



WRITERSTALK

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Monthly Newsletter of the South Bay Writers Club™

MARCH SPEAKER

Ellen Sussman

Francophile arrives in style

***French Lessons* author as tour director for our flights of fancy**

by Colin Seymour

Peninsula writer Ellen Sussman, who spoke at our March 2009 meeting, is returning as a conquering hero to the South Bay Writers speaker podium on March 13.

During these past three years she has written her second novel, *French Lessons*, which was published in 2011 by Ballantine Books and has received glowing reviews. The novel is about one day in the lives of three visitors to Paris seeking language instruction and receiving a much broader education as a result.

Many of us, however, think of Ellen as an editor of anthologies, a workshop maven whose specialty is helping writers get their books off to a winning start, and one more among all of us trying to sort out how facts generate fiction.

It's fair to say that being an editor has helped her as a novelist.

"I edited two anthologies. And I think I learned a lot from that experience," Sussman says. "I always used to see myself as a first-draft writer; that's what I think I'm strongest at, and I would suffer at the rewriting process. I think those two anthologies helped me learn how important is it to take raw material and turn it into something publishable."

Three years ago she talked to us about plot construction and the choices she makes pertaining to fact vs. fiction. That has become a theme at her *French Lessons* presentations.

"Yes. I drew from a lot of my experience of having lived in Paris for five years, but the stories I created are completely made up. The first American in Paris is really created out of thin air . . . pure imagination. In the second section, my main character Riley was an ex-pat living in Paris with two young children. That part was closest to my experience. But again, the story was made up, and I never got the hot French tutor like Riley did.

"The third is based on a true experience of having bought my husband a week of lessons and realizing I had bought him a beautiful French woman. That part was absolutely true." The third section was what led to the other two sections and the novel known as *French Lessons*.



FEBRUARY RECAP

Labor of Love

Panelists write for love and money

by Carolyn Donnell

"Labor of Love," the title of the February panel discussion at the South Bay Writers dinner meeting, was appropriate on more than one level. First, of course, it was Valentine's Day, but second, as the discussions progressed, it became apparent that love for your art had better be your overriding motive, because money doesn't seem to figure that much into the equation in this miserable economy. Writers are, however, continuing to find creative ways to publish and maximize profits as well as minimizing costs.

Colin Seymour, our program chair, came prepared with questions to pose to the panel of writers who were to include *San Jose Mercury News* restaurant critic Sheila Himmel and four of our South Bay Writers: novelists Robert Balmanno and Marjorie Johnson, memoirist Betty Auchard, and Victoria M. Johnson with both fiction and non-fiction titles to her name. At the last minute, novelist David Breithaupt filled in for the ailing Betty Auchard.

Colin's five questions:

- What were your expectations?
- How much did it cost to get published (including the money you could have earned doing something else, but didn't)?
- What was your marketing plan?
- How much money did you gross and net?
- If the revenue didn't meet expectations, are you glad you wrote the book?

After panel members had answered the second question, Colin realized that

Continued on Page 6

Continued on Page 6

President's Challenge

by Bill Baldwin
President, South Bay Writers

To Fret, or Not To Fret



I can tell you this at last: I've learned the secret of overcoming writers block. It doesn't matter what you write the first time. Write anything! Well, try to relate it to what you actually want to write about, but other than that, don't worry. Just write something down!

Perhaps easier said than done. You and I may share the same phobias and dislikes; the feeling, for example of "What awful dreck I'm writing!" I love wonderful writing, and I can recognize bad writing. But if it's my own writing, and I see its faults oh, so well, then I know exactly what to change—a word, a phrase....

I have an advantage or two here. I'm not particularly self-conscious about failures or perceived oddness. If I write a horrible draft, I know it's not the end of the world, perhaps because of a second trait—I enjoy revising. I even get rather obsessive. I *enjoy* pouncing on the unbelievable errors I may have committed in my first draft. I *enjoy* polishing what I've written.

You can leverage this in your own writing. Try adopting the same attitudes—not sweating it so much, enjoying the process itself. That may be a challenge, but it depends on your personality. Every writer's personality is different, and each writing project evolves its own personality as well. Do keep in mind that it's not the end of the world to fret about writing, as long as you actually *start to write*. And once you start, it isn't the end of the world if you stumble around for a while (like when you wake up in the middle of the night to grope your way to the light switch). Pause for a moment, take a deep breath, and go on writing. When you've come to a logical resting point, take a break before returning to the project and pouncing on details you know you want to change. Hopefully you'll quickly be sailing smoother seas!

Remember the CWC motto: "Sail on!"

PS. Have confidence in yourself. Don't let small setbacks unnerve you. I wrote this piece while procrastinating about a larger project! **WT**

Inside:

		New Members	8
LaRoche: Be a Hill of Beans with Publishing Pathways	4	Mueller: More Writing Venues	8
CWC Literary Review	4	FAW: Agents, producers day	9
Accolades	5	Auchard: Sleeping with Denny	10
V. M. Johnson: <i>Substitute Bride</i>	5	Bustamante: Terse on Verse	11
WT Challenge Winners	5	Mulenburg: Secret Life Pronouns	12
Christmas Book Fair	8	Contests and announcements	13
		Amyx: Rules for Writing Fiction	13

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



WritersTalk

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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

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)
Poetry (300 words)
Essay (900 words)

Accolades

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Announcements and Advertisements

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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.

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by Marjorie Bicknell Johnson
Editor



When point of view jumps off the page

Ever since Alice LaPlante spoke to South Bay Writers in January, point of view, or POV, jumps off the page in everything I read.

After I read LaPlante's *Turn of Mind*, told in first person by an unreliable narrator who suffers from Alzheimer's disease, I reread *the curious incident of the dog in the night-time* by Mark Haddon, told in first person by an autistic boy who numbers the chapters with successive primes and uses lower case for all titles. Later, I read the memoir, *The Diving Bell and the Butterfly*, by former editor of *Elle* magazine, Jean-Dominique Bauby, who suffered a stroke that left him mute and completely paralyzed. He dictated his memoir one alphabet letter at a time by blinking once for yes, twice for no.

