



# WRITERSTALK

Volume 21  
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June 2013

Monthly Newsletter of the South Bay Writers Club™

## JUNE SPEAKER

### Ways to Make Publishers Take a Look How to Establish Credibility with Publishers

by Rita Beach

Our June keynote speaker, LeeAnne Krusemark, is a former newspaper journalist and editor, an author of books on publishing and entrepreneurship, and adjunct online Professor of Publishing for Harvard University along with several other colleges. She is owner of an award-winning Southern California public relations business since 1988 and a past president of a Chamber of Commerce. She teaches publishing nationwide at colleges and to writing groups. She will talk about ways that we writers can establish credibility with publishers through writing contests and by being published often in a variety of platforms.



LeeAnne Krusemark

All of us would like to write a best seller; take the manuscript to a publisher who recognizes it for its excellence immediately and hands over a huge advance as he tells us to start working on the next book. Our success in the writing game depends upon the amount of credibility publishers attach to us and our work. Credibility will increase our chances that a publisher will at least take a look at our submissions. Our dream of seeing manuscripts published by a traditional publisher will have a better chance to become reality if we can first attract their attention.

#### *Why Do Publishers Prefer to Work with Published Authors When My Writing is Just as Good?*

Did you know Stephen King was rejected 75 times before he sold his first novel? What is a publisher looking for and how does a writer catch his eye? All writers need to know how to submit a manuscript the correct way, find the right publisher for their work, and write irresistible query letters. Ms. Krusemark will give us some valuable tips and answers to these questions. She will reiterate what we know instinctively: writing is one part writing, one part timing, one part luck, and a few parts experience.

#### *Self-Publishing is My Interest, so Why Come to This Meeting?*

Perhaps the first thing we writers must realize is, even if our words are brilliant, we do not necessarily know anything about a career in writing. What we need is an audience for our writing. Ms. Krusemark will give us valuable information relevant to traditional and self-publishing. Principles used to establish credibility can be applied to publishers and the public when trying to develop a following devoted to our writing. Climbing the ladder of publishing success must begin as

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## MAY RECAP

### Publishing Panel

by Grace Tam

Every seat was filled at Harry's Hofbrau on May 8 as the audience waited for "Our Panel of Ultimate Resident Experts" to begin. Each speaker spoke for about eight minutes before audience members approached the panel table individually for questions and answers.

Starting from the far left, **Marjorie Bicknell Johnson** took the microphone. She had researched all Internet publishing-on-demand companies advertising in *Writer's Digest* in 2006; she chose Infinity Publishing for its quality books and excellent customer service. Marjorie stressed the importance of a professional editor; and while novels are fiction, the history, geography, and culture of the setting need veracity to retain the author's credibility.

**Sherrie Johnson** published her novels *Straight Man Gay* and *Straight Man Gay Two* with Robertson Publishing in Los Gatos. She highlighted the importance of face-to-face interaction to discuss anything concerning her book. Sherrie also published her novels as e-books available on Smashwords, Amazon, and Barnes & Noble. Using Smashwords, when she adjusted the percentage of her book preview to stop at a point where readers were hooked, her sales increased.

Passion in writing is more important than publishing to **Nader Khaghani**. He asked, "Why do we have some work that is unfinished, but have work that *must* be finished?" At its core, his writing has meaning, love, and fun. "What meaning of the subject do we want to share with the world? Are we passionate? Do we have fun while writing?"

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# President's Challenge

by Bill Baldwin  
President, South Bay Writers

## Onwards

I joined South Bay Writers quite some time ago, so I've got my own perspective on this club, what I've gained from it, and what I hope to gain in the future. This is based on a sense of what an ideal writing Club might be.

I've been able to meet other writers and get acquainted with their writing and their perspectives on writing. I've heard from published authors—some of them famous authors. I've met them and chatted with them. I've read my own writing in public and heard other people read.

For this I can thank our dinner meetings, our open mics, our conferences; and, also, *Writers Talk* and its contests. Because of our connection to the California Writers Club, I have also served on the state CWC Board and met writers from all over California. In connection with that, I helped produce the Asilomar conferences that preceded our own East of Eden conferences.

I'd like more opportunities like these. I'd also like to talk more with people about their personal writing perspectives.

Earlier this week, I told my daughter that maybe the real trick to productive writing is to grab onto anything that will trick you into writing. I suspect that pursuing writing involves somehow turning yourself *into* a writer, and somehow establishing a routine where writing is *what you do*.

We play with words. We have to deal with words. Anything that lures or tricks us into that is helpful. We should figure out ways to nudge each other onwards.

