, May 2, 2012.

The following motions were made and passed:

- (LaRoche/Johnson) to approve April Minutes.
- (LaRoche/Burns) to donate \$50 to the Central Board toward their participation in the Jack London Fund, to aid in funding a documentary on that early California writer by the SF Film Society; CWC will be listed in the credits.
- (Amyx/Johnson) to table consideration of Officers' Duties Sheet until next month.

Proposed workshops are taking shape thanks to new chairperson ArLyne Diamond. SWB will be offering a daylong seminar featuring Alice LaPlante on July 21 at the Lookout in Sunnyvale.

The continual dilemma of whether to provide complimentary meals to guests of the speakers once again surfaced. In regards to costs for the general meeting, our profit margin is already extraordinarily slim.

Nominations Chairperson Meredy Amyx reported to the Board with an overview of the upcoming elections. Nominations are open and can even be accepted from the floor the evening of elections. If nominees run unopposed, there will be no vote, essentially creating the Board of Directors without any input from members at all.

Each board member was asked to investigate possible new venues for general meetings, including consideration of meetings without meals and meetings on different days and at different times. The twin maladies of static membership and declining attendance need to be addressed.

Please remember that the success of SBW depends on the passion and involvement of its membership. **WT**



Get your feet wet

SBW Member-at-Large: a great way to gain experience in service to the club. Nominate yourself June 12.

Open Letter to the Editor

Who is this Club we call South Bay Writers?

We say, "We are its members," and we say "its" as if the club existed apart from us, as if it were an entity unto its self, up there somewhere in Sunnyvale. Well, it isn't. We are the South Bay Writers, all 185 of us -- the Club is **us**. Without us there isn't a South Bay Writers and with us, the club is only as worth our while as we make it. Again, the Club is **us**, we are the South Bay Writers.

Life is a zero-sum game. We know that, even if we don't know the label. We get out only as much we put in. Oh, some of us are lucky and get or take more, but that only means that others get less. And there's a small growth factor related to synergism and piling on, but on the whole, zero-sum.

Same with the Club. We can take out no more than we put in. If no one puts in, there is nothing to take out. Got it? Nothing in, nothing out.

Okay, if you are a writer or aspire to be one and are looking for help to improve your skills or get your book on the seller's shelf, there is no better deal in town. This Club, through its contacts and draw, can bring in all of the instruction, inspiration, and motivation any one of us can possibly swallow. But we need to work at it. We need to get involved, we need to be active in the Club that we are. We need to step up and say, "Yes, I want to put in at least some of what I take out."

Are you still here?

South Bay elections are coming up in June. There are offices that require your leadership with obligations well defined. There are others that simply invite you to sit in — get acquainted and speak when you care to; and there are those in between offering only a bit of work and challenge.

Those of us who have been taking out: listening to programs; getting pointers from peers, agents, publishers; attending conferences, workshops and retreats; getting published in *WritersTalk* and some in the *Lit-Review* — we need to step up and help out. We need to put in!

So I am asking that all of us put in what we take out, put in more and we'll grow — both the Club and us as individuals. Oh, yes, and we want to be fair, we've heard the talk. So let's do our part. Let's raise our hands and say, "Yes, I want to help out, I'll do my part. I'll step into a seat on the Board."

The kicker is this: you will not only begin feeling good, but there is a bonus. Your bonus sounds something like this:

- Self satisfaction in extra large loads
- Recognition from peers, occasional applause
- First in line at the publishing network
- On the job leadership and some management training
- New associations and friends in other branches, close adjacent worlds
- Inside on the rail with agents and editors, speakers and teachers, mentors and those occupying your next step up.

Talk to our Nominating Chair, Meredy Amyx. Ask her about a position and tell her you want to help out. She can be reached at meredy@amyx.org or see her at a meeting. You will feel much better about taking out, when you are helping out.

Dave LaRoche, an interested if somewhat elderly statesman.

Candidates for SBW Office

Official Introduction by Committee Chair

According to the bylaws, officers and Board members of South Bay Writers are elected every year at the June general meeting. Elective positions are president, vice president, secretary, treasurer, and two members-at-large.

As of the extended newsletter deadline of May 25, 2012, these members have announced their candidacy for office:

Richard Amyx
Bill Baldwin
Michael Freda
Andrea Galvacs

The following are statements of 200 words or less submitted before the specified deadline by known candidates for SBW office. Candidates' statements are published exactly as received, without benefit of editing.

Nominations remain open until the time of voting, which takes place at the general meeting on June 12, 2012. Candidates will be given two minutes each to address the members at that meeting.

In accordance with the bylaws, any unopposed candidate will be declared elected. If any office is contested, written ballots will be used.

The term of office for the newly elected Board begins July 1.

Meredy Amyx

2012 Nominations and Election Chair

Unofficial Comments on This Year's Club Election

by *Meredy Amyx*

This is my third consecutive year of facilitating the election process for the South Bay Branch of California Writers Club (South Bay Writers, or SBW). I have conducted each aspect of the nomination and election procedures neutrally, objectively, and conscientiously, with strict adherence to the bylaws and with publicly announced processes where the bylaws do not offer guidance.

It is worth noting that most of the present election procedure has been established at my own discretion; the bylaws say virtually nothing about how this is to be done. They do not even provide for the existence of an election facilitator.

According to my interpretation of my responsibilities, I have made concerted efforts to recruit candidates and have approached, e-mailed, or telephoned a significant percentage of the membership, inviting and encouraging people to run for office. This is in addition to announcements and appeals made by me and others at recent general meetings, in the pages of *WritersTalk*, and on the members' e-mail list. At this point we have four candidates for six positions, and only the two member-at-large candidates have submitted election statements.

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Member-at-Large Richard Amyx



Writing has been a part of my life since I was a child. I took a BA in English and ultimately worked for 25 years as a professional writer – and upon retirement, lost contact with a writing community. Membership in South Bay Writers has given me back that fellowship and creative environment through association with other members of SBW, classes, and a critique group.

While I'm grateful to SBW for what it has given me, I know from experience with other membership organizations that they don't run themselves. To help assure the continuing health of SBW, I served as editor of *WritersTalk* for three years and am currently finishing a term as Member-at-Large on the SBW board.

I've enjoyed giving service to SBW and I believe that my contributions have been of benefit to the group. I am therefore putting myself forward as a candidate for a second term as Member-at-Large.

Member-at-Large Andrea Galvacs



I joined SBW thinking that being around writers would give me the push I needed to start my literary output. I also thought that actually writing something would make my chances of receiving an invitation to have dinner with the royal couple in Sweden more likely.