While thinking about unusual narrators, I recalled Julio Cortazar's short story, "Axolotl," in which a man enters the mind of an axolotl, the larval stage of a species of salamander. The man reports: "That they were Mexican I knew already by looking at them and their little pink Aztec faces." The man becomes obsessed with the axolotls in their aquarium "looking with their eyes of gold at whoever came near them" and turns into an axolotl looking outward through the glass so seamlessly that one cannot find the exact line where the change of POV occurs.

The four readings above use first person POV. When I picked up *The Night Circus* by Erin Morgenstern, I found second person POV in the very first chapter: "Leaning to your left to get a better view, you can see that it reads: Le Cirque des Revés. A child near you tugs on her mother's sleeve, begging to know what it says. 'The Circus of Dreams' comes the reply. The girl smiles delightedly. Then the iron gates shudder and unlock, seemingly by their own volition. They swing outward, inviting the crowd inside. Now you may enter."

The next chapters of *The Night Circus* are third person POV, sometimes close, sometimes omniscient, but there are the unnamed boy and the unnamed man in the grey suit. Each chapter gives a date, but not in chronological order, and it takes many pages before we learn of any motivation for what is happening. One must pay attention. Concluding chapters (or maybe beginning chapters) of each section are again second person POV. I think Morgenstern's many variations in POV are experimental; we are talking bestseller.

But as LaPlante said in her concluding remarks, the rules of narration are ours to make, keeping in mind that a good narrator can make any story interesting.

So, what have you been reading? Did you find that Alice LaPlante's talk made you study how authors handle POV? If you have, and found examples of unusual use of POV, send a note to *WritersTalk*.

Have you read any outstanding books lately, or any especially helpful books on the craft of writing? If so, please share them by sending me a note. WT

April is national poetry month.

Send your best poem to WritersTalk by March 15.

Be a Hill of Beans (with Publishing Pathways)

by Dave LaRoche

Wrote a book. Spent a lotta time with it then wrote another. I'm into my third now and joined a writers club so I might learn something about what I am doing. They say it'll help.

Love to write. They offered a critique group, which is helping me out, and I got a couple pieces in their newsletter. My stuff looks good in print, I mean really good, and I like it there—you bet.

Been networking. That's a word they use a lot for talking—spending time with one another and shooting words back and forth about writing and the publishing experience. I like the latter, that publishing stuff—get my words into print.

Some ads are misleading—publishers' ads. One woman I met bought a garage full of books—unintentionally. Another went through three contracts with small presses before she found what she wanted. Another just gave up.

And there's so many. God, there's a slew—hundreds of publishers of all varieties and who to choose. Didn't know it would cost me, that I'd have to pay—and gotta sell as well, they say. Good thing I have three in the pipeline. Most selling I've heard about leaves little time for thinking up stories and putting them down.

Challenged unexpectedly. Damn, I have to learn about marketing and sales—building a platform and me—wouldn't know a hammer from a nail set. Blog ... or is it blob, but whatever, it's included. And there's ebooks—now what the hell's that?

It's puzzling. All of this publishing explosion—shrapnel flying everywhere, people hurt and I'm likely next. Do like my stuff in print though—looks good but I'm sitting here in a quandary wondering how far to duck and which way to turn.

Mentor comes up. She says, "Ever heard of Publishing Pathways?" I say, "What?" She says, "It's a NorCal program to assist members, especially you newbies, with their publishing goals.

To help flush out those goals, if needed, and point out some safer ways to get where you want to go."

Wow. This is solid help, I thought, and she went on. "I'll work with you if you like. We have a website full of anecdotal evidence, suggestions and providers, and some professional talk—easy to access and all vetted before posting and passed by a critical gatekeeper. It's not a guarantee, you know, but it's pretty reliable."

Can't shut a mentor up. "We have a skills bank—people with credibility in specific areas willing to help, and a speaker list for those who have done well with a publishing topic. Sample query letters by genre, non-fiction proposals, editors and agents, a whole raft of things—and yes, a section on ebooks. It's all there, and when we've completed your sprint through the publishing obstacle course, we'll post your experience so that others may gain from the smooth run you've had."

You really can't shut them up. "The whole thing is about you seeing your words in print without getting hurt—reaching your publishing goals while avoiding the pitfalls that have swallowed up others—traveling the right path unscathed by the fine print."

I mean really. "Here at South Bay we have several mentors—trained people who know the program, some published themselves, and all waiting to help. Send an email to a mentor who will reply with a 'getting-to-know-you' page. You fill it out and return. If the mentor you've contacted is not the right one, she or he (there aren't many of the he's around anymore) will call in the appropriate help."

My turn? I mean, this is my article—jeez. Yeah, I'm gonna publish one of those novels and I'll find some help with the pathway—email a mentor. I want fifty trade-paperback books for my family and friends—and a few for those others who swore up and down I'd never amount to even a small hill of beans. I'm glad I joined up. My writing's improving, I'm told, and now I have a safe way to see all my words into print. I like that.

Forgot to mention and I'll be damned if I didn't think *she* would. I mean she

interrupted enough to make me think I was finished. Anyway, the mentors of record at SBW are Marjorie Johnson, Graham Flower, David Breithaupt, and Nina Amir. **WT**

California Writers Club Literary Review

by Donna McCrohan Rosenthal
CWC Public Relations Chair
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Tell your presidents. Tell your newsletter editors. Tell your branches. Tell your members. Watch for the inaugural issue of the California Writers Club *Literary Review* in your mailbox.

The Winter/Spring 2012 edition looks awfully good and contains a wealth of fine writing. We won't have many extras so the magazine has the potential of becoming a collectible; give any extra copies to your board. Read it for fun, of course, but also with a thought in the back of your head that you can do better. Check out the submission guidelines in the magazine, create a work of deathless prose or poetry, and send it off. Publication means a prestigious credit for you, and passing the *Literary Review* around shows off the CWC.

We can take pride in the talent of our fellow members as we read the *Literary Review* and show it to prospective members. Appearing in this handsome magazine definitely counts as a credit for you, and your best work makes it a better publication. We all benefit.