We also have to nudge each other into keeping the Club going. In that regard, with our June elections in mind, let me share a few thoughts about our elected officers.

The President has to keep the Club going, one way or another; has to pull together enough leaders to keep the momentum moving forward; has to keep those leaders motivated and working together.

The Vice-President, who is also Program Chair, has to keep bringing us speakers and presentations that inspire and motivate us.

The Treasurer has to keep our financial affairs in order, and the Secretary has to keep accurate records of our board decisions.

The Members-at-Large should keep their ears open so they can keep the Board aware of the mood of the Club and the wishes and grievances of the general membership that the officers might not pick up on. This is important because the officers can get wrapped up in the business side of running the Club.

Here's hoping that the June elections produce a good group of leaders! I hope you will consider running. If that is not possible, I hope you will suggest others who might be interested in running.

I'm looking forward to bigger and better things from South Bay Writers. — 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

accolades@southbaywriters.com

### 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.

Advertising is accepted on the basis of its interest and value to writers. Because California Writers Club is a 501 (c) 3 nonprofit corporation, *WritersTalk* cannot accept political advertising of any kind. Advertising rates for Club members, \$7 per column inch; non-members, \$10 per column inch. We will assist with layout.

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by Marjorie Bicknell Johnson

Editor

## Power of Three



No, not a Roman triumvirate; not 3, 9, 27, 81; and not the witches in *Macbeth*—but the power of three in writing.

The “power of three” in writing means using a series of three words, phrases, or ideas. Using a series of three helps the reader understand what you are writing, helps him or her organize

the information mentally, and creates a sense of urgency. Using a series of more than three becomes cumbersome and less easy to understand. Using a series of two ideas simply doesn’t have the same impact.

The number *three* has a magical importance in cultural and spiritual practices around the world. It’s no accident that the number three is pervasive throughout some of our greatest stories, fairy tales, and myths. It’s no coincidence that some of the most famous quotes throughout history are structured in three parts. It’s no surprise that the rule of three works wonders in the world of comedy—set-up, anticipation, and punch line.

It all comes down to the way we process information. While I don’t pretend to understand why, the brain seems to be hard-wired to group information in threes. We have become proficient at pattern recognition, and three is the smallest number of elements that can form a pattern. Comedians exploit the way our minds perceive expected patterns to throw the audience off track—and make us laugh.

Information presented in groups of three sticks in our heads better than other clusters of items. Orators use the power of three: “Blood, sweat, and tears”; “Friends, Romans, Countrymen”; “I came, I saw, I conquered.” Politicians know the rule of three: “Life, liberty, and the pursuit of happiness”; “Government of the people, by the people, for the people”; “Sink or swim, live or die, survive or perish with my country.” Real estate has “Location, location, location”; safety posters advise, “Stop, look, and listen;” movie titles include “Sex, Lies, and Videotape.”

Things that come in threes are inherently funnier, more satisfying, or more effective than other numbers of things. Have you ever wondered

- What the three little pigs, Goldilocks and the three bears, and the three wise men have in common?
- Why the three-act structure is the dominant approach to screenwriting?
- Why three bullet points are more effective than two or four?

Think in terms of three when crafting your content, and you’ll likely end up with a more engaging outcome. If at first you don’t succeed, remember—the third time’s the charm. —WT

### The Power of Three Applies to South Bay Writers

You have written a great book, a manuscript that took five years to edit, rewrite, and polish. These days, writers market their own books. You must learn to sell yourself, to promote your book, and to build your platform of faithful followers.

The power of three in South Bay Writers comes with the offices of president, vice president, and treasurer. As an officer, you may speak to other groups and build contacts with agents, editors, and successful writers—all the while, building your platform. Who knows what opportunities will present themselves?



## SBW Picnic

Our South Bay Writers annual picnic is scheduled for Sunday July 14 in Edie Matthews' park-like backyard. Mark your calendars.

## View from the Board

by S. Halloran

Seven of us – President Bill Baldwin, Vice President Rita Beach, Treasurer Mike Freda, Secretary Sylvia Halloran, Newsletter Editor Marjorie Johnson, Networking Chairperson Eléna Martina, and Member-at-Large Dick Amyx – met in San Jose Tuesday night, April 30, 2013 for our May Board meeting.

- Registration response for the June workshop has been sluggish.
- Control and clarification of SBW's web presence soaks up a lot of the board's time and energy.
- Nominees are still needed for offices of the board. An interim member-at-large may have been located.
- Schemes to raise money for the club include product sales and donation-raffles of member-authors' books.