Pretty soon I was part of the editorial staff of *WritersTalk*, later I led the biannual Challenge, helped edit the SBW Anthology, and now I'm running the Accolades column.

All these "jobs" are great but what I enjoy the most is talking to other members at the general meetings. It never ceases to amaze me what a varied group we are, and still have one goal in common: writing.

I believe I have the best qualifications for a member-at-large: two big ears and a big mouth. I can hear all your opinions and comments on what the club is doing and shouldn't or isn't doing and should, and relay them to the board of directors. Your praise would be gratefully appreciated, your complaints acknowledged and, I hope, dealt with as soon as possible. So, vote for me and express yourself.

Finding me is easy; I'm still dining at the Lookout.

Can't always refuse

Continued from Page 1

Hill had written his doctoral dissertation on how this vicious circle perpetuated itself, and that was the core of his proposal to Purdy for the book that has become *Crackback!*

"I had always been very interested in this topic," Purdy says, "so when the No. 1 expert on the topic asked me to work with him on a book about it—he was asked to testify before Congress about it, for pete's sake—it was difficult to decline."

Hill and Purdy had built mutual respect during Hill's SJSU tenure (although Hill had sometimes taken exception to Purdy's writings about Hill's SJSU teams) and had maintained that mutual respect from afar.



Fitz Hill

Photo by Brian Chilson

Hill knew where he could find the writer he needed to soup up his dissertation.

"Fortunately, I had Mark Purdy to put it in a format that makes an easy read for the United States of America," he said during a May interview on KCBS radio.

Over the same period, Hill says he had become so immersed in his college football research that he needed someone with a different perspective. "Mark brought a different view."

That worldview transcends sports so much that it led to Purdy's '90s *Merc* hiatus. The *Cincinnati Enquirer* gave him the Metro column he wanted, but Purdy discovered the *Enquirer* had changed for the worse at a time the *Merc* was at its peak. He came back, albeit to sports.

San Jose had become his home, and it remains so today. He's still churning out three or four columns for the *Merc* per week, usually under intense deadline pressure. He appears several weekdays per week on the San Francisco-based Comcast sports discussion programs. He speaks at schools, at dinners and banquets. He'll barely make it to ours in the midst of his enthusiasm over covering the U.S. Open golf championships in San Francisco that week.

When Dr. Hill approached him about

collaborating, Purdy couldn't help immediately calculating the number of non-billable hours he was likely to accrue.

"I was up front and told him I would give him all I had, but only when I could, given my position of clinging by my fingernails to a job in a failing industry. He agreed. He was a busy guy himself. So the book was mostly written in condensed bursts about twice a year when I would fly to Little Rock or he would fly here and we would stay up late for a few nights and write as much as possible, then spend the time in between e-mailing revisions of the chapters back and forth. That's why it took almost four years to get the job done."

Purdy's perspective and the details of those four years may dissuade you from writing about something less worthy than Hill's topic. For one thing, he could rely on Hill's research credentials to suffice, whereas you and I would have to do most of the double-checking ourselves.

But it's more likely that each of us ought take on someone else's story some time, and Purdy's presentation June 12 may provide a less-daunting view of what it takes to do that job.

WT

Age of Change

Continued from Page 1

including some books published independently. "Do-it-yourself publishing is very prolific, making it difficult to choose what books to shelve," Madan said. "Unless you do all the work, it's hard, a big commitment. You must be a go-getter and passionate. You should not expect advertising or paid book tours from the publisher."

Kole is convinced that traditional publishing will not go away, just change. Unlike Madan, she believes that this is a good time to be a writer. The majority of books are marketed as before, which involves waiting to hear a response. E-publishing is faster; it generates readers who can read books free, as well as books sold for income, and the marketing is easier.

However, Kole said, you must find your



May 8 panel: Praveen Madan, Mary Kole, Michael Panush. Moderator: Colin Seymour

audience and promote yourself, not only as a writer but as a marketer. Since most sales go to authors who blog and use social media, you need to learn to be savvy on Facebook and the Internet. Marketing yourself to a small bookstore also could have advantages if you develop a good relationship with the owner or an employee with some influence. The age of a writer does not matter if

his work speaks to the age intended for it. However, publishers predominately are not interested in "old" authors.

Panush, a student at UC Santa Cruz, you could say fell into the lap of the industry when the changes had started. He had already sold a self-published book and was posting new works

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Scenes from May 8 SBW meeting

– Photos by Carolyn Donnell



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online when he was contacted on Facebook by a representative of Curiosity Quills Press. He established a good relationship and started working with them. Although he prefers traditional, not self-publishing, he believes that networking is necessary for success and he easily finds his audience and support in his writing classes at the university.

Madan's closing words were, "Social media won't sell books, people will." Kole's were, "Word of mouth is best, especially with children's books."

In spite of her early departure the next day Kole offered to field some pitches and the members who bought Panush's book *Stein and Candle Detective Agency* were fortunate to have their copies signed by the author.

Meanwhile, the club's slate of candidates' names remained blank. **WT**



"Printed books are going away and being replaced by e-books."

—Praveen Madan



Michael Panush with his father and his book, *Stein and Candle Detective Agency*



South Bay Writers queue up to announce their successes for the Accolades column at the May 8 dinner meeting.

June Accolades

by Andrea Galvacs

Let's celebrate the coming of summer and my entering a new age (I don't have birthdays anymore) with the following bearers of good news:

Bill Baldwin won second prize for "And Ye Shall Find Rest" to appear this month in *Carry the Light*, the San Mateo County Fair Anthology. This is his first published memoir.

Elaine Brady's entry "The Long Sleep" won third place in the CWC, Sacramento Branch's, Short Story Contest of 2012 and she will be reading it at their June 16th awards luncheon.

Carolyn Donnell won first place for "Walking Shoes" in the Short Story/Western category and an honorary mention for "Anno Forestem Silva" in the Science Fiction/Fantasy category in the San Mateo County Fair Literary Arts Contest and will be published in the upcoming anthology, *Carry the Light*. Two of her poems, "Mosaics" and "Just Enough of a Reminder," will appear in this publication as well.

Valerie Frankel received an offer from a publisher for her self-published guide to *The Hunger Games*.

Rev. Clarence Hammonds, Jr.'s memoir, *My Decades of Endurance and Survival*, has just been published.

Marjorie Johnson's book *Jaguar Princess* is among the top 50 (out of 5000) in the Amazon Breakthrough Novel Contest.

Victoria M. Johnson's book *The Doctor's Dilemma* is a finalist in the Detroit Booksellers Best Award competition in two categories: Best Traditional Romance and Best First Book.