And remember: Publicity means getting the word out. Public image has to do with how the community and larger audiences see your organization.

At the January Central Board meeting, Mt. Diablo representative Judith Marshall spoke about a program her branch presents locally at libraries. "So You Want To Write a Book" draws the perfect crowd to view as potential CWC members. Both the program and the *Literary Review* call attention to our CWC fellowship of talent—getting the word out and enhancing our public image while you receive personal publicity as well.

So read on, sail on, and by all means, enjoy the CWC *Literary Review*. **WT**

Accolades

by Andrea Galvacs

This month we welcome spring and with it, some accomplishments by our members. It's great to report good news!

Betty Auchard did a three-part interview for Women's Memoirs online; see <http://bit.ly/AvEGPm>

Bill Baldwin submitted two novels for the Big Moose prize online in January; awards will be announced in March.

Richard A. Burns submitted two short stories and five poems to the contest of the Central Coast Writers branch of CWC.

Elaine Brady's "The Long Sleep" was awarded an Honorable Mention for the Mary Kennedy Eastman Flash Fiction Prize in the Soul-Making Literary Competition, an extended community arts outreach program of the National League of American Pen Women.

Victoria M. Johnson was selected as a speaker for the Association of Fundraising Professionals international conference in Vancouver, Canada in April.

As a guest of the Cupertino Poet Laureate Dave Denny Reading Show, **Suzy Paluzzi** read her poetry. She also recorded it on a CD.

At the February 4 meeting of the National League of American Pen Women in Santa Clara, **June Smith** received the Letters Award for her distinguished writing career. Among her writing credits she listed her award for a winning essay in the February, 2009 *WritersTalk* Challenge.

At the same meeting, **Louise Webb** and **Edie Matthews** came in costume and took part in skits portraying distinguished women; Louise played the role of Louella Parsons, Edie that of Mae West. Edie's parting remark from the stage: "Sex is a misdemeanor; the more you miss, the meaner you get." Reported by Marjorie Johnson.

Giselle Stancic's Young Adult mystery novel, *The Paganini Curse*, has been selected as a finalist in the San Francisco Writers Conference Indie Publishing Contest. Winners will be announced on February 17. **WT**

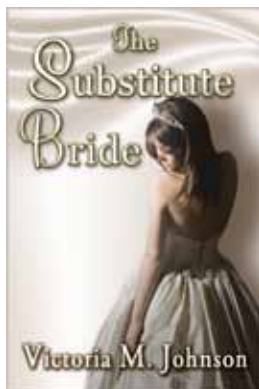
The Substitute Bride

by Victoria M. Johnson

Thanks to the Mark Coker workshop, Victoria M. Johnson has entered the world of indie publishing with the ebook, *The Substitute Bride*, available online at Smashwords.com and Amazon.com. Her website is VictoriaMJohnson.com.

Mr. and Mrs. Quinn request the honor of your presence to read three intertwined short stories that are connected by one surprising wedding.

1. *The Substitute Bride*: Hosting a glitzy wedding is nerve-racking enough, but when glamorous Megan Quinn cons her twin sister Kellie into carrying out an awkward plan, it's anyone's guess who will end up in the groom's arms on his wedding night.
2. *The Best Man's Secret*: Jeff Tanner's back in town for his cousin's wedding to his childhood friend, Megan Quinn. But everything just does not seem right, and Jeff wants to get to the bottom of it. The only problem is the wedding ceremony has already started.
3. *The Wedding Planner's Apprentice*: Babysitting a wedding cake should be a simple task for Emma Moore, skilled apprentice at Ana's Fantasy Weddings. But nothing at this wedding goes as planned and the assignment—and Emma—abruptly spiral out of control.



WritersTalk Challenge Winners

Andrea Galvacs, *WritersTalk* Challenge Administrator, announced the winners of the WT Challenge Contest for the period July 2011–January 2012 at the February 14 meeting. Each Challenge winner received a certificate and a cash award of \$40. The way to enter the contest is to have your work published in *WritersTalk*.

Fiction: Rita M. Beach, "The Killin' on Hollow Creek Road"

Essay: Dave La Roche, "Publishing Pathways: Your Key to a Finished Book"

Memoir: Betty Auchard, "Reinventing Myself"

Poetry: Karen Llewellyn, "Hometown"

A special recognition Valentine was given to Steve Wetlesen, who submits creative work to *WritersTalk* every month. **WT**



The Winners:

Karen Llewellyn, Rita Beach,
and Dave LaRoche

The Valentine:

Steve Wetlesen

Ellen Sussman

Continued from Page 1

Although I didn't find out whether the commercial success of *French Lessons* has much eclipsed that of the authors who spoke at our February meeting about the monetary side of being a published author, Sussman's affiliation with a big name publisher gives her a sort of pedigree.

She acknowledges it's "pretty crucial," even though it's easier to get a book published independently these days. "The real problem so far," she says of self-published books, is that it's "much more difficult to find readers for that book," and that seems likely to remain the case "until this brave new world is reinvented. So far, traditional publishing has the only direct route to readers. I feel incredibly lucky to have a big New York publisher behind me."

In that sense Sussman's visit here deviates from our reluctance in recent years to invite speakers whose successes seem rather far removed from our own.

But we'll also see that Sussman's challenges *do* resemble our own, especially when you consider how many of us have passed the mid-century mark in life.

As she remarks, "Middle age is an asset in terms of the older I get, the more I have to write about and the more I understand the world, and the deeper I'm willing to reach inside for my material."

"Every publisher would like to find the hot young thing, who's probably a 27-year-old beauty. My agent and publisher have never shown one bit of concern that I'm not that 27-year-old. I worried for a moment, but having discovered I'm older hasn't changed one thing about how they treat me or my books."

Let's not forget that one of the greatest assets Sussman brought to *French Lessons* was plain, old, hard work.

"My story isn't a fairy tale," she says, "and it really does have to do more with perseverance than some sort of fairy dust." **WT**



Networking on Valentine's Day

—photos by Carolyn Donnell

Overheard over dinner

by Ann Eavesdropper

"You're working on, what was that?"