Sometimes the real intent of an organization is subsumed by zealous attention to petty detail and egotistical self-gratification. Beyond scrambling for new officers and making sure our Facebook page is tidy, it is important to keep the vision of the California Writers Club in our sights. We exist to gather and band together as workers of words, and we are challenged to share mind to mind with our readers. In all aspects of the craft, from pondering the philosophy of grammar to pursuing the finer points of online publishing, within the club we share the journey with our fellow writers. Let us move forward with renewed vigor and enthusiasm, and with noble purpose and humility.

– WT

## News from NorCal

by Elaine Webster, Elaine@mediadesign-mds.com

The updated CWC NorCal Group website [cwcnorcalwriters.org](http://cwcnorcalwriters.org) is designed with you in mind. The attractive banner is courtesy of Joyce Krieg, NorCal Group Chair. As CWC and NorCal representative for Redwood Writers, Elaine Webster has stepped into the Web Editor position for the project. The new and improved calendar of events is filled with all that the Northern California Writing Community has to offer. Priority is given to CWC events, but if CWC members are involved, Elaine wants to hear from you. –WT



SBW Members' Books, May 8, 2013

Left to right: Marjorie Johnson, Jana McBurney-Lin, Victoria M. Johnson, Eléna Martina, Jill Pipkin, and Sherrie Johnson

Photo by Carolyn Donnell

## Networking Log

by Eléna Martina

### How can this club help me?

As the club's network chairperson, I socialize and network among members to help them with their needs. As I sat down at a table with my salad and drink



Eléna Martina

during our last dinner meeting, the guest in front of me, whom I had never seen before, bluntly asked me, "How can this club help me?" He then bragged about his writing pieces having been praised by many and threw a few names at me, names I wasn't remotely familiar with. He said that our club "would not be able keep up with him."

After a quick assessment of his persona, I answered him that if the club didn't know him, how would it know what he needed? Looking after individual needs is not the club's focus, I explained, and visiting with that mindset would not solve his quandary. I informed him that organizations work as two-way streets and added that unless he continued coming to meetings, participated, and met with other writers, the Club wouldn't know how to serve his literary goals.

After the club's meeting adjourned, our conversation continued in a different format on Facebook. I came across a public post on his page where he said that our club was too primitive and that we couldn't keep up with him. Curiously enough, I saw that he had signed up for all our Club's Meetup groups, but I wondered for what purpose. Perhaps the best answers to his original question are that Club benefits depend on individuals' efforts, and participation is essential to progress.

How would you have answered his question?

South Bay Writers elections are on June 12th during our dinner meeting. Please join us and volunteer for any post. By helping the club, you will be helping yourself.

If you have a networking question, contact ElénaMartina at [networking@southbaywriters.com](mailto:networking@southbaywriters.com) –WT

## New Members

by Sally A. Milnor

I am happy to introduce our Club's three newest members.



Sally Milnor

**Colin Paul Spears, M.D.** is Chairman of the Cancer Committee at Mercy General Hospital in Sacramento. His work has appeared in a number of publications; among them are *Proceedings of the Fibonacci Association 2000*; *J. Medicinal Chemistry*; *Cancer Research*; *Biochemical Pharmacology*; and the *Fibonacci Quarterly*. Along with basic patient care, he is involved in cancer research, clinical cancer trials, basic biochemistry, physical organic chemistry, and Fibonacci discrete mathematics. As to his writing, Colin is interested in non-fiction and poetry. On his SBW Questionnaire, he says that he wants to get the story, the truth, out there. He is currently writing a biography of the late Susan Peters and would like to find someone to help him with it.

**Carla Walter, PhD** transferred to South Bay Writers from CWC's Orange County Branch. Carla's work has been published both under her pen name and her given name. Some of her publications [under Carla Stalling Huntington] are *Vote of No Confidence*, a novel; *Black Social Dance in Television Advertising: an Analytical History*; *Hip Hop Dance: Meanings and Messages*; and [under Carla Walter], *Arts Management and Entrepreneurship* (2014); *Dance in Advertising: The Silent Persuader*. She is currently writing creative non-fiction. One of her projects is entitled "Leaving Cuba by Stark Raving Married." On her website [carlastallinghuntington.com](http://carlastallinghuntington.com), Carla says, "A variety of interests, callings and challenges inform my writing. In particular, dance and the performing arts have been driving passions in my life as they are key in the development and sustaining of humanity. We need them as much as we need water, food and fellowship."

**Kelly Gomez** has joined our *WritersTalk* staff as an intern editor. She is currently a student at De Anza College, where she is an English major. She has been accepted at UC Berkeley for the fall semester.