Audry Lynch won a third place prize in the non-fiction category at the National Pen Women's Convention in Washington, DC.

Eléna Martina's book *Clinging to Deceit* was released by AuthorHouse.com last month.

Luanne Oleas won a poetry book as the prize for her poem "Dreams of your Return" in the National Poetry Month contest. It can be viewed on: <http://suzypaluzzi.wordpress.com/>

Jill Pipkin is recovering from a bad arm injury, just in time for the publication of her book *Under the Spell of a Dragon in Istanbul*.

Cathy Robbins has been busy doing book tours along the US West Coast promoting her book *All Indians do not Live in Teepees (or Casinos)* published in November, 2011, now in its second printing by Bison Books.

Richard Robbins's article "Building Vladimir Dzhunkovski's Memory Palace: The Curious Fate of his Archive and Memoir" was published in *The Journal of Modern Russian History and Historiography*. Also, the Larsen-Pomada Literary Agency has agreed to represent Richard's book *Overtaken by the Night: A Russian's Journey through Peace, War, Revolution and Terror*. WT

Networking Log

by Eléna Martina

I am delighted to serve South Bay Writers as their new Networking Chair and would like to begin my services by writing a monthly column in *WritersTalk*. My duty is to foster networking among club members, to help, educate, encourage, and provide materials and ideas for those forming groups.

I have already begun to connect a few people, starting with a lady from Napa County whom I met at the National Achievers Congress event in San Jose in March. She knew I was a writer and called me two weeks later because she needed assistance in copywriting. I gave her Nina Amir's contact information as she offers those services, and more. Then during May's South Bay Writers' open mic at Almaden's Barnes and Noble, I met a few newcomers and connected two aspiring authors, Mary and Lisa, to a writing group that meets at the same Barnes and Noble.

My present duties are to network with people and link them to one another. If you are interested in forming, or searching for, a critique group let me know! Also, please reach out if you have a networking question or if you need to find a connection within the club. You can reach me at onlyelenamartina@aol.com. WT

**Interested in SBW office?
Nominate yourself!
Do it on June 12.**

At the Crossroads

by Marjorie Johnson, Membership Chairman

South Bay Writers is at the crossroads right now, with a whole slate of officers needed for next year. It's time to consider what SBW has done for you and what it means to be a member of the club.

So let me tell you what membership in SBW has done for me. Ten years ago, I signed up for a creative writing class with Edie Matthews. It wasn't that I wanted to be published; at that time, I had written more than ninety published mathematics papers. I wanted to learn how to write fiction and how to tell a good story, and maybe write a novel some day. Edie introduced me to South Bay Writers.

I attended conferences and workshops. I made many contacts. I met many interesting people and learned something from each and every one of them. I entered contests and actually won some of them. But most important, the people I met encouraged me to write and shared their experiences and expertise with me. I found South Bay Writers Club to be a friendly place to learn interesting new things.

Because I believe in this club, I have been membership chairman since 2006, a job that allows me to meet and greet all of our members. I also love this club, so I ask you not only to renew your membership, but to either run for office or to support those who do.

Here is your opportunity to help South Bay Writers grow while you help yourself to make valuable contacts and learn organizational skills. WT

Upcoming Workshops

by ArLyne Diamond

To encourage you to bring friends and some folk who have difficulty coming to meetings on Tuesday evenings, the following workshops are on Saturdays and have a special early registration fee: for those signing up **at the same time in groups of three or more**, the cost is \$35 each for the Alice LaPlante workshop. \$45 for members of California Writers Club, \$55 for nonmembers. **(Flyer on Page 13.)**

Mark your calendars and register either online or by sending your checks to CWC South Bay Writers, P. O. Box 3254, Santa Clara, CA 95055, Attn: Workshops. For each workshop, we need the names and email addresses of attendees, your checks for fees, and the name of the workshop that you want to attend.

The Making of a Story: Alice LaPlante Workshop - July 21, 2012: 8 a.m. - 2 p.m.

Alice LaPlante is a writer and teacher of writing who has more than 20 years of experience as an award winning journalist, corporate editorial consultant, writing coach, and university instructor. She is also an award-winning fiction writer of the groundbreaking novel, *Turn of Mind*, and was a Wallace Stegner Fellow and a Jones Lecturer at Stanford University. She teaches creative writing at both Stanford and San Francisco State. Save the date.

Members Only Highly Interactive Workshop - August 18, 2012: 8 a.m. - 2 p.m.

A group of experienced writers/editors will meet with members to critique their work and offer suggestions for improvement. This members-only workshop will be cozy and friendly and highly interactive. Members will get to know each other and share ideas in an informal atmosphere. Save the date.

Capturing the Attention of the Media - September 15, 2012: 8 a.m. - 2 p.m.

We are delighted to have the popular former *San Jose Mercury News* columnist Leigh Weimers; Carolyn Schuk, Associate Editor, *Santa Clara Weekly*; and our own Colin Seymour, former copy editor and staff writer, *San Jose Mercury News*, share their experience about capturing and retaining the attention of the media. Public relations is the most powerful form of advertising. Your material must be of interest to those who select from all the hundreds of press releases they receive daily. Come and learn what works and what doesn't. Save the date. WT



Special Membership Renewal Raffle

South Bay Writers who renew for 2012-2013 on or before the June 12 dinner meeting are eligible for a special raffle. No, we won't tell you what you'll win. Come and find out.

The CWC fiscal year ends June 30. Don't let your membership lapse!

Please renew online or by sending a check for \$45 to CWC South Bay Writers, P. O. Box 3254, Santa Clara, CA 95055, Attn: Marjorie.



**South Bay Writers
will hold its annual
July BBQ
at the home of
Edie Matthews on
Saturday, July 28.**



Winners Luanne Oleas and Chuck Peradotto presented by Marjorie Johnson
—Photo by Carolyn Donnell

The 100-word Short Story/Shortest Contest

by Marjorie Johnson

Although the 100-word story is extremely short, it is not a medium that tolerates fragmented storytelling, although sentence fragments are all right. Every word must be absolutely essential; the writer must peel away the frills until left with nothing but the clean-scraped core of a story. Gustave Flaubert believed that the principle of finding *le mot juste*, “the right word,” is the key to achieving quality in literary art.

What makes a complete story? According to Aristotle, it has a beginning, a middle, and an end, and the events of plot must causally relate to one another. If not, you may have a vignette or a snippet of a larger story. Many examples of 100-word stories appear on www.100wordstory.org/

What makes the shortest story? The story has a protagonist, a conflict, and a resolution, and no words are wasted. The most concise and widely quoted example of such flash fiction is the story Ernest Hemingway penned, *For sale: baby shoes. Never worn.* The reader imagines the person who wrote the ad—a parent torn apart by the loss of a stillborn child—and senses the conflict—an incomprehensible sense of loss. Even the resolution is revealed by the protagonist’s coping mechanism, selling the physical evidence of the loss.