"I call it *Anna Karenina*."

"Sounds like another periodical series you should write for *Russkiy Vestnik*."

"But I'm not getting paid for *1805*, the one I wrote already."

"Paid? Paid? But Leo, you're being published!"



Labor of Love

Continued from page 1

the rest had been covered as well and turned the panel over to the audience for questions.

Sheila Himmel began with the expectations question. She expected to make a bundle back in 2009 from her book, *Hungry: A Mother and Daughter Fight Anorexia*, based on an article written about her daughter's eating disorder. The *Mercury News* ran the story prominently; that and an eating-disorder interest group provided Himmel with a built-in audience. Penguin Books promoted and advertised the book, including local events and help setting up in other cities. The biggest payoff for her was that the book led to other things—speaking engagements and freelance work. Currently, she is working on a book on hospice care. She blogs for *Psychology Today* and has written for the *New York Times* and for the magazine, *Eating Well*, and many others. Her website is sheilahimmel.com.

Robert Balmanno went directly into a description of his books and earnings. He made \$10,000 on his first book, which has sold 6,000 copies over the last five years. Due to the severe recession he hasn't broken even on the second novel yet, but he says his publisher is still alive and surviving. In this economy, that's a good thing. He's hard at work on his next book, the third in a quartet of dystopian novels—*The Blessings of Gaia*. Robert says you must be compelled by passion to write. If you are writing for money or fame, you can wake up one day with the taste of ashes in your mouth. Read more at robertbalmanno.com.

Victoria M. Johnson's first book, *All I Need To Know In Life I Learned From Romance Novels*, was published in 1999, with which she expected to make a ton of money. She received a \$5K advance through a traditional publisher and thus had no upfront costs, just a website and business cards. She took advantage of free marketing, and the first printing of 15,000 copies sold out in four months. The publisher was planning a reprint but they went out of business. However, she continued to write and in 2010 sold *Grant Writing 101* to McGraw-Hill, and her first romance novel, *The Doctor's Dilemma*, to Avalon Books. The

Labor of Love Panelists



Panelists: Dave Breithaupt, Sheila Himmel, Robert Balmanno, Victoria M. Johnson, and Marjorie Johnson. Moderator: Colin Seymour
—Photo by Carolyn Donnell

grant-writing book, also with a \$5K advance, found a niche market in non-profit organizations and sold well. She highly recommends using professional editors. See VictoriaMJohnson.com.

Marjorie Johnson, a retired high school math teacher who also has served on the editorial board of the *Fibonacci Quarterly*, an academic math journal, since 1963, said she had always wanted to write fiction. Her first novel, *Bird Watcher*, published in October 2007, is about an airplane stolen from Palo Alto airport and used in a terrorist strike. For \$499, Internet-based Infinity Publishing set up the book, did the cover and ISBN, and put it on Amazon. With Infinity, books cost the author half the cover price on the first order, but 60% on later orders. Marjorie launched *Bird Watcher* at a convention of Ninety-Nines, Inc., an international organization of women pilots. She was able to pay back the publish on demand (POD) set-up fee, give the organization \$500, and still pocket \$98, but sales dwindled to a trickle after Christmas 2007. However, Infinity told her she was one of their best sellers, with 400 copies sold to date versus the average POD author's 75. "I guess I'm famous after all," she said. She wasn't expecting to get rich. She said her biggest payoff was receiving that first box of books and holding her book in her hands. Her website is mbicknelljohnson.com.

David Breithaupt began writing after retirement. He didn't need to make a living doing it, so his expectations of profits were not the most important consideration. He says it is better if you like writing for its own sake. You won't get rich. If his writing manages to pay expenses, he considers it a good experience. At the first writers conference he

attended, he heard that you needed to do something controversial, something to achieve fame, because authors who did that were the only ones whose first book sold well. His reward—his payoff—is people saying that his book made them cry, or laugh, or elicited some strong emotion. See his books listed on southbaywriters.com and his website, davebreithaupt.com.

Colin spoke for Betty Auchard who was unable to attend due to an illness. Betty Auchard is a retired art teacher who has published two memoirs since 2005. The first, *Dancing in My Nightgown: The Rhythms of Widowhood* was followed by a second memoir, *A Home for the Friendless*, about her eccentric childhood in Iowa, published in 2010 by Stephens Press. Colin said she has made less money than she has spent on editing and coaching, public relations, and travel. But her main purposes in writing were feeling good about the job she's done and leaving a legacy behind.

Questions opened with ArLyne Diamond talking about the pros and cons of traditional publishing versus self-publication. She said that even though

you have fewer upfront costs with the former, you have very little control, whereas with self-publication your control over your book is almost unlimited.

Rita Beach said she had been a professional musician for over twenty years and had finally found in writing a field that pays less than music. (Best laughter of the evening here.) She said she found the panel helpful in trying to sort out whether it is best to try to go the traditional publisher route or try the new e-pub venues. She hopes to see more of this kind of panel discussion. Others registered the same sentiments.

A number of different publishing alternatives were discussed with panelists:

- Smashwords.com, e-book publisher and distributor. See write-up on Mark Coker's workshop in December *WritersTalk*.
- Robertson Publishing, local traditional publisher and distributor.
- Instantpublisher.com, low cost self-publisher.
- Infinitypublishing.com, publish on demand online publisher.
- CreateSpace.com, Amazon group online publishing site.
- Lulu.com, POD and e-books.
- Inklingpress.com, limited press, non-profit publishing company (Canadian).

You can compare online publishers at bookpublisherscompared.com; listio.com/reviews/2009/01/comparison-book-publishing-applications-lulu-webbook-blurb-and-qoop; and <http://online-book-publishing-review.topten-reviews.com/>

The Publishing Pathways website also compares different publishers and publishing options. Contact a SBW mentor.

WT



During the break

—Photos by Carolyn Donnell



New Members

by Rita Beach

Our latest new members are Edward Van Gieson of Mountain View and Farzin Forooghi of San Jose. We have sent them our new member questionnaires and look forward to finding out more about their hopes and aspirations concerning this craft we call writing.

