



# WRITERSTALK

Volume 21  
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Monthly Newsletter of the South Bay Writers Club™

AUGUST SPEAKER

## Add Tension to Your Toolbox

Speaker: Nancy Curteman

by Dave LaRoche

Tension is critical to storytelling, even when that telling is verse. We readers want to be held, drawn in by the suspense that tension evokes. Think of a spring that lies in its dormant state, then begins to compress—slowly increasing, more and more, coiled tighter and tighter until the potential created can no longer be held. We read, spellbound, seeing that energy develop. Will it release? Explode? Will it continue to grow? Do you have such a spring? Does it bring tension to your story?

Nancy Curteman has such a spring and will tell us about it at Harry's on August 14. Nancy is an author of mystery—three Lysi Weston novels and a fourth to be released soon by Solstice, her publisher. Her books are tasty reads, those you cannot put down because they are generously spiced with evocative tension.



"I'm a transplant from the beautiful state of Idaho," she told me. "I've lived most of my life on the majestic Pacific Coast." After graduating from San Francisco State University, she studied at the University of Nice in France. She has a Master's in French Literature and another in Administration. She has taught college French and worked as a school principal.

"I am a member of Mystery Writers of America," she said, "and participate as Central Board Rep for the Fremont Area Writers branch of our prestigious California Writers Club." She takes pride in the awards for her books. With certainty, I expect there'll be more.

We all want to write better, win those awards, and be published. We've heard again and again that success in publishing is all about content.

Write a good story, it's said, and you'll not only enjoy the journey, you will reap those other rewards. Stories are created with imagination, the first of two essential ingredients. They are told with craft, the other of the pair and I would argue the most important. Tension is an element of craft and likely the most difficult to handle. Nancy Curteman will make that easier for us with her unusual and engaging presentation. Come listen with me on August 14, and together, we'll learn how it's done. —WT

### Who are the winners?

Winners of the current *WritersTalk* Challenge Contest will be announced on August 14. Next time, the winner could be YOU! See Page 14 for details.

## Add bulk to *Falstaff* crowds

Support of the performing arts uplifts us and our fellow writers

by Marjorie Johnson

A tale of greed. A travesty of stymied desires. An old knight's ridiculous hunger to recapture his youth and gain riches through sexual liaisons is challenged when he meets his match in the form of two wily married women.

Sounds like the elevator pitch for a novel. Or perhaps for a movie or TV show. Maybe even for a play. Specifically, it's for Giuseppe Verdi's comic opera, *Falstaff*, based upon Shakespeare's comedy *The Merry Wives of Windsor*, a humorous celebration of love and life.

If the first paragraph of this article could be used as a pitch for four forms of art—novel, movie or TV, theatre, or opera, it follows that these arts must have something in common. You've already guessed their common element—they all start with a writer. For a novel, a writer crafts a manuscript; for a movie or TV, a screenplay; for a play, a script; and in the case of an opera, a libretto. All four art forms depend upon the writer's creativity, and all of them provide writers with gainful employment.

When a writer reads, watches, or attends any of these art forms, he is not just supporting the arts—that writer is supporting writers, too.

Every writer should experience at least once how Shakespeare can be adapted for an opera. "An opera," you say, "that's long-hair stuff."

*Continued on Page 6*

# President's Palaver

by Colin Seymour  
President, South Bay Writers

## It's better to face the music



One of the drawbacks to newspaper reporting is a sense of remorse afterward, whether for misleading someone to get the story, or fear that the story or parts of it will prove erroneous.

Afterward, you check your email and voicemail with trepidation.

This can be an impediment to an important theme of my SBW presidency, lifted from *Larry The Cable Guy*: "Git 'er done." You're not a professional writer unless your writing is published.

Perhaps some of you are fearful of post-publication blues. You can't let that hold you back, even though the feeling is worse after you publish a book, as happened to me in June with my memoir, *Stereo Types* via Smashwords.

The book's readership probably never will approach the newspaper levels to which I was once accustomed, but *Stereo Types*, which features the large African-American family with whom my brother and I lived three years in the mid-1950s, is certainly the biggest story I've ever unleashed, and I'm quite beholden to the sources.

So my determination not to be dismayed by remorse is tempered by reasons to feel skittish.

At a newspaper, punishment for fact errors can be swift, in the form of the dreaded "Setting the Record Straight." The higher-ups may ignore a lot of your work, but they'll look into who caused a set-rec.

So it's possible that most of the worst damage my published writings can cause is already behind me. But I'm not conditioned to feel that way. I am feeling anxiety.

I wish I could say that experience with writer's remorse can reduce the severity. But I still experience it after having received thousands of bylines.

I even felt that anxiety when I was writing interview stories about our SBW dinner speakers for *WritersTalk* as vice president in 2010-12. I wanted everyone in the Club to read them . . . but the profiled speaker, not so much.

Usually, though, the profiled speaker liked the story more than everyone else did, or at least was grateful for the publicity.

That's been true at every level. The praise from the subject(s) nearly invariably offsets the criticism in the aftermath of publication.

Praise and criticism alike must be embraced, more than ever, because the way an author interacts with his/her readership is ever more crucial to sales and success.

You're bound to make mistakes or at least be accused of making mistakes, but they may do you more good than harm. So don't be afraid. —WT

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### Join Us

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



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## WritersTalk

is the monthly newsletter of the South Bay Branch of the California Writers Club.

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### Submissions

Members of the South Bay Writers Club are encouraged to submit their creative works for publication in *WritersTalk*. Please prepare your work as carefully as you would for an agent. All submissions will be copyedited to uphold our publication standards. The Managing Editor decides which submissions to publish.

Submission deadline is the 15th of the month.

Suggested word limits are not absolute; query the editor. Electronic submissions should be text or attached MS Word file sent to newsletter@southbaywriters.com

**Anything Goes—Almost** (300 words)

**News Items** (400 words)

**Letters to the Editor** (300 words)

newsletter@southbaywriters.com

### Creative Works

Short Fiction (1500 words)

Memoir (1200 words)

Poetry (300 words)

Essay (900 words)

### Accolades

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### Announcements and Advertisements

newsletter@southbaywriters.com

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

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by Marjorie Bicknell Johnson  
Editor



## The *WritersTalk* Challenge

Have you written a short story, a memoir, or a poem that you want to submit to an editor for publication or to enter in a writing contest, but, for whatever reason, you have been reluctant to take the plunge?

*WritersTalk* is a friendly place to dip your toes into literary waters, and even better, your published submission is automatically entered into a contest, the *WritersTalk* Challenge. At the August meeting of South Bay Writers, winning entries from the period January 16 through July 15 will be announced.

The *WritersTalk* Challenge recognizes excellence in contributions to the newsletter. Twice a year, in February and August, awards are given to *WritersTalk* contributors. 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. Eligibility for the *WritersTalk* Challenge is limited to members of the South Bay Branch of the California Writers Club. One winner will be selected from each genre: fiction, memoir, article or essay, and poetry, and each winner will be awarded a cash prize of \$40.