An even shorter example is Julius Caesar’s “*Veni, vidi, vici*,” three words in Latin but six in English: “I came, I saw, I conquered.”

As to the *WritersTalk* contest, we discuss first the shortest story. For such a contest, the writer must delete every non-essential word; sentence fragments are OK. The entries were first sorted by word count; the first real story did not appear before 20 words. However, every entry of 20 words or more in this division wasted words. For example, a 20-word entry used “she was” three times; at least six words could have been deleted. We found this contest difficult to judge and finally decided that the “shortest short story” part of our contest had no winner. In all fairness, we did not prepare you properly with a discussion of the requirements for such a piece.

All winning stories had exactly 100 words. The top seven appear in this issue of *WritersTalk*. One of these, “Measured Moments” by Leslie Hoffman, was submitted both in prose and as a poem. The judges chose “Stiletto” by Chuck Peradotto for the \$25 prize followed by a pound of See’s Candy for “Overcoming Reasonable Doubt” by Luanne Oleas. Honorable mentions for 100-word stories go to Dave LaRoche for “A Highway Refreshment,” Donna Fujimoto for “Baby,” Jamie Miller for “Night-night, Erin,” and Carolyn Donnell for “Too Late.”

WT

Stiletto

By Chuck Peradotto

Theresa’s hand inched into her blouse’s sleeve. Fingers curled around the stiletto’s bone handle. She leaned forward raising her head, inviting Eduardo into her almond eyes. He smiled, relaxing.

With a perfect lightning quick motion, she thrust the point through his eye into his brain. Dead before his head hit the table.

She wiped the blade on his shirt and slid it back into the sheath.

The tavern keeper stared at her unseeing. Theresa nodded, walked to the beaded curtains, parted them and strode onto the dusty road.

Eduardo would never touch her or her sisters again.

Overcoming Reasonable Doubt

By Luanne Oleas

Gretchen entered her dark apartment, stepped inside, and slipped. A stack of law books—unused since graduation—broke her fall. Feelings of incompetence had kept her prosecuting attorney dreams on hold.

Her eyes adjusted. The pool of blood surrounding her roommate’s body had caused Gretchen’s fall.

A door creaked at the end of the unlit hallway.

Click!

Was that a gun being cocked? Footsteps came closer.

Be calm. Think like a lawyer.

Gretchen heaved a fat book at the intruder. His rifle discharged and he collapsed.

Her roommate had a pulse. Gretchen dialed 911, knowing exactly what to do next.

Honorable Mentions: The 100-word story

A Highway Refreshment

by Dave LaRoche

Red stopped for a burger at Jane's Diner, at a wide place in the road somewhere along his ambling way.

"What'll it be?" A perky voice in a laundry-starched uniform that left little to imagination but must've been uncomfortable, replied.

"Burger?" he asked

"Hot, spicy, and fresh." She grinned, and he thought it wonderful.

"I'll have that."

"Nothing more?"

"A beer might be good."

She leaned in to him across the counter, her skin, her fragrance, her womanliness pouring out. "We have Falstaff and Bud ... and Jane."

"When do you get off?" he said.

Too Late

by Carolyn Donnell

The garret flat's door burst open. Gérard pushed past two gendarmes. Paintings crowded one wall. Geneviève's body slumped against the other, a blood-filled rag in her lap.

Gérard ran to her chair and sank to his knees. "Gen," He buried his face in her skirt and moaned. "Forgive me. I wasn't able to get here in time."

The gendarmes tried to help him up, but he shoved them away. They carried the paintings to his carriage. He lifted her body in his arms and followed.

Back at the farm they buried Geneviève under the apple trees she loved so much.

Baby

by Donna Fujimoto

Thirty-five: late for motherhood. Successful birth; beautiful child, a confusion of cardiac jargon. Emergency surgery.

Hours, then days, now weeks in ICU. Is there a baby behind that tangle of IV and oxygen tubes? Exhaustion. Despair. Thank God for my faithful husband. Up. Down. Superhero hospital staff. Two steps forward; one slide back. Hope. Prayer. Will this child live a normal life? I can't remember one. I want to cuddle in a living room rocking chair. The nursery is ready and waiting. And waiting....

Three months later, the day came. A long road ahead, but my baby is home!



Night-night, Erin

by Jamie Miller

"Mommy, there's a ghost in my room."

"Ghosts don't really exist, Erin."

"I saw one. It was Grandma."

"You were dreaming. Grandma's... gone. Go to bed. I'll come see you soon."

"She said come with her. I miss her. She said it's nice there."

"Erin, get in bed. Now!"

"But —"

"Now! I'll be right there to tuck you in."

...

"OK, Erin, let's tuck you in."

"Erin?"

"Erin, where are you? Come here, now!"

"This is NOT funny! Where are you?"

"Erin, I am sooooo gonna take a switch to you when I find you. Come out, NOW!"

"Erin?"

"ERIN!"

Measured Moments

Staying ahead of the darkness
I return to one of the moments
my life is measured by...

laying in the open bed
of your pick-up truck, snug
in sleeping bags, except
for our noses — the scent

of sugar pine refined
by our campfire, its smoke
ascending precipitously
toward jagged silhouettes
of Sierra Nevada peaks
— awaiting

satellite flybys
while you explain to me
Russia and the United States
navigate opposite orbits
tonight, both crossing
Scorpio's full moon

...not knowing at the time, only
the persistent memory of you
would stay with me.

— Leslie E. Hoffman

A Late Conversation

by Dave LaRoche

"So tell me, why did you shoot?"

"You were approaching, with something in your hand."

"They were skittles."

"Didn't know that."

"Do you shoot everyone approaching with something in their hand?"

"Naw, of course not."

"Then why me?"

"You were wearing a hoodie."

"Are you frightened of hoodies?"

"Well, I guess not ... but I couldn't see your face."

"Do you ordinarily shoot people when you can't see their face?"

"You think I'm stupid, don't you?"

"I'm trying to figure out why you shot me, that's all."

"Well, no! I wouldn't shoot just because I can't see a face."

"So what was it? If it wasn't the skittles or the hoodie or because I wasn't facing you, what was it?"

"I don't know ... eh, maybe you were young."

"I was young? Now what would age have to do with your shooting me?"

"They killed me, you know."

"Yeah ..."

"They found me guilty then somebody unloaded a twelve-gauge on our way to the jail."