If you have missed out on being included this column, send an email introducing yourself to newsletter@southbay-writers.com

Tell other writers you know or meet about our club. There is something for everyone in our organization from the novice to the professional. **WT**

Workshops Work for YOU

by ArLyne Diamond

At the February meeting, after conversations with President Bill Baldwin and VP Colin Seymour, I agreed to Chair the Workshop Committee for South Bay Writers.



We thought offering one good workshop per quarter would work best for our group.

I want your help. I want your suggestions. I want your referrals for people who would make interesting presenters at a workshop.

Please contact me at ArLyne@DiamondAssociates.net with your ideas. Thanks.

Photo by Carolyn Donnell



Bill Baldwin with new member Joel Orr

To write is an act of love.

If it isn't, it's just writing.

— Jean Cocteau

ALMOST ANYTHING GOES

More Writing Venues

by Susan Mueller

It is true that many members of South Bay Writers are interested only in getting their books published. But there are more writing venues. Let me tell you my successes.

When I moved here from Chicago, I had written two articles for my boss and gotten them published in *Harvard Business Review*. Slick, huh? A member of California Writers Club told me to go to a certain program and look up the editor of *San Jose Business Review*. I did and told him I wanted to write for him.

"What have you published?" he asked.

So I told him about my two. He hired me and told me to send him an idea. I did; it was "Can entrepreneurship be taught?" He loved it and I did it, photos of people interviewed and seven or eight people's ideas. The newspaper had given me a catalogue of all the hot shots in the valley.

The editor was thrilled, and every week for seven years I submitted ideas and got the job. I interviewed and photographed the presidents of all the big companies we have here. They paid me well. It was easy and fun. I would email each candidate with my proposal and they all accepted. Most fun and best money I ever had. **WT**

Fremont Area Writers Christmas Book Fair

Several members of South Bay Writers participated in the FAW Book Fair on December 11, 2011 at the Union City Library. — Photograph by Jill Pipkin.



Jill Pipkin, Geraldine Solon, Jack Hasling, Betty Auchard, Alon Shalev, Carol Hall, C.S. Lakin. Camera shy: Tina Glasner, Marjorie Johnson, June Chen, Valerie Frankel, Brad Blake.



**Fremont Area Writers
Agents and Producers Day**

June 30, 2012

10:30 a.m. – 4:00 p.m.

Hyatt Place

3101 West Warren Ave.

Fremont, CA 94538

\$55 for Members- \$65 for Non-Members

Deadline: May 1, 2012

Please contact Geraldine Solon at gsolon082007@gmail.com



Michael Larsen
Literary Agent



Elizabeth Pomada
Literary Agent



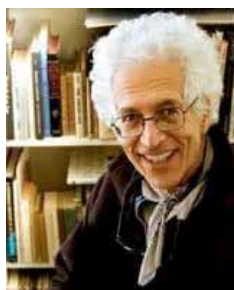
Mary Kole
Literary Agent



Debbie Brubaker
Film Producer



Lloyd Silverman
Film Producer



Alan Rinzler
**Developmental
Editor**



Charlotte Cook
Developmental Editor



Jon James Miller
**Screenplay
Consultant**



Barbara Brooker
Writer's Coach



Susanne Lakin
Writer's Coach

10:30-11:00- Registration

11:00-11:15- Welcome Message-FAW President Richard Scott

11:15-12:00- Keynote Speaker- Barbara Brooker

12:00-1:30- Lunch

12:30-1:00-Speaker- Alan Rinzler

1:00-1:30-Speaker-Michael Larsen

1:30-2:00-Speaker-Elizabeth Pomada

2:00-3:30- Speed Dating with Agents/Editors/Consultants

3:30-4:00-Raffle

4:00-Acknowledgements

Sleeping with Denny

Story and sketch by Betty Auchard

Tight as a knot, I lay in the dark and listened. It was nerve-wracking. How long could he go without taking a breath? It seemed forever. Suddenly, he gasped and thrashed about sucking big gulps of air and never waking up before starting to snore again and then starting the cycle over. The nighttime routine scared me silly. My husband was a gifted snorer and if contests existed he would've held the crown.

Another abnormal occurrence was how he fell asleep during the day. Usually, it was while watching TV but often while I was talking to him. When he didn't take part in my conversation I realized that he was sitting up with his eyes closed. At breakfast one morning I brought up the touchy subject of his symptoms.

"Honey, I want you to talk to the doctor about your sleeping problem."

"I don't have a sleeping problem."

"Well, then — your *snoring* problem."

"Is it really that bad?"

"Yes, I believe it is."

In my search for facts I learned that snoring is not good for one's health and it causes personal dilemmas. A good friend of ours refused to do anything about his ear-shattering snoring, so his wife divorced him claiming cruel and unusual punishment. A woman I knew well snored so loudly that it reverberated through the walls. But she and her husband agreed to work it out so he moved to the guest bedroom on the opposite side of the house. Visitations were held in his bed and sometimes in hers. They got so used to the arrangement that life was better than ever, so sleeping apart saved their marriage.

I had considered sleeping in another room but instead tried a different approach. As soon as my husband went to sleep one night I whipped out my tablet and watched the clock as though a show was about to begin. Actually, it was and I had the best seat in the house. In ten minutes the curtain went up and snoring — the main character — entered the stage, hogging the spotlight for

three minutes. I wrote it down. Breath holding, the supporting role, snuck into the act for nine seconds. I made a note of that. Snoring had a few more lines and then breath holding had a soliloquy that lasted thirty-five seconds. And each time Denny thrashed about and struggled for air while never waking up. I was writing like mad.

It was creepy and nerve-wracking, but for forty-five minutes I observed Denny's every breath or lack of it, which produced three pages of notes and numbers. That done, I turned out the light and tried to doze, but it was impossible. Whenever he started to snore I patted his shoulder and the noise stopped, but so did his breathing. I was afraid to lie down in another room, scared that he might die if I wasn't there to nudge him back to life. I prayed, "God, please let him wake up in the morning on his own because I'm tired of tapping him on the shoulder." I shoved in my earplugs and trusted that my prayer would be answered.