Several members, who entered their Challenge winners in another writing competition, won prizes there as well. To name two recent double winners, Rita Beach's story, "Killin' on Hollow Creek Road," and Carolyn Donnell's poem, "Silenced," won prizes at the San Mateo County Fair Literary Division.

So, how do you get started? Polish up that short piece you have been working on. Submissions must be formatted and edited as though they were being sent to an agent. Check guidelines on this page and on southbaywriters.com. Send your best work to newsletter@southbaywriters.com. The Managing Editor makes the final decision on what is published.

Submission format: Text or Microsoft Word attachment, Times New Roman 12 font preferred. Please, no fancy formatting, colored ink, or imbedded graphics. Graphics must be sent as jpgs in separate attachments. Original from-the-camera photos are preferred; if you do crop for subject, do not reduce the resulting image. Identify all people by name and position. If the graphic or photo is not yours, give source and get permission for use.

All submissions will be copyedited to present each author in his best light. Any piece requiring more than a copyedit will either be returned for revision or could be rejected.

April is National Poetry Month. That month's issue of *WritersTalk* had poetry for its theme. We published 21 poems and one essay on writing poetry and announced several poetry competitions. If you have an idea for an issue theme that would encourage members to submit, please contact the Managing Editor.

The next issue of *WritersTalk* will feature short fiction or memoir, fewer than 1000 words. Writing short fiction or memoir helps you learn to hone your craft, and there's an article on page 9 to help you write it. We're looking forward to reading your story and entering your work into the next *WritersTalk* Challenge.

So here's an excellent opportunity for you to Go For It—and Sail On! —WT

**Call for short fiction and memoir, fewer than 1000 words**



## View from the Board

by Sylvia Halloran

Twelve of us — outgoing president and open mic chair Bill Baldwin, incoming president Colin Seymour, incoming vice president and Central Board rep Dave LaRoche, outgoing treasurer Mike Freda, incoming treasurer Pam Oliver-Lyons, secretary Sylvia Halloran, newsletter editor Marjorie Johnson, networking chairperson and incoming member-at-large Eléna Martina, member-at-large Nader Khaghani, temporary webmaster and outgoing member-at-large Dick Amyx, membership chairman Sally Milnor, and newly appointed publicity and hospitality chair Kimberly Malanczuk met in Santa Clara Tuesday night, July 9. Whew! The cast begins to read like a Russian novel.

We are delighted to welcome the new mix to the Board and are confident that the coming term will prove successful for the Club.

We are most grateful for Edie Matthews' work as interim workshop chair this past spring. She agreed to hold the position only until June 30; Dave LaRoche has graciously volunteered to take over as workshop chair in addition to his vice presidential duties.

We welcome Kimberly Malanczuk's appointment as our new publicity chair. Like our former publicity chair, Edie Matthews, Kim brings a strong background and a cheery attitude to the position.

The July meeting, our annual summer picnic, will be the board's first opportunity to exercise a renewed effort to become better acquainted with one another and the whole membership. The use of nametags will be emphasized.

Programs and workshops for the year will focus on craft and creativity.

Results of the membership-wide survey concerning meeting place and times were reviewed and discussed.

*Motion:* (Dave LaRoche) to continue to hold general meetings on the second Wednesday of the month. 7 yes, 1 no, 4 abstention.

The first meeting of the new Board was positive and forward thinking. The discussions started early and ran late, and enthusiasm was rampant. The benefits of including new people were obvious from the beginning of the meeting — and it's not too late for YOU to become involved too! — WT

## Results of meeting survey

by Marjorie Johnson

Where do we live? Most of our members reside in San Jose and Santa Clara. We live from Gilroy to Los Gatos/Saratoga to Sunnyvale/Palo Alto to Mountain View and east to Milpitas and highways 680/101. If you draw a box on a map of Santa Clara County, the central point is close to the intersection of highways 280 and 880 — Westfield Shopping Mall. The address count is: Morgan Hill, 4; Palo Alto, 5; Campbell, 6; Los Altos, 6; Saratoga, 8; Sunnyvale, 9; Cupertino, 11; Los Gatos, 12; Mountain View, 12; Santa Clara, 19; and San Jose, 59. We have 31 members who live farther away.

Both Harry's Hofbrau and the Sunnyvale Golf Course are centrally located and accessible from major freeways. As to continuing Harry's as the meeting place, of those attending on June 12, 22 said yes, and 11 no; while of those not there but responding by email, 12 said yes, and 14 no. Both tallies included several "no opinions," but several email surveys voiced, "This is more about a meeting than a meal." The SBW Board continues to investigate possible meeting locations.

As to meeting time, combining the two surveys, we have 47 votes for continuing to meet on second Wednesday nights and 10 against. As to holding social events (i.e., picnic and holiday bash) in private homes or in parks/restaurants, results are split and opinions are diverse.

Thank you for your replies. The SBW Board is always open to suggestions. — WT

## News from Members

**Hi-Dong Chai** received this email from Heather Cazad at Autumn House Press: I'm writing to let you know that your manuscript, "Shattered by the Wars," in addition to thirteen others, has been selected as a finalist in the Autumn House Non-Fiction Contest by Mike Simms and sent to Phillip Lopate who will select a winner by September. We received over three hundred non-fiction submissions this year, and the fact that your manuscript was selected shows our high opinion of your writing.

**Helen Vanderberg**, longtime California Writers Club member and ex-Brit, announces the publication of her English cozy mystery, *The Domino Deaths*, published by Abbott Press. Post-war villages like Pangbury-on-Thames are familiar from her childhood. Her grandfather's bookshelf led her into his past where he had been a police surgeon for Scotland Yard at the time of the infamous Whitechapel murders. *The Domino Deaths* reflects the world she once knew, where one could escape into the works of Agatha Christie and cozy mysteries. This story is fiction, although grounded in memory. *The Domino Deaths* is currently available on Amazon in paperback and as an e-book. — WT

### *The Domino Deaths*



Helen Vanderberg shows *The Domino Deaths* at the July BBQ  
— Photo by Dick Amyx

# Networking Log

by Eléna Martina

## French Lessons

On Friday July 19, I embarked on a long journey to a wondrous city known by poets, authors, artists, and worldwide travelers who dream and desire to visit again and again: Paris, France. It was only four years ago that I visited Paris for the first time on my way to Hyères, South of France, to a language school for total French immersion.

So many of us took French lessons in high school or as an elective in college, but ultimately, we have never really spoken it to anyone since. Does this sound familiar? It takes living there and engaging in their culture to develop decent verbal communication skills, worth sharing with others. I spent twelve beautiful, super hot weeks studying at a school known as E.L.F.C.A. (*École de Langue Française Cote d'Azur*). My bold 2009 trip brought me back speaking and thinking in French.