"Look, I know that ... otherwise you wouldn't be here. But, you're avoiding my question."

"Eh ... what was it again?"

"Why did you shoot me?"

"Maybe it was cause I was scared."

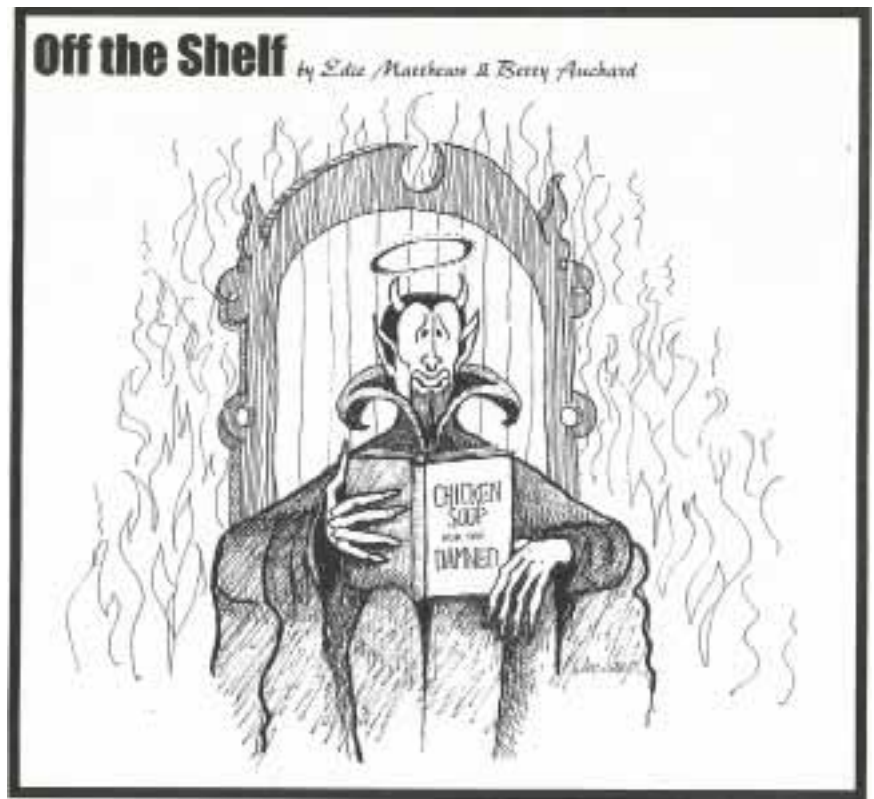
"Scared? Me, a boy with a bag of skittles? You were scared?"

"You're black, ya know"

"Okay, let me rephrase; you were scared of a black boy with a bag of skittles?"

"I don't know ... your pushing ... anyway, it's more than that. It's ... it's all the rest."

"The rest of what?"



"There's pressure you know. It's the outside ... they're always lookin' ... outta the sides of their eyes, each of 'em lookin'."

"Oh, I know alright. So, what about the rest? Let's get to the bottom of this."

"Well, first I didn't belong there. Those people around that community, they didn't accept me."

"Why's that?"

"I don't know ... might be because I'm not them. You know, their side of the tracks."

"I know."

"I got a family ... had one. We're living there ... all alone in a neighborhood plumb full of neighbors."

"So?"

"Kids were shunned, wife too, I'd say howdy and jus' get ignored ... and then there's that burglary."

"I remember, the police came out, wanted to organize a neighborhood watch."

"Yeah, guess you was there."

"My dad was home early from his office — he was there."

"No one wanted to take the time."

"What time?"

"The time to watch. You make up a schedule and everyone takes turns."

"I'm becoming a little impatient here, and they're waiting for me. Get to the point."

"I volunteered, ya know ... thought it'd help out. I'd feel needed, kinda, and they'd include my family."

"Did it work?"

"No. Well at first they were interested but then nothing was happening. No more burglaries."

"They lost interest?"

"Yeah. I went out every night, even bought a gun and a holster but it didn't matter ... though I felt good though ... wearin' it."

"So you had to do something then ... stir things up."

"It did occur to me."

"And then I came along ... a black boy wearing a hoodie."

"Yeah."

"So you shot me."

"Yeah, guess that's it. You understand, I was a nothing, a nobody there in that neighborhood."

"Ostracized?"

Continues on Page 14

CWC South Bay Writers

Presents Alice La Plante

Saturday, July 21, 8 a.m. to 2 p.m.

Full breakfast and lunch



Our January Speaker Alice LaPlante was so interesting that many members of the club asked to have her come back as a Saturday workshop leader. Alice has graciously consented to join us on Saturday, July 21, 2012 to teach us:

Method and Madness: The Making of A Story

Alice LaPlante is a writer and teacher of writing who has more than 20 years experience as an award winning journalist, corporate editorial consultant, writing coach, and university instructor. She is also an award-winning fiction writer and was a Wallace Stegner Fellow and a Jones Lecturer at Stanford University. She teaches creative writing at both Stanford and San Francisco State University.

Saturday,
7/21/12

8:00 AM –
2:00 PM

Workshop
Includes
Breakfast and
Lunch

At:

Lookout Inn

805 Macara
Sunnyvale, CA

Sunnyvale
Golf Course

SAVE THE
DATES FOR
FUTURE
WORKSHOPS

Aug. 18, 2012
Members Only
Edits/ Tweaks

Sept. 15, 2012
Capturing the
attention of the
Media.

We welcome
your
suggestions
for future
workshops.

COSTS:

Early Bird: Before July 6: 3 or more signing up together*	\$35.00 per person
Per person (one or two)	\$45.00 each

Late Bird:	3 or more signing up together	\$45.00 each
	Per Person (one or two)	\$55.00

Individuals: Pay: Credit card: PayPal: www.southbaywriters.com

Bring your friends: If three or more sign up together, please pay by check and send your check with names and phone numbers of each of your guests to the address below. You can send your check to: South Bay Writers, P.O. Box 3254, Santa Clara, CA 95055

The special discount is to encourage members to invite guests. One member, with two or more guests signing up simultaneously receives this special discount.

INVITE YOUR FRIENDS

Send your check or register online today

www.southbaywriters.com

Ask not what your Club can do for you.
Ask what you can do for your Club.

Join the SBW Team

Want to see South Bay Writers sponsor a conference or a contest or an event? Then make it happen!
Join the South Bay Writers' Team.