In the morning I flashed my three pages and said, "Denny, if you don't show these notes to the doctor, I will."

My husband couldn't ignore the facts so he made an appointment that we attended together. The doctor studied my evidence and sent a sleeping machine home with us that would provide scientific proof. It kept a record of Denny's breathing pattern for one night and I was so happy I could have cried. It revealed that my husband had a pretty bad case of sleep apnea.

Sleep apnea: a disorder characterized by abnormal pauses in breathing while asleep. The patient is oxygen deprived which could result in daytime fatigue or sudden death.

I told ya so!

Denny became an overnight patient in the sleep clinic. He packed his newest pajamas, slippers, robe, electric razor, toothbrush, and recent issue of *Psychology Today*. It must have felt odd climbing into bed with a video camera instead of with me. There were other gadgets recording heartbeats, sounds, and movement. The overnight analysis produced a polysomnogram that revealed that Denny needed critical help.

If someone had listened to me in the first place, we could have saved a lot of time. The critical help my husband got was another gizmo that would train his lungs to do their job, so they sent one home with us.

Alas, Denny and the breathing gizmo did not bond ... *at first*. After a few sleepless nights my husband's lungs cooperated because they were no match for a system powered by electricity instead of oxygen. That new machine was designed to take snorers down.

My husband and his new gear were on his side of the bed and I was on mine. From the neck up he looked like a robot. The breathing mask fit like a gas mask and had a baboon likeness. A tube connected the baboon mask to the machine that was the size of a reel-to-reel tape recorder with dials. Denny usually slept on his right side but while using this device he had to sleep on his back. The machine forced him to inhale and exhale at regular intervals like other people. His breathing sounded like Darth Vader, and to be honest, from my side of the bed he *looked* like Darth Vader. His lazy lungs got retrained which was a miracle. Denny and I were starting to feel youthful again.

One night my husband accidentally flipped onto his right side, dislodging the mask and almost ripping off his



nose. He howled in pain and I dashed for a wet washcloth to clean up his nosebleed. For days his schnoz was red and swollen forcing him to breathe through his mouth with no help from a machine.

Man, machine, and wife got used to the treatment, but after six months of mechanical respiration Denny's sinuses were getting dried out, causing little nose bleeds. Since he had improved, we surrendered the machine back to Kaiser Hospital. Oh joy – freedom from sleeping with attachments, but not for long.

My husband could hardly hold a cup of coffee because his right thumb hurt all the time. His doctor said, "Arthritis," and he made a mold of Denny's thumb. So my darling traded the baboon mask for a thumb cast that he wore only at night. Sleeping without his mask was safer for Denny, but sleeping with his thumb cast was unsafe for me. When Denny flipped onto his left side his big old thumb cast whacked me in the head. I didn't sleep well during the thumb cast period.

To compensate for lack of rest I wanted to stay in bed late each morning, but that was when my husband did his exercises on top of the covers after he arose. I did not want to arise. Denny kept a strict schedule and did his exercises anyway as though I wasn't there. He stretched one leg up, over and down, then stretched the other leg up, over and down, where it whopped me before I was awake. Since that didn't get me up and about, he made his side of the bed, tucking sheets and blankets under the mattress. Then he plumped the pillow and smoothed the bedspread all while I was still in it. It restricted my movement and I felt like a mummy. Making the bed with me still under the covers was his way of saying that it was time to rise and shine.

Eventually we both rose and shone together each morning. Nighttime anxieties had become ancient history. I didn't have to tap his shoulder anymore and I could cuddle, snuggle, or even go to sleep if I felt like it. No more snoring or hands in casts. Finally, we were fresh-faced and wholesome every day.

Newlyweds must find out that sleeping with a partner for 49 years has its ups and downs, not *always* in a good way.

WT

Terse on Verse

by Pat Bustamante

Marshy March

You have a schedule but schedule is bogged;
Spring Fever? Writer's disinclination?
Not blocked exactly, more like sinus-got-clogged
You need to inhale some new inspiration!

– Pat Bustamante

Spring Fever or Hay Fever?

I hope you suffer from neither. Can anybody reading this please send us at *WritersTalk* a personal recipe for staying on literary schedule? If you like to write light verse, a poem listing ideas would be great. Here are some of my ideas.

Fear: I promised an editor something by a particular date; I will be flogged if I fail.

Envy: Re-read something by a peer who created something excellent: I can do that!

Classics: Re-read, for instance, *The Jungle Book* by Rudyard Kipling. I memorized whole passages as well as his best poems.

Expertise: Review your expert-subjects. For example, I know all about the comet that crashed here, creating this valley.

Promise: Promise yourself to write for 15 minutes every single day, or to write a certain number of words daily. Could you write a novel in a month, as in NaNoWriMo?

Contests: They are great for seeding creativity.

So, since I write a poem every day, what can be done with fear, envy, classics, expert, and promise?

My Do-Over

To she who is my RIVAL, stole a title from me
I FEAR ninth-circle-of-Hell is much too good for thee!
I PROMISE when I'm famous, write a CLASSIC for our age,
(ENVY) When you see what I am writing it will kick you off the stage.
Well I the EXPERT see it though just now it's a blank page!

Now you try one. Double-dare you!

Next Step Writers Conference and Poetry Program

by Robin Moore

The Next Step Writers Conference, hosted by CWC Redwood Writers, will be held in Santa Rosa on April 28. We will also host a poetry night program on Friday, April 27, featuring former California Poet Laureate, Al Young. For details, go to our website <http://redwoodwriters.org/>

WT

Reading Favorite Poems

By Sally Ashton

Santa Clara County Poet Laureate

It's my pleasure to announce the final public reading for Santa Clara County's Favorite Poems project to be held Wednesday, March 7th at 7pm at Books Inc. in Palo Alto. Please join me as I host community residents reading their favorite poems collected through the Favorite Poems project.