And now I go again! This time my entire stay will be in Paris. The city has 20 municipal areas or boroughs called *arrondissements* that circle the heart of Paris. I will be living in the 9th arrondissement, where Accord, the language school I will be attending, is located, as are the Paris Opera in Palais Garnier and the large department store, Galleries Lafayette. The French school also found me a French family to live, eat, talk, and sleep with, wait... No! We all have our own beds. The French are very open culturally, but that's not why I'm going. Let me be clear about that!

Aside from learning French, I will study cuisine, history, geography, and wine. *C'est cool, eh?* That's a little *Frenghish* for you. I'm certain that I will enjoy every day of my thirteen-week stay in Paris. The other cool thing about it is that I will connect with other writers. French groups in Meetup.com such as Paris Writers Group, Rendezvous Writers Group, and *Écrire et Finir Son Livre* (Write and Finish Your Book) are a

conduit for me to continue writing my second novel and my columns while there.

I also connected with Americans Living in Paris, a Facebook group for English speaking people. As in my last month's column where I mentioned these networking sites, I believe they are truly essential in everyone's travel plans. If you wish to connect with other writers, authors, novelists, playwrights, poets, journalists, essayists, and critics then join these groups before you embark on an extended trip. You may build your overseas platform or you may sit next to a known Parisian writer who may employ your English editorial services. The sky is the limit! Rest assured that by involving yourself with these groups, your writing and platform extension will continue even during a vacation, or in my case, while attending an established language school.

You can contact Eléna Martina at [networking@southbaywriters.com](mailto:networking@southbaywriters.com). —WT

## Jack London Award 2013

### Marjorie and Jack

by Dave LaRoche

On two-year intervals in July, the California Writers Club Central Board hosts a special luncheon during which branch nominees for the Jack London Award for outstanding service to the Club are honored. This July, Marjorie Johnson was our South Bay nominee and was

duly lauded with congratulatory comments from our state President, Bob Garfinkle, a round of applause from the gathering, and a plaque.

Marjorie is, and has been for years, a linchpin in the operation and goal fulfillment for our branch—both from an administrative and artistic perspective. With the experience of two novels under her hat, she runs a large active critique group while she continues to write. She is the managing editor for *Writers Talk* and has served as treasurer for the East of Eden Conference twice—or was it thrice? For years she served as membership chair, reminding, encouraging, and cajoling us—“get your \$45 in.” On our SBW Board, she has been a voice of reason and a get-it-done dynamo for as long as I can remember, taking on jobs, providing advice, and issuing praise. I doubt another has equaled her effort, including Jack.

We need take a moment on August 14 to give Marjorie our thanks and appreciation as the Central Board did in July. (BTW, I insisted she not apply her prevailing modesty and edit this.)

—WT



CWC President Robert Garfinkle and Marjorie Bicknell Johnson

—Photo by Blake Webster



# Falstaff

Continued from Page 1

If you believe that, you have never seen how Opera San José puts life into every performance.

The most intriguing character in William Shakespeare's two *Henry IV* plays is Sir John Falstaff. Falstaff is a likable character of ill repute. He's a drunkard, a thief, a liar, and a coward, but we love him because he's also humorous, jovial, childish, and free living. Falstaff is Shakespeare's greatest comedic character—a fat and roguish old knight, whose cowardice is exceeded only by his cunning.

At the end of the operatic version, Falstaff says, "All the world's a jest." That sets the mood to celebrate Giuseppe Verdi's 200<sup>th</sup> birthday. Verdi's masterpiece, the last opera he wrote, *Falstaff*, will be conducted by Opera San José's founding music director, David Rohrbaugh, and will feature former resident artist Scott Bearden as Falstaff. *Falstaff* will run at Opera San José, September 7 – 22 in the California Theater, sung in Italian with English supertitles. For information, visit [operasj.org](http://operasj.org) or call 408.437.4450.

Irene Dalis, former Metropolitan Opera star and Founder and General Director of Opera San José, recently wrote: "You may have noticed the number of empty seats in the California Theatre; some performances had only 50% attendance, despite the quality of the productions. I feel we have had a strong artistic showing; [last season] *The Pearl Fishers* was enchanting, *Die Fledermaus* was both funny and charming, *Il Trovatore* was powerful in its dark beauty, and *Suor Angelica* and *Gianni Schicchi* were all we had hoped. Audiences have been very enthusiastic, but still, ticket sales were just as bad in San José as in the rest of the nation."

I hope you will try out Opera San José. We writers need to support the arts. Perhaps you know that Opera San José, as well as other opera, theater, ballet and symphony companies, are suffering in this economy. It's not just bookstores and publishing companies that are disappearing before our eyes.

I fear that we are losing our culture. Certainly, it is changing. But we can reverse the trend.

We can try to stop the erosion of the arts, at least in our local area. We can form a group to attend a performance of *Falstaff* together. Please see the announcement, "Call for literary participants," below.

Let us be part of a cultural renewal by supporting the performing arts. —WT

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## Call for literary participants!

by Rita Horiguchi St. Claire

Has it been a while since you've read any Shakespeare? Are you in the mood for literary and musical fun? If your answers are *yes*, please be part of an emerging study group. We will read and discuss Shakespeare's two *Henry IV* historical plays and his comedy, *The Merry Wives of Windsor*. Later, we will top off that knowledge with a writer's perusal of the libretto for Verdi's comic opera, *Falstaff*, whose character is based on the likeable Shakespearean knight of ill repute. Finally, we'll listen to the opera's major arias. After all this study, we'll be well prepared to enjoy a night at the opera together (and we won't even have to dress up.) If we have enough people, we can get a group discount in which tickets can be had for as little as \$40.

Studies have shown that classical music can release the creative juices, so why not listen to some exquisite musical triggers while paying homage to The Bard?

Interested? Sign up at the SBW meeting on August 14 or contact Rita Horiguchi St. Claire at [mail@ritastclaire.com](mailto:mail@ritastclaire.com). The study group will form soon, and the first seminar will take place at 2 p.m. on August 24.

*Falstaff* will play at Opera San José September 7 – 22. —WT

## July BBQ Success

A heartfelt thank you to  
Jim and Edie Matthews.



## Sell Mentoring

Donna McCrohan Rosenthal,

PR Director, CWC

[pr@calwriters.org](mailto:pr@calwriters.org)

Particularly in this era of online everything, face-to-face writers' clubs offer certain benefits that your branch might emphasize to increase attendance and membership. Among them:

1. The speakers at meetings, some of them very prominent, answer questions during their talks and generally stay to chat afterwards.
2. Associating with writers who actively journal, research, interview, hammer out drafts and the like can inspire you to look beyond the obstacles and pursue writing every day of your life.
3. Speakers and members double as potential interview subjects. With the right angle, you could profile them and freelance the result to local (or broader) media. Note: Do not ambush them. Tell them in advance what you intend to do.
4. With few exceptions, writers clubs have their own newsletters, websites and often, magazines and anthologies. Having a byline in one could represent a first career step.
5. Volunteering for positions such as public relations chair or webmaster to advance club goals can contribute to sharpening your skills and enhancing your networking circle.

In a nutshell, after a few months of meetings and publications, there is no way to not glean nuggets of sound instruction on finding an agent, submitting an article to a magazine, or compiling a strong book proposal.