The Shostakovich 5th

Long winded
extended
blasts of brass
crescendo
to a climax
of thundering
tympani
continued swells
while frantic strings
scramble to ride
the waves
crashing
ebbing
gathering force
full blown typhoon
a Russian heart
forced to comply
to dictator's wish
on the surface
but undertow
secret flow
rises to wash
away the pain
telling tales
to the ear
one that knows
how to hear
I rise to cheer
and beg to heal
my broken arm
so I can sit again
and play viola
in the Shostakovich 5th.

Дмитрий Дмитриевич
Шостакович

Dmitri Dmetrivich Shostakovich
– Carolyn Donnell



Unwind

Sometimes the river needs to flow.
Sometimes you just need to let go.
Forget the commas for a while.
Semi-colons take a hike.
Cummings left it all behind
Simply, slowly go unwind.

– Carolyn Donnell

Typewriter Music

The resonant click clack of the keys,
you plugged in every letter,
eventually forming words.
The zip and ring of the carriage,
you threw it back at the end of a line,
eventually forming paragraphs.
Click clack, chatter clatter, zip ring,
you created with a typewriter,
eventually forming manuscripts.
Silent key strokes, flashes of light,
you write more but not better now
eventually forming blogs and tweets.
Typewriters are long gone,
typewriter music is no more.

– M. Johnson

Blackbird

I'm blown away by the SR-71 Blackbird
amazing invention,
world's fastest
air-breathing plane ever.
Summer 1971, she takes off in LA,
snaps hi-resolution,
stereoscopic 3-D recon photos
at 83,000 feet over Albuquerque,
landing in Miami.
Total time: 60 minutes.
She is swallowed by
a top-secret hangar.
Designed by perseverance,
Lockheed Skunk Works,
Burbank, California,
my hometown.

– Richard A. Burns

Writers Block

Writers block
wraps it sticky tentacles
around my mind.
Slow setting cement
clogs creative paths.
Wait for sunny breezes
to thaw the channels
of inspiration.

– Carolyn Donnell

Symphony

Concertmaster walks onstage,
his violin signals first oboist.
Plangent A for each section,
tuning is pleasant, disorganized.
Conductor takes the podium,
musicians unite under his baton.
Sublime sound, no longer random,
cacophony becomes harmony,
symphony.

– M. Johnson

Conversation

Continued from Page 12

"Yeah – you understand. I had to stop
a criminal or something ... gain some
respect, get some power, you know, to
be included."

"It's tough to travel alone."

"I guess so ... though we weren't
travelin' much."

"It's a metaphor."

"A what?"

"Never mind. So you fix it by calling
911 to say you were being attacked.
That's pretty clever."

"I knew about things, been around ...
sorta. Ya gotta have an alibi."

"Did you think of all this before hand,
know I'd be coming, set things up?"

"Naw ... spur a the moment. You were
just an unlucky kid ... and ya know
I'm sorry about that."

"You suppose you'd do it again?"

"I dunno. There's one thing though, I
won't move into no neighborhood like
that again."

"I understand. Well, thanks for the
conversation, I wanted to know why
before I went up."

"Yeah. Me, I'm on my way down."

– DL

Music of the nickel slots

Nickel slots, spinning dials whir,
cherries, oranges, and lucky 7's,
line up for winning.
Jackpot, bells ringing, lights flashing,
nickels rattling down the chute
into small buckets.
One-armed bandit, pull lever down,
make the dials land on three 7s,
see one bounce, two 7s and a cherry.
Electronic slot machines show
scores on the screen, no nickels raining,
their music silent now.

– M. Johnson



Kwidong, My Best Friend

When he was a puppy,
He crawled to me
Pushing his tiny legs.
Wagging his tiny tail.
You pee here
On the paper,
Not on the carpet,
I scolded.
He looked up, looking scared,
Still wagging his tail.
This little puppy grew,
Ran faster than I
Eager to catch a ball
Falling to the ground.
He howled at lightning.
He barked at strangers.
He growled to protect me.
He begged to play ball with me.
Then the war came.
There was not enough food,
Even for people.
How can we feed *Kwidong*,
When neighbors are starving?
Mother said.
What should I do?
See our neighbors starve
And feed *Kwidong* instead?
Or feed our neighbor
And let my *Kwidong* go?
Well, I made a decision
Against my heart's desire.
Next day
A dog warden came
Put a muzzle
Over his mouth
And led *Kwidong* away.
At a corner
He turned
And looked at me
As if to say,
I understand.

—*Hi-dong Chai*

Terse On Verse

by *Pat Bustamante*

Juney-Toons

Jumpin' June all wrapped in rap--
Dude you gotta rhyme all the time
Talk faster/gotta-master-the-patter
Don't matter/what you spout's about
Getting them matching sounds out
Quick chit-chat/li'l claptrap/jumpin' thumpin'
Jive jaw-flap...
Keep going Pap, that's Rap!

— *Pat Bustamante*

ANGER is not always a favorite emotion (for either sender or receiver). Most of the rap poems are angry and reflect a world of eight billion souls where there seems to be not enough room. They are poems. They rhyme. They are often occasions of "gangsta-rap" which negates respect for law and order. Words forbidden in polite society are frequently used. So why would anybody care about this kind of poetry other than gangsters and rude people?

But from the onset of speech anger has found its way into literature. Barely one hundred years ago many authors started getting noticed for writing (and getting published) "unprintable books." Banned books were "cool." Jazz music, as well, teetered on the edge of not-for-genteel-society but then fell right into availability for anybody who would listen. If you did not like it, you did not listen.

This is true today of rap artists: they consider themselves artists, they get paid for their art, and those who are famous do not really care if you like their rap poems or not. It is a matter of "being cool." But anger is hot!

And if you are well and truly angry about something--I think you should write about it. I deplore the over-use of scatological language; spoils the effect of a good cussword or dirty-word when they stop being "forbidden." I have to make up new words to get that "killer" effect: you DIGITAL, you! (that is a new favorite of mine).

Get really, really angry about some situation (over-populated world?) and write something down--hopefully including a possible solution with your ire. Books have been responsible for changing public opinion and I hope they always will. Poems also not only memorialize but create a climate for deep thoughts. Or they are funny, sarcastic, parodies . . . that can work. You face an issue. You present your opinions! This is why you are a good writer.

Keep at it. The world is very far from perfect. Yet we never give up trying. **WT**

Search is on for Senior Poets Laureate

Entries are now being accepted in the 20th Annual National Senior Poets Laureate Poetry Competition for American poets age 50 and older.

A laureate poet will be named for each state and territory represented, and the writers of the two best laureate poems will receive the National Senior Poet Laureate Award (\$500) and National Senior Poet Laureate Runner-up Award (\$100).

No experience is necessary to enter, but poets must hold U.S. citizenship to qualify. Deadline is June 30.