## Successes and Announcements



Successes and Announcements, May 8, 2013

Left to right: Bonnie Vaughan, Eléna Martina, Clare Mullin, Dotty Myers, Richard A. Burns, Gisela Zebroski, and Lynn Rogers

Photo by Dick Amyx

## June Accolades

by Andrea Galvacs



Andrea Galvacs

**Nina Amir's** website, [howtoblogabook.com](http://howtoblogabook.com), was given number 12 on the list of "101 Best Websites for Writers" in the May/June 2013 issue of *Writer's Digest*.

**Richard A. Burns's** poem "Invention" was published in *Poetry on the Move*, Santa Clara Valley Transit Authority's magazine.

**Audry Lynch** retired from counseling, teaching and traffic school but has two new part-time gigs. She is a destination lecturer for cruises and a "field editor" for Mellen Press saying that these are examples of writers re-inventing themselves. A field editor searches for manuscripts to publish; Mellen is a scholarly press looking for manuscripts that will offer useful information to other scholars. If any of our members has a dissertation or thesis gathering dust, contact Audry at [glynch0001@comcast.net](mailto:glynch0001@comcast.net)

**Eléna Martina's** short story was published in the May 2013 *Galaktika Atunis*, an online magazine from Belgium.

**Dotty Myers** sold 5 short articles in April on [textbroker.com](http://textbroker.com)

**Bonnie Vaughan's** first novel, *Spaceborn*, will be published in July by Black Opal Books. She also received an award for distinguished technical communication in the Society for Technical Communication's 20th International Summit Awards for "Oracle Fusion Middleware Enterprise Deployment Guide for Oracle Web Center Content."

**Gisela Zebroski's** *The Baroness* is being serialized in the German American newspaper, *California Staats-Zeitung*.  
— WT

### To our new members:

We wish a warm welcome to each and every one of you, and we hope your membership brings you inspiration and enjoyment. See you at our next meeting!

### To our "old" members:

We appreciate your membership. Your presence at our monthly meetings, workshops, and open mics keep South Bay Writers flourishing.

Please remember to renew your membership online or by sending a check for \$45 to CWC-SBW, P.O. Box 3254, Santa Clara, CA 95055, attn: Membership. (Note: Dual members and students renew for \$20.)

We're looking forward to seeing you at our next meeting (where your membership can also be renewed).

Until next time! —Sally



## Catch the Publisher's Eye

*Continued from Page 1*

mini-steps, instead of giant leaps, and smaller markets at first, instead of major publishing houses. We gain publishing credits whether large or small, but the small ones may be easier to access. Writing fillers, greeting cards, articles and freelance writing for various publications, letters to the editor, writing opportunities on the job, and writing contests are all ways to add to your list of publishing credits.

Attend the SBW meeting on June 12 and find out how to turn yourself into a published author with credibility associated with your name. —WT

## Publishing Panel

*Continued from Page 1*

Pointing to his heart and stomach, Nader stressed that the heart is the physical representation of love, but the metaphorical symbol of passion is right at the center.

**Eléna Martina** suggested researching at least three independent publishing houses. The three she researched were Author House, Dorrance, and XLibris. She chose Author House for their professional team and website because "Those who help you advertise should look the part." Eléna also emphasized marketing "Get your work out there!"



Panel on Publishing, May 8, 2013

Left to right: Marjorie Johnson, Sherrie Johnson, Nader Khaghani, Eléna Martina, Victoria M. Johnson, and Jana McBurney-Lin  
*Photo by Dick Amyx*

**Victoria M. Johnson** advised keeping up to date with technology by updating computer software and hardware. Looking at her past publishing experiences, she encouraged writers to submit their work often and recommended submitting to more than one publishing house and emphasized promoting their work. Although traditional publishing houses do pay for everything, it is up to the author to increase visibility. These days, the author must do the marketing.

Our last speaker, **Jana McBurney-Lin**, related tales of publishing her two novels *My Half of the Sky* and *Blossoms and Bayonets*. When she signed the contract with Komenar for her first novel, she

didn't research all that fine print. As a result, she is still tied to a struggling publisher and doesn't have control of her book. She mentioned the importance of networking, especially within South Bay Writers. As the panel ended, her last bits of advice were that she wished she hadn't been so eager to rush to the end of the publishing process.

### Note from Jana: Libboo.com

I didn't mention a distribution channel I've become aware of, Libboo.com, a site for both self and traditionally published authors. Visitors to the site "buzz" about books they like in this "library," resulting in new sales. —WT



### Can you read this?

Con you red this massage? The huge planet Juptier is beuafitul, slow, and sttaely.