In a smaller nutshell, "Writers helping writers with the craft and business of writing" is what we do. —WT



## Scenes from SBW Barbecue

—Photos by Carolyn Donnell



Hostess Edie Matthews (on right) hugs Helen Vanderberg, whose book was just published



On right: SBW Officers 2013-2014 pose for a photograph.  
Left to right: Pamela Oliver-Lyons, Sylvia Halloran, Colin Seymour, Dave LaRoche, Nader Khaghani.  
Camera-shy: Eléna Martina



# The Stranger and the Preacher

## Part 2: *The Gourmet Dinner*

by Betty Auchard

While living on a church college campus in 1950, my husband Denny and I had hidden a bottle of Manischewitz wine in the refrigerator, because it could've gotten us in whole lot of trouble. We wanted to cook a gourmet meal with it, but Denny first had to convince his sister that owning a bottle of wine wasn't a sin. After all, if Jesus turned water into wine it must be good for something. With that behind us, we scheduled a dinner date for my sister-in-law, Glenna, and her husband, Carl. I could hardly wait to shine in the kitchen. The week seemed a month long. Finally, the day had come to arrange the pot roast, potatoes, carrots, and onions in the electric roaster before leaving for church. The meal would be ready when we returned.

When the church service ended, Denny, Carl, Glenna and I zoomed home and straight to the kitchen where we could sin in the privacy of our apartment. Oh joy – the place smelled wonderful. Denny set the table and reminded our guests that we would enjoy this wine-cooked meal without guilt.

Thirty minutes before mealtime, I set the bottle free from its prison behind the milk and baptized the roast with one cup of Manischewitz, then covered the electric roaster and set the timer for 30 minutes. I performed these simple tasks like they were old hat even though I didn't know what I was doing. Pretending gave me courage.

Carl said, "What's happening now?"

I said, "I'm allowing the wine to marry the flavors of the meat and vegetables."

"Marry the food?"

"Yeah." *That's the way chefs talked. I saw it in the movies.*

Thirty minutes later, Denny sliced chunks of pot roast and dished food onto each plate. Before placing the offerings on the table, he thanked God for our many blessings and then spooned the red juice from the bottom of the pan over the meat and vegetables. It stunned the eyes and shocked the mouth – tasting like meat and vegetables with wine poured on top. I assumed that might've been a good thing. I hoped to convince everyone, even myself, that I had prepared a gourmet meal. Glenna chewed, and through a mouthful of potatoes soaked in wine, my sister-in-law said, "Interesting." I wanted to hear more than that and said, "Exotic, isn't it?" The word "exotic" seemed appropriate.

Denny got up from the table and through tight lips said, "Scuse me," and disappeared into the bathroom. Carl and Glenna kept eating just enough to be supportive and not enough to get sick. I cleared away food and dishes and sensed things hadn't gone as planned. I could still save face and said, "Wait'll you taste dessert."

"Dessert?" Carl looked panic-stricken.

That's when I felt we might be in trouble. Denny and I were trying to recreate a gourmet meal we'd had at the Blue Parrot Restaurant in Denver, 1949. The dessert we ordered had a French name: *Glace avec Sauce Vin*. We didn't really like it and



concluded that our taste buds were unsophisticated just as Carl and Glenna's taste buds were now.

Denny scooped vanilla ice cream into small bowls and I dribbled Manischewitz over each one. Then I christened each serving with a maraschino cherry thinking the extra touch might save the day. The cherry on top was not what got our attention. The wine had curdled the ice cream and looked like baby spit-up. Glenna placed a dainty bite on her tongue, held it there for a few seconds, spit it into her napkin and said, "No thanks."

Denny said, "This isn't at all like what we ate in Denver."

I said, "It's close."

*What a lie.* I'd never eaten anything that strange, but I ate it, acting like it tasted yummy and finished every bite. I guess I had something to prove, unsure what that might be.

Carl turned the eating experience in a new direction when he said, "Let's see what this stuff tastes like straight from the bottle." *Would Carl be the one to save our dinner party?*

He poured the wine into little plastic juice glasses, giving each of us about three tablespoons of the red liquid. We took our time sipping it and agreed that it tasted pretty good by itself, so, wine became our dessert. Denny said, "Let's make a toast," so we clunked our plastic glasses together and he added, "Forget *cooking* with wine. We should've done this in the first place."

Now free of all pretenses, I joined the group sipping Manischewitz, and then we enjoyed a second round and got kind of giggly. I said, "We'd better wrap this up before someone knocks on our door and turns us in." I put the cork in place and returned the rest of the wine to the fridge where it belonged – behind the milk.

The pretty bottle hid in the refrigerator for a few more months. By spring vacation, Carl, Glenna, and I had to leave for a week with our traveling choir to sing concerts where reps from our college recruited new students. We had to leave Denny behind. As our bus pulled away and we waved goodbye to my husband, sadness and worry settled over me. I leaned back in the seat and whispered to Carl, "I forgot that wine is still in our fridge. What if one of the boys upstairs wants to borrow milk."

Carl said, "Don't worry. That Manny shevy, or whatever it's called, won't be a problem."

He was so wrong. I'll tell about that in my next story. — WT



# Write Shortly

by Marjorie Johnson

For short, short fiction choose a moment in a character's life, something that tells a lot about him, but over a short period of time. This could be telling a story in the amount of time someone takes to ride the bus to work, sit through a 60-minute class, or wait in a doctor's office. It shouldn't be the life story of a character; save that for longer forms of fiction.

Outline the beginning, middle, and end of the story. With such a short piece, be extremely concise in your story telling. A beginning should not last more than a couple of paragraphs, if that. Long explanations and multiple character development should be saved for longer stories. The ending should be a resolution for the character and must be short; a paragraph should do.

Edit everything out of the story that isn't essential to understanding the setting, the action, or feelings of the characters. Remove unnecessary modifiers: most adverbs, especially "very," "quite," and "really." Be intentional about every word in the story.

Read different flash fiction pieces. Take note of how setting and characters are developed. Make sure to tell a story; don't write just a monologue or the description of a setting.

Use your word count often; try to express the same idea in fewer words. Write, "he raced," not "he was running

quickly;" "he grabbed the papers," not "he was just starting to pick up the papers." Look for "was" and "were", "is" and "are;" those words often flag sentences that can be shortened by using an action verb.

"Airbus Mystery" is a 309-word sample. Does it have a beginning, a middle, and an end? Does it develop character? Is it a story or only a description? Does it waste words?

Suppose the contest had called for 300 or fewer words. What nine words in "Airbus Mystery" can be eliminated? This is the kind of thinking you must use to shorten a piece that is slightly too long. To improve any short writing project, remove unnecessary words.

In fact, removing unnecessary or repeated words is important for all genres. Novel writers may repeat themselves or ramble without realizing it. For example, in the last book of her *Earth's Children* series, Jean M. Auel has the same three pages appearing in three different places; the last Harry Potter book weighs in at 37 chapters and 784 pages while the first volume had 17 chapters spanning fewer than 300 pages.