See details on sponsor's website at www.amykitchenerfdn.org

WT

BYLAWS

of the South Bay Branch of California Writers Club

Revision 1: Approved June 8 2010

ARTICLE I: NAME

Section 1: The name of the organization is the South Bay Branch of the California Writers Club. It may also informally call itself South Bay Writers.

ARTICLE II: MANAGEMENT

Section 1: The powers of the South Bay branch shall be vested in a Board of Directors consisting of an elected Executive Committee and appointed committee chairs. The Executive Committee will be the elected offices of President, Vice President, Secretary, Treasurer, and two members at large. All committee chairs will be appointed by the president and approved by the Executive Committee.

Section 2: The president may, subject to approval by the board, appoint an officer pro-temp to fill vacancies on the executive committee. Such pro-temp appointments expire at the end of the term to which the original officer was elected.

ARTICLE III: MEMBERSHIP

Section 1: Membership in the South Bay branch shall conform to the Policies and Procedures of the CWC Central Board. Questions of membership requirements shall be referred to the CWC Central Board.

Section 2: Each member shall pay dues according to the Policies and Procedures adopted by the CWC Central Board.

ARTICLE IV: ELECTIONS

Section 1: In April of each year, the president, with branch board approval, shall appoint a committee to solicit and present nominations for election.

Section 2: The slate of officers (President, Vice President, Secretary, Treasurer and two members at large) shall be presented at the May general meeting and published in the South Bay branch newsletter preceding the June general meeting. Nominations must have the consent of the nominee.

Section 3: The election shall be held at the June general meeting. Nominations from the floor or by petition to the nominating committee may be accepted at any time preceding the election with the prior consent of the nominee. The election shall be by simple majority of the members present. If there is more than one nominee for an office, voting shall be by written ballot.

Section 4: The incoming officers shall assume their offices at the July general meeting.

ARTICLE V: REPRESENTATIVE TO THE CWC CENTRAL BOARD

Section 1: The president shall, with the approval of the executive committee, appoint one branch member to represent the South Bay branch at the duly called meetings of the California Writers Club. The representative must be a member in good standing of the California Writers Club and the South Bay branch.

ARTICLE VI: MEETINGS

Section 1: Except for special meetings, the South Bay branch shall have regular meetings throughout the year at a place and time determined by the branch board.

- (a) Regular board meetings shall be at the discretion of the president.
- (b) Additional special meetings of either the general membership or the board may be called by the president.

Section 2: In an emergency, the president may poll the board by telephone or email to handle urgent matters and act according to the majority received by such poll. The board shall affirm the actions of the president at their next meeting.

ARTICLE VII: QUORUM

Section 1: A quorum for a meeting of the branch board shall be three of the executive committee plus more than one of the remaining board. For all other meetings, the members present shall constitute a quorum.

Section 2: Unless otherwise stated in these bylaws, a simple majority of a quorum will determine the outcome of a vote.

ARTICLE VIII: AMENDMENTS

Section 1: Amendment to these bylaws shall require that the proposed amendment:

- be published in the branch newsletter and/or distributed to all members by way of an email no less than two weeks prior to a regular scheduled meeting; and,
- be submitted in writing as a motion, read at a regularly scheduled meeting, and be approved by a majority of the members present at the meeting.

ARTICLE XII: PRECEDENCE

Section 1: In the event of a conflict between this document and the bylaws of California Writers Club or the Policies and Procedures of the CWC Central Board, the state document will supersede this document.

Unofficial Comments on SBW Election

In the light of my experience with this aspect of club business, I would like to make the following personal, unofficial observations and comments:

- Interest in service to the club has declined over the past three years, to judge from response to appeals for candidates.
- Despite the vigorous efforts of a few committed members, I have witnessed a decline in attendance at monthly meetings.
- I have noticed a decrease in members' availability and willingness to serve in various appointive capacities.
- The lack of candidates for the four principal offices is a symptom of serious trouble for the club in two ways: first, because the necessary leadership is lacking, and second, because our governing documents do not address this situation.
- Without volunteer leadership, the club cannot function and carry out its business as directed by its mission statement, its bylaws, and its customs and traditions.
- There is nothing in our branch (SBW) bylaws or the parent (state) organization's constitution, bylaws, or policies and procedures document that indicates what a branch should do if candidates are not forthcoming. There is only a provision that the president, with Board approval, may appoint officers to fill vacancies, but no mention of what to do if the term of office ends without successors ready to take office.
- The state organization's policies and procedures document authorizes a member of the state Board (in somewhat unclear language) to intervene in branch affairs by making reference to "central board involvement with regard to assisting troubled branches."

My role in this process ends with the conduct of election formalities at the meeting on June 12th, whether or not they result in filling the open positions.

Members who are interested in the continued existence of South Bay Writers: now is the time to search your mind for a sign of willingness to pitch in and help sustain the organization. Many of us have gained great benefits from belonging to the club and have enjoyed the ongoing fellowship. We are now, in my opinion, at a point of crisis. If the club is to survive, you must support it. Come to the June 12th meeting and become a part of the solution.

WT

Central Board Picnic and Biannual Meeting

The Central Board of the California Writers Club is holding the annual club picnic in Oakland on July 21. Members of all 18 branches are invited to attend. It will be held at the Fire Circle area of Joaquin Miller Park in Oakland. The picnic is a great place to meet and socialize with fellow writers. The club provides the hamburgers; bring a salad, side dish or dessert to share.

The biannual meeting of the Central Board is held the following day, Sunday, July 22, from 9 a.m. to 4 p.m. in the Rio Vista Room of the Oakland Airport Holiday Inn Express, 66 Airport Access Road, Oakland, CA. Lunch for this meeting will cost less than \$25 and reservations are required. All CWC members are invited to attend both the picnic and board meeting.

If you'd like to attend either or both, please contact Dave LaRoche, South Bay's Central Board Representative, at dalaroche@comcast.net

WT

SBW Participates in Jack London Film Production

CWC branches and individuals have contributed \$820 to support the production of a documentary film, "Jack London: 20th Century Man," to be released later this year. That amount was matched by Jack and Laura Richmond of the Richmond Family Foundation and on behalf of the CWC, \$1640 was given to the production company. The CWC will be listed as "Friends of Jack London" in the film credits. A DVD will be made available serially to each branch for showing, and the film will become a multipart PBS production.

This participation, combined with the 100th anniversary of the incorporation of the Club in 1913, has sparked an interest in collecting various pieces of CWC history and firming up the relationship Jack London had with founding the Club.