The key: Your brain uses first and last and extrapolates the rest. —WT

## Scenes from May 8 SBW Meeting

*Photos by Carolyn Donnell*

*More photos on Page 12*



# Candidates for SBW Office

by Meredy Amyx

## Introduction by Committee Chair

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

As of the election materials deadline of May 23, 2013, these members have announced their candidacy for office:

**Sylvia Halloran**

**Nader Khagani**

**Pamela Oliver-Lyons**

Many thanks to those who have expressed their willingness to serve the club by holding office. At minimum, three more candidates are needed to fill open positions.

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

**Nominations remain open until the time of voting, which takes place at the general meeting on June 12, 2013.** Candidates will be given two minutes each to address the members at that meeting.

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

The term of office for the newly elected Board will commence on July 1.

Meredy Amyx

2013 Nominations and Election Chair

## Election Statement

### Member-at-Large

### Nader Khaghani



California Writers Club belongs to us writers. We can make it as informative and fun as we want it to be, while we applaud the dedication of the current board members, we need to supplement their efforts. I feel the board and members are in this together. Let's keep the club sailing to exciting shores and enjoyable places.

As a creative person, a writer, and a painter (web site: huelessinchicago.com), I am interested in running as a member at large to ensure we all continue to look forward to informative and exciting meetings. Additionally, I intend to be open to the feedback from the members, so we remain enthusiastic members who can't wait to be with other members of the writing tribe.

## Election Statement

### Secretary

### Sylvia E. Halloran



I have served as your secretary for the past three terms and have found sitting on the board of officers to be exciting and informative. When leadership springs from the common membership, good and equitable things happen.

The club was severely affected by the economic downturn of 2008, most notably in the loss of the biennial *East of Eden*

*Writer's Conference*, once held regularly in Salinas. As the nation's recovery continues, the club should recover as well; I look forward to the energies of officers and members coming together to rebuild South Bay's reputation as the premier chapter in the state organization.

Serving in the capacity of secretary gives me access to the board, where creation and consideration of the ongoing interests of the club originate. Please allow me to continue in this position, and more especially, please consider joining me as a volunteer worker for the club: as a fellow officer, a member-at-large, or as a committee chairperson. Thanks! See you on the Board!

## Election Statement

### Treasurer

### Pamela Oliver-Lyons



This is my year for getting serious about writing and South Bay Writers. Why? Because I can't just go it alone. For me, it's a give and take or like a financial statement, an asset and a liability..... Or cash in/cash out. My choices are limited with what I can do to contribute. But I have noticed Treasurer positions often go begging. Yep,

it's a job not many relish doing. And oddly enough, I do.

I have been a SBW member a couple years now. I am retired. In my working life, I earned a BSBA and was awarded a long time ago, an outstanding student recognition from the Massachusetts CPA Society. Afterwards, I was hired into a federal government agency in the bank regulatory area during the Reagan administration's time of deregulation.

I know balance sheets, P&L and some limited investigation from a banking viewpoint, which is slightly backwards of the everyday checkbook but I have enough background to be adaptable.

Therefore in the spirit of doing my share, I offer up to the SBW my willingness to run for Treasurer and serve as Treasurer, if elected.

# The Bethlehem Fair

by Gerri Tiernan

"Is she really Mother Goose?"

My little sister clung to my hand, her hazel eyes wide with wonder as she looked up into my eight year old face. Instinctively, as I'd seen my mother do, I brushed the wispy strands of blonde hair back from her face and nodded.

Every year in September, Bethlehem had a country fair. It had a carnival section with a big Ferris wheel, which I loved, a best garden section where Mom would enter her garden vegetables to try to win a prize, and lots of different kinds of animals. There was a petting zoo where Mother Goose walked around. I remember those early years when my little sister held tightly onto my hand and shyly talked to Mother Goose about the bunnies or the baby chicks or the little puppies. My older brother liked the games where he could toss a ring and win a toy or pop a balloon with a dart.

In other areas, the Connecticut farmers showed off their prized calves, horses, or pigs. The 4-H groups had a place to

show their animals, too. And there was always a group of rowdy men drinking beer and yelling at the oxen pulls, which I found too dusty and boring.

Most of all, I remember the first time we ever went to the Bethlehem Fair and what it meant to me. It was September 1956. I had just started the third grade. I was so excited! I think that was the day I learned that I could be happy again.

Daddy never came home from the hospital from that previous Christmas Eve. He died in February, on Valentine's Day, while my second grade class was having a party. The last time I ever saw him was in the recreation room at Newington Veterans' Hospital when he was wheeled in on a gurney to visit my brother and me before his operation.