Why is "writing shortly" important? Newspaper reporters have to be able to shorten their stories to fit the space; editors have to "cut" all the time. Trimming out excess verbiage turns a good piece of writing into an outstanding one. —WT

## Do You Write in a Fog?

According to Wikipedia, the Gunning fog index measures the readability of English writing. The index estimates the years of formal education needed to understand the text on a first reading. A fog index of 12 requires the reading level of a U.S. high school senior. Developed in 1952 by American businessman Robert Gunning, the fog index is commonly used to confirm readability by an intended audience. Texts for the general public need a fog index less than 12; those requiring near-universal understanding need an index less than 8.

Check the reading level of your writing by pasting a paragraph of your text into the box on this website: <http://gunning-fog-index.com/> —WT

**Synecdoche:** No, it isn't a town in New York.

**Synecdoche** is a kind of metaphor in which a part of an object represents the whole, such as, "Give me a hand;" while metonymy is a metaphor in which something associated with an object is used to represent it, such as a crucifix worn by a Christian. —WT

## Airbus Mystery

The Airbus bounced and bumped through turbulence to smoother air at 40,000 feet as we crossed the thunderstorm belt that banded the entire Mississippi Basin. I looked up from the murder mystery I had been reading to keep my mind off the boring cross-continental flight when I overheard the elderly couple seated in front of me discussing her blood sugar level.

"How do you feel now?" he asked.

I popped open my seatbelt and sprang to my feet. The gray-haired man shook the woman's arm, none too gently.

She answered, "Mm-ooh-mum," her speech slurred, her face pale, her hands shaking, her fingernails blue. Her arm bore a red mark from his grasp.

"Is she diabetic?" I didn't smell acetone; I was sure that her blood sugar was low.

"Yes," the man growled.

"My husband's diabetic," I said. "She needs orange juice."

My husband jerked me back into my seat. "That's none of your business. Why are you telling everybody I'm diabetic?"

I lowered my head. I was glad to be in a public place where he wouldn't hit me again.

The old man didn't summon the stewardess; instead, he gave the woman a shot of insulin, the treatment for high blood sugar. It wasn't long before her head slumped over, but he waited several minutes to push the call button.

"She isn't breathing," the stewardess said. She and the man pulled the woman into the aisle and laid her down. The PA asked, "Is there a doctor aboard?"

A doctor gave her CPR for forty minutes. It took that long before the aircraft could land at an unscheduled airport away from thunderstorms. They carried her out on a stretcher to an ambulance, but she made no signs of recovery. I knew she was already dead.

I glanced at my husband and thought, "I have just witnessed the perfect crime." —WT

### Adverbs go to hell

The road to hell is paved with adverbs. —Stephen King

# Not Finished Yet

by Pat Bustamante

On the CBS television in-depth reporting program *60 Minutes*, there was a story on Jake Barnett, a little boy who started college when he was 8: “Math Prodigy Proud of his Autism,” also available on the 60 Minutes Website.

A short definition of autism is “A child who shows reluctance to interact, be social, or converse, and even shrinks from being touched, could be autistic.” Autism is often, but not always, diagnosed in very young children. Sometimes diagnosis comes after there are severe discipline problems.

Jake Barnett was diagnosed at age 2, but his parents refused to see this as a disease or handicap.

There are many variations in autism. Autistic people can display amazing talents; Jake memorized more than 200 digits of pi from a mathematics table in one afternoon. Then, for fun, he recited them backwards for reporter Morley Safer, whose research determined the boy “one in 10 million.” Jake is a

superior student, “acing college math and science courses” since he was eight. Given free rein on a computer when he was a toddler probably was helpful.

Much of my research uncovered doctors and scientists who, going back quite a few years, thought this condition “a tragedy.” And all of us with children do tend to want them to be accepted socially and not to struggle with bullies and tactless tormenting adults.

Here is my jump into speculation. Fact: autism makes a difference and communicating with an autistic child can be difficult. My belief: as in Jake Barnett’s case, such a child may be at home with college students—the A+ variety. Question: might the brain development be so advanced for such a child that “ordinary” might seem to him to be a hoohum waste of time?

We have some wonderful studies showing new facts almost every day about the human brain. There are studies comparing primitive man’s brain—its size and probable abilities—with current brains. What’s new? Interaction with robotic brains; i.e., computers. Is

that changing us? If we do not destroy our own species, we will become something as different from the current man on the street as Neanderthal man was from you and me. Social interaction may be different; values may be different. We might be a bit more impatient or even angrier—my computer is not programmed with patience or love. Who knows about a robotic brain?

Some books written by autistic people emphasize that what was long believed to be a handicap or a physical shortcoming was an error in diagnosis!

Because I have long been a fan of (and creator of some) science fiction I see the scene set as: a gene exists in the human race that produces something we will meet and recognize some day with other people (from other planets) far in advance of us.

Evolution is a fact, despite the many people who wish that wasn’t so. My belief: evolution IS intelligent design. And who has given out a pronouncement that ours, as humans, is completed?

We will grow. “Intelligent design” is the best of the gifts that we have. —WT

## What’s up, Doc?

What word in the English language can be a noun, verb, adjective, adverb, or a preposition—or even a sentence? Up.

*Up* has more meanings in English than any other two-letter word. We understand *up* as toward the sky or at the top of the list, but when we awaken in the morning, why do we wake *up*?

At a SBW Board meeting, why does a topic come *up*? Why do we speak *up*, and why are the officers *up* for election—a tie is a toss *up*—and why is it *up* to the secretary to write *up* a report?

We call *up* friends; brighten *up* rooms; polish *up* silverware. We work *up* our appetites; warm *up* leftovers; and clean *up* kitchens. We lock *up* the house; fix *up* the old car; rake *up* leaves. Sometimes we screw *up*.

People stir *up* trouble, line *up* for tickets, and think *up* excuses. To be dressed is one thing but to be dressed *up* is special.

Sometimes *up* is confusing. A drain must be opened *up* because it is blocked *up*. We open *up* a store in the morning but close it *up* at night. We are pretty mixed *up* about *up*.

To be knowledgeable about the proper uses of *up*, look *up* the word *up* in a desk-sized dictionary: *up* takes *up* a quarter page and can add *up* to thirty definitions.

I could go on and on, but I’ll wrap it *up* for now. My time is *up*, so I’ll shut *up*!

—WT

## Battle of the Verbs: lay vs lie

Lay and lie are two of the most confusing verbs in the English language.

Here are some examples of lay used correctly:

- I lay my blanket on the sand. (lay a blanket)
- Please lay your books on the table. (lay books)
- I am laying my pen here, so I don’t forget it. (laying my pen)

Here are some examples of lie used correctly:

- I lie on the sand to get a tan.
- The books are lying on the table.
- My pen is lying on the desk.

Notice that lay and lie have nothing to do with whether you are talking about people or objects. Objects can lie as well as people. (But people are better liars.)