WT



Poetry is an Adventure

April is National Poetry Month.
Send your poem to *WritersTalk* today.
Deadline: March 15

The Secret Life of Pronouns

By Jerry Mulenburg

Book review: *The Secret Life of Pronouns*, James W. Pennebaker, Bloomsbury Press, NY, 2011.

How do our words define our personality, gender, leadership, love, history, politics, and groups we belong to? People's words are like their fingerprints, revealing all that and more. We communicate ideas, experiences, and emotions through words, but all words are not equal. In one way, *how* we communicate can help our physical and mental health through defining and looking at problems from multiple perspectives, making us more optimistic. The opposite may be true as well. What's not entirely clear is whether our words reflect our current state, or cause it. Our words define how we relate to others. But content words differ from function words.

What author Pennebaker initially calls *style* words, but later refers to as *function* or *stealth* words (and sometimes *junk* words), connect, shape, and organize our content words. By themselves these function words really don't have any meaning like content words do. But knowing how these words affect us, and others, is useful for understanding ourselves, and for use in our writing in defining our characters through their use of words.

The twenty most commonly used function words (30% of all words used) in both written and spoken language include: I, my, me, you, he, it, that; the, a; and, but; to, of, in, with, on; and is, was, have. These function words are: 1) used at high rates, 2) short and hard to detect (especially in speech), 3) processed in the brain differently than content words, and 4) very social. Function words, and the ability to use them properly, require social skills in relating the speaker (writer) to the listener (reader). For example, you want to control the words of your protagonist or other characters in your writing, to make them real to your readers.

Your word choice also indicates something about your age. As one example, we know that younger and older people use different words and, as you age you use fewer personal pronouns, negative emotions, and past tense, and use more

articles, nouns, prepositions, positive emotions, and future tense. Those over 70 use many more "we" words and fewer "I" words than younger people do.

We use content words to convey ideas and define *what* we are talking about, and *how* we are talking about what that thing is. Content words include nouns, verbs, and most modifiers including adjectives and adverbs.

Dynamic writers are more personal with words and work to tell a story with more informal and simple language, using shorter words but multiple verbs that make their stories more alive. Verbs place actions in time (present, past, future).

Categorical thinking requires specific and concrete nouns and more articles. Males in particular often speak in terms of objects, events, and particular people. Women use more first person singular (I, me, my), cognitive words (think, reason, believe), and social words (they, friend, parent). Men use more articles (a, an, the), nouns, and prepositions — probably because they more often categorize and assign objects to spatial locations.

Women are more self-aware and self-focused than men. There seems to be no difference in gender use of first and second-person plural (we, us, our), and positive emotion words (love, fun, good). Males categorize their words by counting, naming, and organizing things. They also use more big words, nouns, prepositions, numbers, words per sentence, and, of course, swear words.

Women personalize and talk more dynamically which requires more verbs. Women also use more personal pronouns, negative emotion words (especially anxiety), negations (no, not, never), and hedge phrases (I think, I believe). Men are less interested in thinking and talking about people than women are. Women see men's language as blunt and uncaring, and men see women's as indirect and obscure.

Function words also reflect personality by showing what we pay attention to and how we think about those things. Some of us are natural storytellers, and some are analytic (use lots of articles, prepositions, negations). The formality of our thinking and writing gives

hints about these. Looking at our use of function words may help us understand ourselves better. A complicating factor is that older people's function words tend to be more like what men use, and those of younger people more like what women use. Another complication is that men, older people, and those from higher social class tend toward high use of noun clusters. Women, young people, and lower social classes use more pronoun-verb clusters. Those thinking of others use "we," "you," "she," and "they" more. Passive participants use "is," "have," and "do" more. Our emotions also change the way we use words because they guide how we think about our world. And, just as function words reflect our thinking, they also reflect our emotions, and we can tell the emotions of others by their use of function words. Positive emotions cause us to look at the world more openly, and happiness includes lots of concrete nouns and references to specific times and places. Sadness causes us to reflect inwardly through pronouns and "I" words about past or future tense verbs, while anger creates a focus on others with second and third-person pronouns (you, he, she, they).

Summary:

- People who pay lots of attention to others use high rates of personal pronouns.
- Self-conscious people use "I" more than others.
- Verb tense tells how people think about time.
- Status and power are indicated by our posture, tone of voice, and how we use words.
- When we lie, we distance ourselves from what we are saying. (I did not have sexual...)
- We use more "we," "us," and "our" when talking with people we like.
- Complex thinkers use reasoning, logic, and emotional awareness, such as "if - then" phrases in weighing options and alternatives from multiple angles, and use bigger words and longer sentences involving lots of prepositions (with, of, to). Simple thinkers don't.

Websites to check out: secretlifeofpronouns.com/sync and google.com/trends (tracks words people use in searching the internet). **WT**

Sacramento Contest

The CWC Sacramento Branch Short Story Contest has extended the deadline for submissions. It is open to all writers. Non-members are welcome.

Prizes \$100 (1st Place) \$50 (2nd Place) \$25 (3rd Place)

Word Count - 750 words maximum

Cover Page - Type your name, address, telephone number, e-mail address, title, and word count. Use one cover page for each entry.

Copies - Submit three (3) copies. Entries will not be returned. Authors retain all rights.

Entry Format - All entries must be typed, double-spaced in black, 12-point Times New Roman font, on one side of 8 1/2" x 11" white paper. Put title on upper left corner and page number on upper right corner. Do not put your name on the entry.

Entry Fee - \$10 for each submission, check to CWC Sacramento Branch.

Send entries to: CWC Sacramento Writing Contest, P.O. Box 1157, Citrus Heights, CA 95611-1157

Deadline - Postmarked by March 31.

Winners will be announced and published in the June 2012 issue of *Write On!* and honored at the June CWC Sacramento Branch luncheon meeting. Winners need not be present to receive their prizes. **WT**

Creative Writing Class

Lita Kurth will teach a multi-genre creative writing class at De Anza, Tuesdays and Thursdays 10 - 11:50, starting April 9. Course description: introduction to the writing of fiction, poetry, drama, and creative nonfiction, through both critical analysis and intensive practice. lakurth@yahoo.com for more details.