Daddy's death marked the end of an era for us, the end of the war. Though World War II had been over for a decade, for injured veterans and their families, it lasted much longer. During those last months when Daddy's infection grew worse, my brother and I spent many hours waiting in the recreation room in the basement of the Veterans' Hospital. We mingled with other chil-

dren whose fathers were also patients. During that time, all the broken soldiers, those men on crutches and in wheelchairs, those pushed in and out of the recreation room on gurneys, became the heroes of my youth.

Each day that I waited, I went home with a new red paper flower, a poppy, made by one of the broken soldiers; sometimes the wire stem wrapped around the button of my winter coat. Other times, I twisted the stem in my hair, or just carried out in my hand. I was never sad to be there. It was always a creative experience full of hope, talking with people proud to have served their country, an experience filled with honor.

In the room down the hallway, to the left of the recreation room, was a big table. Wounded veterans came and went from that room all day long, every day, twisting red paper into poppies, then tossing one, two, twenty or more onto the mound that grew in the middle of the table. I never understood until much later why grown men spent their days twisting paper flowers, yet they

*Continued on Page 12*

# The Birthday Party

by Judith Shernock

A long, dark flight of stairs led from our tiny apartment on the second floor to the heavy, creaking door leading to freedom. It was the 1940s and I was four years old. Mother and I spent innumerable hours on the flat roof of our two-story building in Brooklyn, observing the world below us.

From our black tarred roof, we watched the red and yellow trolleys that crisscrossed Coney Island Avenue, the black motor cars that quickly passed the trolleys, and the children playing on the street. Their three-story buildings were set far back from the road, leaving a wide swath of pavement to play jump rope, ball, or tag, and even to ride the red tricycle that they all shared. Their high stoops seemed to be made for throwing balls against or for sitting down to play games.

I wanted nothing more than to join this laughing, wild bunch of kids and kept telling my mother this to no avail. Then one day I sensed a weakness. Mom had

a headache and I pressed my advantage. I promised to hold onto both banisters going down the steps, to put my hanky in my pocket, and to come home before dark or when she called me.

Oh freedom! I went carefully down the steps, pulled open the heavy door, zipped past Dora — tied to her chair — and went to introduce myself to the children. They were welcoming and fun and happy to have a new child join in their games.

Did your ears perk up when I mentioned Dora? She was the daughter of our landlady, Mrs. Katz, whose husband was deceased or had disappeared. Mrs. Katz owned and ran a knitting store, which took over most of the first floor; they lived in a room behind the store. The windows were dingy, yet a few women trickled in every day. Why was Dora tied to a chair? I was told she was a Mongoloid child and there was nothing else to do with someone like her. She was tied up so she wouldn't wander into the street. I felt sorry for her.

When she saw me, Dora would say

in her unintelligible way, "gd mong," so I said good morning back to her. It seemed that I was the only person not afraid of her. Mother had read me so many fairy tales that I saw her as just another person, but transformed by an evil spirit into a Mongoloid.

Not having brothers or sisters, I paid close attention to Dora. With her flat face, slanted eyes, and short neck she looked very different from us. She always wore a dirty blue dress, except on Saturday when she was attired in a neat brown skirt and blouse with a red bow atop her short brown hair. She wore no socks. The yellow urine that trickled down her legs filled her shoes and created shallow pools around her feet. Yet I never saw a frown or a tear on her chubby face.

My new friends, Martha, Teresa, Guido, and Rocco, never approached her and left a wide swath of space between themselves and Dora. They said, "Maybe it's catching." I didn't think so, but I kept my opinions to myself, as I had been taught.

*Continued on Page 10*



## Writers in the Future

by Andrea Galvacs

Some people say that publishing houses, writers, and editors will all go the way of the feather and the inkpot. I disagree, but who am I to dispute what is being prophesied by the general public?

Those of us who want to prepare for this sad event, can choose from a variety of professions to make a buck. We can flip hamburgers in a dive; sit high on a chair above a swimming pool in the summer; hold a stop sign at school crossings in the winter.

Or, we can become destination lecturers. Now, that's cool! People who go on a cruise usually don't know anything about the places they will visit. The destination lecturer tells them the history or background of the places where they will stop; what they will find there; what is worthwhile to visit; and what temporary events they must attend.

If we are lucky, we can convince the people in charge of the cruise that we are indispensable in every port and if they are naive enough to believe us, we can travel and even have dinner with the captain every night. And we would be so good at educating people traveling; we wouldn't have the time or the need to write anymore.

Even if publishing houses and editors continue doing business we would have no use for them. We would be busy and happy enlightening people and traveling.