—WT



# August Terse on Verse

By Pat Bustamante



Pat Bustamante

## Aug., Aw Cute

New babies, new writing-gems  
Could cause some ooh's, haws and hems?  
You'd like to display  
For our youngest, maybe:  
Be proud, rhyme aloud, and play?  
From teacher-rapport with a baby  
Sometimes great learning stems!

— Pat Bustamante

Children need to read. Among many other bestseller authors, Lincoln Child is on a crusade to get parents to read to children, thus encouraging kids to want to learn to read. Start a baby with rhymes and word games.

Hooray for the book writers who dedicate their writing to young minds! In a way it "passes the torch" because we will always want a new generation of writers. I do not believe that texting or social networking will replace reading a good book. To me, one of the most terrifying ideas occurred in Ray Bradbury's *Fahrenheit 451*, the temperature most efficient for government bonfires to destroy all books.

Storytelling, of course, existed way before the printing press, probably even before cave art. We learned to talk; we learned to talk about ourselves and about our families; and we learned how to make up wonderful stories about all the important things we know. Those of us who as children had an invisible playmate could combat loneliness with conversations and stories told aloud — and never criticized! That's a good feeling.

Then when we learn to read we meet other "invisibles" who find a place in our inner visions and in our hearts. I still weep over *The Dog of Flanders*, a very sad children's tale. This month I salute all the storytellers who make memories for young people. You are the greatest! — WT

## A Writing Lesson

Pastor Olavson is the minister of the local Norwegian Lutheran Church, and Pastor Svensson is the minister of the Swedish Covenant Church across the road. One morning they come together to pound a sign into the ground:

DA END ISS NEAR!

TURN YERSELF SROUT NOW

BAFOR IT ISS TOO LATE!

As a car speeds by, the driver yells,  
"Leave people alone, you Skandahoov-  
ian religious nuts!"

From the curve, they hear screeching  
tires and a big splash.

Shaking his head, Pastor Olavson says,  
"Dat's da terd one dis mornin."

"Yaah," Pastor Svensson answers. "Do  
ya tink maybe da sign should yust say,  
BRIDGE OUT?"

**Moral of the story:** Make your writing  
brief and to the point. — WT

## Leaving the meter on

I don't mean to be prosaic  
but I wonder if *trochaic*  
is a word that poets feel  
is obsolete.

And I truly do suspect it  
isn't likely *anapestic*  
is a cadence you will ever  
chance to meet.

To find *iambic* in a stanza  
I'd regard as a bonanza,  
even though it would be seen  
as something new.

You might think it's imbecilic  
writing verses in *dactylic*  
but for me it's what I really  
like to do.

— Jack Hasling

## County Fair

Hurry to the ticket booth!  
Pay so you can stay all day  
The clicking turnstile makes you smile  
Then you're bombarded by a  
cacophony of sounds and  
brightly painted horses  
on the dazzling carousel  
turning 'round and 'round

Noises - lights - colors  
What to do first  
Rides - midway - games  
Thirst

Food - drink - music  
Laughter - big kids - little tykes  
Demos and blaring mics  
Exhibits - art - quilts  
Merchandise - what to buy  
Jewelry - hats - items to try  
From the latest fry pans and  
Cooking things - to samples  
and sparkling bling  
Barbeque - hotdogs - popcorn  
Ice cream logs  
Beer - wine - animal time

Rides to the sky - the Ferris wheel and  
Roller coaster - whirling things  
flying swings - balloons popping - ring tossing  
Children's laughter - what's left to do  
after all of this?

Exhausted - tired and before you know it  
The lights go out one by one  
and suddenly, sadly  
All too soon  
No more fun!

Your day at the  
County Fair  
Is done

— Karen Hartley



Image credit: [www.flickr.com/photos/erichoward/](http://www.flickr.com/photos/erichoward/)

# Call for submissions: CWC Literary Review

by Dave LaRoche

California Writers Club members are invited to submit their published or unpublished work following the guidelines below. Submissions are blind-read and work meeting a threshold of quality and interest will be published. Minor editing or enhancing/correcting presentation may be performed. While satire and parody are welcome, proselytizing or potentially libelous material as well as pornographic forays, and/or gratuitous vulgarity and obscenity will not be considered. Rejections will be accompanied with editors' suggested improvements.

Send submissions, for this issue only, as an email attachment to Dave LaRoche, dalaroche@comcast.net, "CWC Lit-Review" in the subject line.

## General Guidelines (Nonconforming work will not be considered)

- Prose: 2500 words or fewer: fiction, memoir, or essay (excerpts if the submission can be judged as a complete story). Poetry: 40 lines or fewer. Photography and graphics: through arrangement with the editor.
- A maximum of two submissions per member, separate files, will be accepted per issue.
- The author must have the rights to convey rights for this one-time use by the CWC.
- Work selected will be published "as is" except for (possible) minor changes after proofing.

## Preparing Your Submission (electronic, via email only)

In the body of your email:

- Author's name, email address, and branch affiliation
- Title(s), word count, and genre: fiction, memoir, essay, or poetry
- This statement must be included: "I, (name here) own and convey the right to publish this/these work(s): (title or titles here) for this one time publication in the CWC Literary Review."

## Attachment(s): Your artistic work:

- Pages numbered in footer, prefer bottom center. Do not use a cover sheet.
- Each page will contain the title of the work; once above the body of the work on the first page. Include the notation, NF-M, NF-E, poetry or fiction. Please, no other identifying information.
- MSWord: rtf format; left justified, one and one-half line spacing, Times New Roman 12 pt font
- One-inch margins around. Note: present poetry in the form you expect it to be published.
- No page breaks, special leading, or any other unusual text manipulation or spacing

Submissions for the 2013-14 issue are open July 1 through August 30, 2013. — WT

# Sell your book at Discover San Jose

by David Breithaupt

Sal Pizarro recently wrote in his *Mercury News* column about the opening of a new and unique store called "Discover San Jose." It's located at 150 South First Street, downtown San Jose across from the Fairmont Hotel. The founder, Kymberly Brady, states that her shop will showcase a variety of items, including books and art that relate to San Jose; she has had a long involvement with the Chamber of Commerce. Books about San Jose and authors from San Jose are sought in particular. I donated copies of my two books when I visited her shop; she welcomes consignment arrangements. — WT

# Readings for Mystery Writers

by Marjorie Johnson

Writing mysteries? Then you must read, read, read mysteries and books related to unusual crimes as well as books about forensics. In my eclectic library, I have *Cause of Death: a writer's guide to death, murder, & forensic medicine* by Keith D. Wilson; *Wicked Plants: The Weed that Killed Lincoln's Mother* by Amy Stewart; *Witches of the World* by Diane Canwell and Jonathan Sutherland; *Police Procedure & Investigation: A Guide for Writers* by Lee Lofland; *Skulls: An Exploration of Alan Dudley's Curious Collection* by Simon Winchester with photography by Nick Mann; *Portrait of a Killer: Jack the Ripper Case Closed* by Patricia Cornwell; and *Stiff: The Curious Lives of Human Cadavers* by Mary Roach. If you would like to borrow one of these, talk to me at a SBW meeting; however, you should build such a library, as well as a clippings file.