Anyone having related information please pass it along to the *WritersTalk* Editor. WT

Redwood Writers Adopts Jack London State Park

Redwood Writers is pleased to announce that the State of California has approved the application of the Valley of the Moon Natural History Association for operational control of Jack London State Historic Park. A treasure trove for writers and historians, the park had been slated for closure due to State budget cuts.

Redwood Writers has a special connection to Jack London. He was a founding member of California Writers Club and part of his ranch is near Glen Ellen in the Sonoma Valley. Now from the hard work of many individuals and organizations the park will remain open for all to enjoy. Redwood Writers has collected donations and a portion of sales of this year's anthology, *Vintage Voices: Call of the Wild*, will go to the park's maintenance.

More information at <http://redwood-writers.org/jacklondon/>

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 and we will add your listing to our directory of experts.

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

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 dlbmlb@comcast.net

Marketing and Management

Suzy Paluzzi, MBA jomarch06@yahoo.com

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

Telecommunications Technology

Allan Cobb allancobb@computer.org

Television Production

Woody Horn 408-266-7040

Thanatologist: Counseling for Death, Dying, and Bereavement

Susan Salluce susansalluce@yahoo.com

CWC Around the Bay

These are published meeting locations and times for 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: 1:30 third Sundays, Oakland Public Library Main Branch. cwc-berkeley.com

Central Coast: 5:30 third Tuesdays, Bay Park Hotel, 1425 Munras Avenue, Monterey. centralcoastwriters.org

Fremont: 2:00 fourth Saturdays at DeVry University, 6600 Dumbarton Circle, Room 204, Fremont. cwc-fremontareawriters.org

Marin: 2:00 fourth Sundays, Book Passage in Corte Madera. cwcmarinwriters.com

Mount Diablo: 11:30 second Saturdays, Hungry Hunter, 3201 Mount Diablo Boulevard, Lafayette. mtdiablowriters.org

Redwood: 3:00 first Sundays at Copperfield's Books, 2316 Montgomery Dr., Santa Rosa. redwoodwriters.org

Tri-Valley: 11:30 third Saturdays, Oasis Grille, 780 Main Street, Pleasanton. trivalleywriters.com

Sacramento: 11:00 third Saturdays, Luau Garden Chinese Buffet, 1890 Arden Way, Sacramento. sacramento-writers.org

San Francisco/Peninsula: 10:00 third Saturdays, Belmont Library, 1110 Alameda De Las Pulgas, Belmont. sfpeninsulawriters.com

Ongoing Open Critique Groups

Our Voices

Meets in Santa Clara, every other Thursday 7:15 p.m. Genres: Fiction, nontechnical non-fiction, memoir. Contact: Dave LaRoche — dalaroche@comcast.net

Valley Writers

Meets at Valley Village Retirement Center in Santa Clara, Mondays 2:00 to 4:00 p.m. Contact: Marjorie Johnson — marjohnson89@earthlink.net

When words bear fruit

If words are to be used to enter men's minds and bear fruit, they must be the right words, shaped cunningly to pass men's defenses and explode silently and effectively within their minds.

—J. B. Phillips, writer and clergyman (1906 – 1982)

Conferences and Workshops

Fremont Area Writers Agents and Producers Day

Meet with Literary Agents Michael Larsen, Elizabeth Pomada, and Mary Kole; Film Producers Debbie Brubaker and Lloyd Silverman; Developmental Editors Alan Rinzler and Charlotte Cook; Screenplay Consultant, Jon James Miller; and Writer's Coaches Barbara Brooker and Susanne Lakin.

Agents and Producers Day is June 30, 2012, 10:30 a.m. – 4:00 p.m., at Hyatt Place, 3101 West Warren Avenue, Fremont. \$55 for Members, \$65 for Non-Members. Please contact Geraldine Solon at gsolon082007@gmail.com

Children's Book Writers Workshop

This summer, July 9 – 13, we will present the tenth Oregon Coast Children's Book Writers Workshop in the exquisite Oregon coast town of Oceanside. Summer Workshop 2012 promises to be our best yet. The instructors for the workshop include five established children's book authors specializing in YA and middle school novels, picture books, non-fiction, magazine pieces, and poetry; two children's book editors; and one children's book agent. For more information, visit our website at www.occbww.com

Mendocino Coast Writers Conference, Fort Bragg, CA

Scheduled for July 26 – 28, our conference is limited to 100 participants where excellent writers and outstanding teachers will encourage students to develop the craft of writing and to exchange ideas. We have increased the prizes for the writing contests to \$200 in each of four categories: novel excerpt, short story, nonfiction and poetry. Detailed instructions at www.mcwc.org/mcwc_cont.html.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
June 2012					1 7:30p Open mic Barnes & Noble Almaden, San Jose	2
					8	9
3	4	5	6 7:30p SBW Board Meeting	7	15 7:30p Open mic Barnes & Noble Pruneyard Campbell	16
10	11	12 6:00p Regular Dinner Meeting, Lookout Inn Sunnyvale	13	14 Deadline Tomorrow: <i>WritersTalk</i>	22	23
17	18	19	20	21	29	30 Agents and Producers Day, Fremont
24	25	26	27	28	29	30
Future Flashes July 21: Alice LaPlante Workshop July 21: CWC Central Board Picnic July 28: Annual SBW BBQ August 18: Members only workshop September 15: Media workshop						

Join me online!
Follow me on Twitter: @ByVictoriaJ
Like me on Facebook:
Facebook.com/AuthorVictoriaMJohnson

Poetry Readings
Poets@Play
Second Sundays: Check for times
Markham House History Park
1650 Senter Rd., San Jose
Poetry Center San Jose
Willow Glen Library
3rd Thursdays, 7:00 p.m.
1157 Minnesota Ave., San Jose
Free and open to the public. For more
information, contact Dennis Noren at
norcamp@sbcglobal.net

Note:

Come to a South Bay Writers dinner
meeting to look for others who may
want to form a critique group in your
genre.

Members Books

Go to southbaywriters.com to see the
members' gallery and members books.
Add your book to our website.

Stay Informed

Sign up for the SBW email list to
receive meeting and event announce-
ments. southbaywriters.com

Your ad could go here

\$7 per column inch for SBW
members
\$10 per inch for nonmembers

South Bay Writers Anthology



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



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 WABaldwin@aol.com



California Writers Club

South Bay Branch

P.O. Box 3254

Santa Clara, CA 95055

www.southbaywriters.com

MAIL TO

Address Correction Requested

Next Monthly Meeting
Tuesday, June 12, 6:00 p.m.

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

Speaker:

Mark Purdy, Sports Columnist
San Jose Mercury News

An offer you can't refuse

WritersTalk deadline is always
the 15th of the month.