San Mateo Carry the Light

San Mateo County Fair Literary Arts Director Bardi Rosman Koodrin announces that the annual fair and its panoply of writing contests will culminate in a published anthology of entries, *Carry the Light: San Mateo County Literary Anthology, 2012*. Go to sanmateocountyfair.com and click on competitive exhibits, literary arts. **WT**

Fault Zone Contest CWC Peninsula Branch

Fault Zone: Over the Edge, an anthology of short stories edited by the SF/Peninsula Branch of California Writers Club, will be published by Sand Hill Review Press. Non-members of SF/Peninsula Writers are eligible to enter. The San Francisco/Peninsula Writers will be the judges of this contest. Your piece should relate to the anthology's theme in some way. We can't wait to see it!

Fault Zone isn't only about earthquakes. It's about personal faults, short-comings and the foibles of being human. In a way, we all live on a fault zone. Write from the heart. Be edgy. Be wild. But make sure your story has an arc. Stories involving California are always appreciated.

First Prize is \$300 and publication in our next *Fault Zone* anthology. Second Prize is \$100. Third Prize is \$50. Contest deadline is May 15, 2012. Reading fee is \$15. Judging should be completed by end of September. Prelaunch book party will be early December; book on Amazon by January. Previously published work will be considered. Let us know where it's been.

To enter the contest, mail 2 copies of your submission plus \$15 to the address below. Put the title and page number on each page. Use Times New Roman font, 12 point, double-spaced. Maximum word count is 2500. Must be postmarked by May 15, 2012. Please use a cover sheet and give us your contact information with the title of the story, your name, your email, your mailing address and phone number. Even if you win, there may still be edits, and we will need to contact you right away.

Mail your two copies plus entry fee to: SF/Peninsula CWC, Fault Zone Contest, P.O. Box 853, Belmont, CA 94002.

Note: Do NOT send your entry by registered mail as we have to stand in line and it makes us cranky. Just mail it. Really. It will get to us. If you're dying to know if it arrived, enclose a postcard; we'll sign it and drop the card in the mail. How's that?

WT

Ten Rules for Writing Fiction

by Dick Amyx

Here are some samples:

The way to write a book is to actually write a book. A pen is useful; typing is also good. Keep putting words on the page.

Take something to write on. Paper is good. In a pinch, pieces of wood or your arm will do.

Read widely and with discrimination. Bad writing is contagious.

Now read this whole article to find the samples: <http://www.guardian.co.uk/books/2010/feb/20/ten-rules-for-writing-fiction-part-one>

WT

WRITERSTALK Challenge

What is it?

Twice a year, in February and August, awards are given to contributors to *WritersTalk*. You need take no special steps to enter this competition; if your piece in one of the designated genres is published in *WritersTalk*, you are a contestant in the Challenge.*

Genres

Fiction, 500 - 1500 words
Memoir, 500 - 1200 words
Essay/Nonfiction, 500 - 1200 words
Poetry

Judging Periods

January 16 through July 15
July 16 through January 15

Prizes

One winner will be selected from each of the eligible genres. Each winner will be awarded a cash prize of \$40.

Judging

Judging will be done by *WritersTalk* contributing editors and other Club members whom the contributing editors may ask to assist.

* Eligibility for the *WritersTalk* Challenge is limited to members of the South Bay Branch of the California Writers Club; judges may not judge in any category in which they have an entry. **WT**

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
dlbmlb@comcast.net

Library Science

Molly Westmoreland
mulcarend@hotmail.com

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

South Bay Writers Honor Roll

The following members of South Bay Writers have written books that appear on www.southbaywriters.com

Betty Auchard
Dale Aycock
Robert Balmano
David Breithaupt
Susan Taylor Brown
June Chen
Rick Deutsch
Gary Dow (G Wayne)
Martha Engber
Valerie Frankel
Robert Garfinkle
Tina Glasner
Derald Hamilton
Jack Hasling
Marjorie Johnson
Sherri Johnson (Danny Culpepper)
Victoria M. Johnson
Susanne Lakin
Audry Lynch
Tom Mach
Kathryn Madison
Sam Marines
Jana McBurney-Lin
Luanne Oleas
Evelyn Preston
W. Craig Reed
Wilma Reiber
Reed Stevens
Anna Thumann
Wendy Tokunaga
Mary Tomasi-Dubois
Valerie Whong (Valerie Lee)
Beth Wyman

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 (Pleasant Hill Road and Highway 24). 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 Critique Groups

Le Boulanger Writers

Meets at Le Boulanger, Pruneyard in Campbell. Karen Hartley – Sew1Machin@aol.com All genres; open to all

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: Valley Village Retirement Center, Santa Clara, Mondays 2:00 to 4:00 p.m. Contact: Marjorie Johnson – marjohnson89@earthlink.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.

Stay Informed

Sign up for the SBW email list to receive meeting and event announcements. southbaywriters.com

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
March 2012				1	2 7:30P Open mic Barnes & Noble Almaden, San Jose	3
4	5	6	7 SBW Board meeting 7:30P	8	9	10
11	12	13 6:00P Regular Dinner Meeting, Outlook Inn Sunnyvale	14	15 Deadline <i>WritersTalk</i>	16 7:30P Open mic Barnes & Noble Pruneyard, Campbell	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
Future Flashes						
April 10 regular meeting						

NOTE: Ad below is corrected from last month.

Market your book



Giftkone.com is looking for self-published authors with a book to sell. If you are an author, self-published or otherwise, and would like to have another clean, well-lit place online to offer your book, e-mail Hank Gray: manager@giftkone.com

Your ad could go here

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

SBW House Sitter

I am a mature, responsible adult seeking house sitting employment so I may write my book. I am a non-smoker and can provide references. Please respond to lifefauthor2012@gmail.com

South Bay Writers Anthology



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

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



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, March 13, 6:00 p.m.

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

Ellen Sussman:
Francophile arrives
in style

WritersTalk deadline is always
the 15th of the month.