Don't overlook articles in magazines such as *Discover*. In June 2013, in "The Shoe Fits the Crime," Brian Bordell writes, "Criminals should start investing their ill-gotten gains in a new pair of kicks." He then discusses advances in forensics — the prints of well-worn shoes can be linked back to their owners, not just from footprints left in the mud, but by partial tread patterns left at a crime scene. He pictures eight common tread patterns: piecewise lines; lines and circles; lines and ellipses; only circles/arcs; lines, circles, and ellipses; only ellipses; circles and ellipses; and only texture. This is the type of article to save in your clipping file.

Also watch PBS and refer to their online documentaries. For example, I recently learned that fingerprints are not fool-proof and how little training an "expert witness" may have.

Google doesn't always know everything, so save up your own little tidbits to stir into that story stewing in the back of your mind. — WT





# Contests

## More Writing Contests

*Poets & Writers* lists more writing contests than any other source, and all of the contests listed in their database at [pw.org/grants](http://pw.org/grants) have been carefully reviewed and benefit writers.

While you're perusing the listings, please take a look at the entry for *Tusculum Review's* annual literary prizes, which offer \$1,000 and publication to winners in poetry and fiction.

An extensive list of contests appears on [preditorsandeditors.com](http://preditorsandeditors.com) and on [writersdigest.com/competitions/writing-competitions](http://writersdigest.com/competitions/writing-competitions). —WT

**To win, you first must enter.**

## Foster City Writing Contest

The 36th Foster City International Writers Contest, sponsored by the City of Foster City Parks and Recreation Department, is open to all writers. Prizes \$250 first, \$100 second, will be awarded in each of three categories: fiction, not to exceed 3000 words; personal essay, not to exceed 3000 words; and poetry, not to exceed 500 words or two double-spaced pages using a 12 point font. Contest fee: \$10 per entry. Deadline: September 13.

Entry forms and manuscript preparation guidelines are available at [www.fcwriterscontest.org](http://www.fcwriterscontest.org) —WT

## Poetry contest

### Reuben Rose Poetry Contest

**Deadline:** September 30, 2013

**Website:** <http://www.voicesisrael.com/reubenrosecompetition.htm>

**Entry fee:** Voices Israel members: \$5 for one poem, \$10 for 3 poems, \$15 for 6 poems. Non-members: \$6 for one poem, \$12 for 3 poems, \$18 for 6 poems.

First prize \$500, second prize \$150, and third prize \$50. Prizewinners and all honorable mentions will be published in the *Voices Israel 2014 Poetry Anthology*. Challenging, humorous and/or curious poetry is welcome. Poems should be unpublished, no more than 40 lines, including stanza breaks but not including title. —WT

## Inland Empire CWC

## Contest

### Short Story, Poetry, Nonfiction

**Theme: The Truest Wisdom**

Open to all writers

**Submission requirements:** Your short story, poem or nonfiction must touch on the theme "The truest wisdom." Previously unpublished; short story and nonfiction entries not to exceed 2,500 words; use Times New Roman, 12-point font, double-spaced, one side of letter-sized paper. Poetry may be single-spaced, not to exceed 100 lines. **Do not put your name on manuscript.**

**Submit your entry** by email to [iecwritersclub@gmail.com](mailto:iecwritersclub@gmail.com) with your manuscript as an attachment in MS-Word. Include a cover sheet with your name, address, phone number, email address and category (poetry, fiction, or nonfiction).

**Entry fee:** \$15 per submission, paid by check payable to IECWC, mailed to IECWC, 1141 E. Highland Ct., Ontario, CA 91764. Deadline: August 15.

**Prizes:** 1st, 2nd and 3rd place prizes of \$125, \$75, \$50 in each category. First place entries will also be published in the online journal *Fresh Ink*. —WT

## Extra! Extra! Read all about it!

Polish up those short short stories and memoirs, fewer than 1000 words, and send them to *WritersTalk*.

If your work is published in *WT*, not only will you have a publishing credit but also you will automatically be entered into the *WritersTalk* Challenge Contest. Prizes: \$40 for each genre, fiction, memoir, essay/nonfiction, and poetry. Bonus: you will have a possible entry for other contests. —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. —WT



## Publish in ChickenSoup

The following link shows you the upcoming topics and the deadlines for the next few months for this popular series. Check it out!

[http://www.chickensoup.com/form.asp?cid=possible\\_books](http://www.chickensoup.com/form.asp?cid=possible_books)

**Caveat:** If you are thinking of submitting to *Chicken Soup*, be sure to read the guidelines! They are very specific about what they want, and what they do not want. Go to [chickensoup.com/cs.asp?cid=guidelines](http://chickensoup.com/cs.asp?cid=guidelines). —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](mailto:newsletter@southbaywriters.com) and we will add your listing to our directory of experts.*

### Astronomy, History of Astronomy

Bob Garfinkle [ragarf@earthlink.net](mailto:ragarf@earthlink.net)

### Banking

Pam Oliver-Lyons [polpap@prodigy.net](mailto:polpap@prodigy.net)

### Character Development

ArLyne Diamond, Ph.D.

[ArLyne@DiamondAssociates.net](mailto:ArLyne@DiamondAssociates.net)

### Counseling/John Steinbeck

Dr. Audry L. Lynch

[glynch0001@comcast.net](mailto:glynch0001@comcast.net)

### Engineering: Mechanical, Aerospace

Jerry Mulenburg

[geraldmulenburg@sbcglobal.net](mailto:geraldmulenburg@sbcglobal.net)

### Growing Great Characters from the Ground Up

Martha Engber [martha@engber.com](mailto:martha@engber.com)

### Internal Medicine/Addiction

### Disorder/Psychology

Dave Breithaupt [dlbmlb@comcast.net](mailto:dlbmlb@comcast.net)

### Marketing and Management

Suzy Paluzzi, MBA [jomarch06@yahoo.com](mailto:jomarch06@yahoo.com)

### Mathematics/Fibonacci Sequence

Marjorie Johnson [marjohnson@mac.com](mailto:marjohnson@mac.com)

### Teaching and the Arts

Betty Auchard [Btauchard@aol.com](mailto:Btauchard@aol.com)

### Telecommunications Technology

Allan Cobb [allancobb@computer.org](mailto:allancobb@computer.org)

### Television Production

Woody Horn 408-266-7040

## Looking For a Critique Group?

"Our Voices" meets every other Sunday at 11 am at the Coco's in Campbell, 150 E. Hamilton. We are looking for two new members interested in serious critique, which will put our number at six. We are currently writing nonfiction including memoir; short stories; and novels. We are practiced writers and critics working toward improving our skills—the group associated for over four years. We look at the fundamentals of craft, occasionally comment on the creative process, and offer our experience and interest to you in return for the same.