I'm not holding my breath, though! —WT

## Let's Make a Scene Workshop

by Madeline McEwen-Asker



*But I thought this was the make a scene workshop.*

CWC South Bay Writers

Presents

## Let's Make a Scene

Nina Solomita, MFA

Saturday, June 15, 2013

9:30 a.m. – 2 p.m.

Novels, short stories, memoirs, plays, and screenplays all have scenes—one leading to the next, together building an entire story. Characters and information are revealed; the plot proceeds, twists and turns, building tension, and scene-by-scene leads us to the climax and the conclusion.

Come prepared to write. Everyone will make a scene!



Nina Solomita, MFA, conducts numerous workshops (Book Passage, Elsewhere Gallery, Yoga Sausalito) emphasizing various aspects of writing, each designed to open writers to their most vital resource—the imagination and the riches it contains.

Workshop includes lunch and morning snack.

Harry's Hofbrau, 390 Saratoga Avenue, San Jose

Registration: Member \$45; Nonmember \$55

Register online at [www.southbaywriters.com](http://www.southbaywriters.com)

If you want to pay by check, please use the form below.

\*\*\*\*\*

Mail this portion to: SBW Workshops, P O Box 3254, Santa Clara, CA 95055.

Check payable to South Bay Writers.

Name: \_\_\_\_\_

CWC Branch \_\_\_\_\_ Amount Paid \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Phone # \_\_\_\_\_

Email \_\_\_\_\_

# To Lie or to Lay – That is the Question

by Carolyn Donnell

Do I lie down or lay down? Is it laying on the floor or lying on the floor? Did she lie down or lay down yesterday? Why is it so complicated? One reason is that *lay* is the past tense of *lie*, but it is also the present tense of *lay*. The past tense of *lay* becomes *laid* and *laid* is also the past participle, whereas the past participle of *lie* is *lain*. Confused yet? Brian Klems (writersdigest.com) says, "All these verbs have two things in common: They begin with the letter 'L' and confuse the bejeezus out of many people."

*Lie* is a complete verb. It can even be a complete sentence, as in "Lie," a command you give your dog. *Lay*, as present tense, requires a direct object, where a subject is acting on something or someone. *Lie* means to recline, whereas *lay* means to place something on something (or someone). You lie [down] on the sofa, but you lay the book down on the table. Or you can use the "Michiko Sato Rule" as seen on Grammar Girl, grammar.quickanddirtytips.com. As a student, whenever Michiko needed to write a paper or take a test, she would write the *lie* sequence on one line and *lay* on the next: *lie, lay, lain (to recline); lay, laid, laid (to place or put down)*. She said it always worked. —WT

## The Birthday Party

Continued from Page 8

One morning Martha invited me to her sixth birthday party, which was to take place that afternoon at three.

"Wear your party clothes," she said.

"Five kids are coming from my church and more from the neighborhood. And it's OK if you don't bring a present."

I rushed home to tell my mother and to put on my best dress for the party.

"You can't go," Mother proclaimed in a loud, serious voice she seldom used.

"It's OK if I don't bring a present." I knew that we had no money to spare.

"No, you can't go," she insisted.

"Why?" I asked, the tears coming into my eyes. "All the kids are going."

"They're not Jewish."

"What's Jewish mean?"

"We're Jewish and keep Kosher and they don't," Mother said.

By this time I was crying nonstop and on the verge of my first and only temper tantrum. "I want to go!" I screamed. "Who else is Jewish?"

"Mrs. Katz, the landlady."

"Is Dora Jewish?" I wailed.

"Her mother's Jewish so she is too."

I lay down on the floor and started kicking my legs and screaming, "I'm not like Dora! I'm not like Dora!"

Hysteria was not far off when Mother said, "Stop crying and listen."

I looked into her bright blue eyes while tears were still coursing down my cheeks. She gently wiped them away and said, "You can go, but you have to promise never ever to tell your father."

"I promise, Mommy." This was the first, but not the last, of many things I promised never to tell.

I skedaddled out of there so fast that I forgot to wear party clothes. I arrived late and was the only one not dressed up. I sang "Happy Birthday" with the other children, played Pin the Tail on the Donkey, and went home holding the red balloon each child was given. When I approached Dora, she brightened up and said, "Loon."

I looked at the balloon, then at Dora, and said, "This is for you."