## 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](http://cwc-berkeley.com)

**Central Coast:** 5:30 third Tuesdays, Bay Park Hotel, 1425 Munras Avenue, Monterey. [centralcoastwriters.org](http://centralcoastwriters.org)

**Fremont:** 2:00 fourth Saturdays at DeVry University, 6600 Dumbarton Circle, Room 204, Fremont. [cwc-fremontareawriters.org](http://cwc-fremontareawriters.org)

**Marin:** 2:00 fourth Sundays, Book Passage in Corte Madera. [cwcmarinwriters.com](http://cwcmarinwriters.com)

**Mount Diablo:** 11:30 second Saturdays, Hungry Hunter, 3201 Mount Diablo Boulevard, Lafayette. [mtdiablowriters.org](http://mtdiablowriters.org)

**Napa:** 6:30 second Wednesdays, Napa River Inn. [napavalleywriters.net](http://napavalleywriters.net)

**Redwood:** 3:00 first Sundays at Copperfield's Books, 2316 Montgomery Dr., Santa Rosa. [redwoodwriters.org](http://redwoodwriters.org)

**Sacramento:** 11:00 third Saturdays, Cattleman's Restaurant, 12409 Folsom Blvd., Rancho Cordova. [cwcsacramentowriters.org](http://cwcsacramentowriters.org)

**San Francisco/Peninsula:** 10:00 third Saturdays, Belmont Library, 1110 Alameda De Las Pulgas, Belmont. [sfpeninsulawriters.com](http://sfpeninsulawriters.com)

**Tri-Valley:** 11:30 third Saturdays, Oasis Grille, 780 Main, Pleasanton. [trivalleywriters.com](http://trivalleywriters.com)

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## Ongoing Critique Groups

### Our Voices

Meets at Pruneyard in Campbell every other Sunday 11 am. Genres: Fiction, nontechnical nonfiction, memoir. Contact: Dave LaRoche — [dalaroche@comcast.net](mailto:dalaroche@comcast.net)

### Valley Writers

Meets at Valley Village Retirement Center in Santa Clara, Mondays 2:00 to 4:00 pm. Contact: Marjorie Johnson at [marjoriej358@comcast.net](mailto:marjoriej358@comcast.net)

### Emperor's Mystery Circle

Meets at Emperor Norton's, 7508 Santa Teresa Blvd, San Jose, 1:30 pm., first Mondays. Mystery genre. Contact Pam Oliver-Lyons, [polpap@prodigy.net](mailto:polpap@prodigy.net)

### Karen's Critique Group

Meets at The Hick'ry Pit, Campbell, 10 am to Noon, second and fourth Tuesdays. Fiction, non-fiction or memoir only. Contact Karen, [Sew1Machin@aol.com](mailto:Sew1Machin@aol.com)

### Your Critique Group

For consideration, send information to [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com)

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## Ongoing Writing and Reading Groups

### Writing Group: A Chapter at a Time

Meets every Monday, 9 am to noon, Barnes & Noble, 5353 Almaden Expy. Contact Eléna Martina at [networking@southbaywriters.com](mailto:networking@southbaywriters.com).

### Reading/Book Group:

Several people have expressed an interest verbally. You could form one. Same contact.

If you are interested in details, and would like to give us a try, send me an email at [dalaroche@comcast.net](mailto:dalaroche@comcast.net) or talk to Eléna Martina who also can put you in touch.

Join us to improve your writing and to help us improve ours. — WT



## Want More?

Listings for contests, conferences and workshops commonly appear in *Writers Digest* and *The Writer*. Check their websites and also the websites of other CWC Branches listed above. Please send conference/workshop information to [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com)



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
August 2013				1	2 7:30p Open mic Barnes&Noble Almaden, San Jose	3
				8	9	10
4	5 9 to noon: Write a Chapter at a Time Barnes & Noble Almaden, San Jose	6 7:30p SBW Board	7 9 to noon A Chapter at a Time			
11	12 9 to noon A Chapter at a Time	13	14 6:00p SBW Meeting, Harry's Hofbrau 9 to noon A Chapter at a Time	15 Deadline for <i>WritersTalk</i>	16 7:30p Open mic Wil- low Glen Library, 1157 Minnesota Ave	17
18	19 9 to noon A Chapter at a Time	20	21 9 to noon A Chapter at a Time	22	23	24 2:00p Falstaff seminar
25	26 9 to noon A Chapter at a Time	27	28 9 to noon A Chapter at a Time	29	30	31
Future Flashes						
Open mics Fridays September 6 and 20	SBW Board meeting September 3	Dinner meeting SBW September 11 Harry's Hofbrau				

### South Bay Writers Open Mic

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

Note third Friday location: Willow Glen Library, 1157 Minnesota Ave, San Jose

Contact Bill Baldwin (408) 730-9622 or email [WABaldwin@aol.com](mailto:WABaldwin@aol.com)

**Note:** Come to a South Bay Writers dinner meeting to look for others who may want to form a critique group. Contact Networking Chair Elena Martina at [networking@southbaywriters.com](mailto:networking@southbaywriters.com).

### CWC bags: Only \$10 each



Offered during our monthly meetings. Collect yours before supplies run out!

### Flash Fiction Forum

This literary event featuring short short stories by local authors will be Wednesday, August 14, 7 p.m., at the WORKS, 365 South Market Street, San Jose. Authors interested in participating should submit to Lita Kurth, [LaKurth@yahoo.com](mailto:LaKurth@yahoo.com). Send your flash fiction, vignettes, mini-memoirs and short-short stories for review by 08/07/13. This is not an open mic event.

FMI: [www.flashfictionforum.com](http://www.flashfictionforum.com)

*Editorial comment: Get more bang for your buck by also sending your submission to [newsletter@southbaywriters.com](mailto:newsletter@southbaywriters.com).*

### South Bay Writers Anthology



\$10

At the meeting or on [amazon.com](http://amazon.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](mailto:norcamp@sbcglobal.net) or go to [poetrycentersanjose.org/calendar](http://poetrycentersanjose.org/calendar)



### Stay Informed

Read the Constant Contact notices in your email to receive meeting and event announcements. If you are not receiving those announcements, send your name and email address to [webmaster@southbaywriters.com](mailto:webmaster@southbaywriters.com)



**California Writers Club**  
South Bay Branch  
P.O. Box 3254  
Santa Clara, CA 95055  
[www.southbaywriters.com](http://www.southbaywriters.com)

## MAIL TO

Address Correction Requested

**South Bay Writers**  
**August Regular Monthly Meeting**  
**6 p.m. Wednesday, August 14**

Harry's Hofbrau  
390 Saratoga Avenue, San Jose

**Nancy Curteman**  
**Mystery Writer**  
**Add Tension to Your**  
**Toolbox**

*WritersTalk* deadline is always  
the 15th of the month.

Regular dinner meetings are  
second Wednesdays 6 – 9 pm



### **Harry's Hofbrau**

From Highway 280, take Saratoga Avenue North.  
Harry's is on your right near Stevens Creek Blvd.