I tied it to her chair. A breeze moved it gently to and fro. We watched it for a moment. Then I pulled the heavy door open and walked slowly up the long, dark flight of stairs. —WT

### If its is not it's

If its is not it's  
And it's is not its  
Then its is its  
And when it's it is

— Andrea Galvacs

## Saturday's Light

Saturday's light  
is a different  
light

Than the light  
of other  
days

On other days

the light just stays  
and sits while  
nothing special  
comes its way

But

Saturday's light  
lays and plays and wraps  
you in a mantle of  
golden rays  
and you feel easy  
you feel free

like the untouchable flow  
of electricity

and oh, how you wish  
it would  
stay and stay

That glorious light  
Saturday's light

The light that is  
a different  
light

Than the light  
of other  
days

— Karen Hartley

## Writer's Block

Why must there  
Honesty be  
To write one word  
Of poetry?  
Not

a

Jot .

To rail against ruin  
Seems rightly genuine  
To speak the soft word  
More than absurd.

Slenderer shifts of thought  
Seem by fishhooks caught  
Under inspection squirming  
To me confirming  
That the word of love

is

a

Dot

.

— C. P. Spears

# June Terse On Verse

by Pat Bustamante



Pat Bustamante

## June Still Is

April's still the cruelest month,  
On Google find that out.  
But June is dryer, hotter  
(Plus Dad's Day/Brides/grads/  
sons/daughters)  
So you'll spend more moola  
All through June, no doubt.

— Pat Bustamante

MONEY-TREE needed here! Many "help for writers" magazines and columns offer ways to sell that manuscript. I recall being counseled as a teenager, "Better have a backup job handy." Freelancing was not likely to win the "all-you-need" lottery after all. At some point I began to sorrowfully accept the advice.

Cheer up. For thousands of years this New World continent we live upon had NO monetary system at all. Closest to it: bartering. Or if you were so inclined, you raided the neighbors. There was always prayer and propitiation of one spirit or another, evil or good — but no money. No banks. The arts were practiced in song and in rock-art or cave paintings or sculptures, as well as the stories and legends told around the fire, generation after generation.

No sophisticated alcohol; instead, there were a variety of substances that altered consciousness and offered whoppers of stories to tell later. Selling your story meant convincing tribal members that you had a hotline to the future or past, or to the invisible spirits.

Today we would call that hotline science fiction. I value science fiction because the good stuff stops being fiction at some future point. People really can fly!

Selling your story these days means agents, editors, and publishers. All writers today seem to enjoy telling "how well my book (article, poetry, memoir) is selling" or "when this new idea sees the light of day, fame and fortune will follow."

I hope that just the experience of that idea floating into your mind--and turning into art--will be joyful in itself.

But if you do get rich—I might want to borrow—Oh, no. Just loan me your agent and a link to a kind publisher. — WT

## Requiem for a Zeppelin

For a few short years,  
a vast, billowing white behemoth  
sailed above  
The Valley of Heart's Delight,  
a gargantuan,  
lighter than air  
floating work of art  
to thrill the little children,  
every child  
of any age of years,  
some who raced at  
high freeway speed  
in joyful pursuit.  
Now it's gone,  
yet we can always dream.

— Stephen C. Wetlesen

## A Song of Fertility

Baby bears like grown-up ones,  
So assume their anti-gravity  
Suits and sproings as kangaroos.  
Baby Spears in arrears  
Wait in twos and threes;  
Spring, they say, appears:  
"The past was immemorably  
Too long to be so little.  
Pooh-Perfect Futures  
Come in budding leaves,  
For one's part Vogelsang,  
Another's to explore."

A Summer's Solstice are these,  
With signs from Ancient Lore.  
To write with childlike puns.

— C. P. Spears

## Rhyming Dictionary

The RhymeZone rhyming dictionary and thesaurus is a comprehensive search engine for words, found at [www.rhymezone.com](http://www.rhymezone.com) — WT

## Lunch with the Bishop

I had lunch with the Bishop one day  
in nineteen sixty-eight  
He'd come to give a talk and I could  
hardly wait  
to hear what he would say

Long black robe its cummerbund  
around his waist just slightly wide

Rosary and gold Crucifix  
hanging at his side  
although his eyes  
held a tender light  
I saw a sadness  
dark as a moonless night

We sat together later  
at lunch  
a simple meal  
filled with talk

Afterwards he took my hand  
and asked if I would walk  
with him.

We must do this again  
when I come back he said  
No sooner did he speak those words  
than I felt a sense of dread

He returned to his calling and  
I returned to mine  
Soon after I learned  
that he took his  
Life  
in nineteen sixty-nine

In the barren Judean desert  
bereft  
alone and  
at  
last  
free

— Karen Hartley





## The Bethlehem Fair

*Continued from Page 8*

became a symbol of that era for me. Then Daddy died and we never went there again.

It was a cold, hard winter for my family that year. We missed Daddy, plus now we had the question of money. There would eventually be money from VA compensation because my father had been a paratrooper in the Invasion of Normandy and was wounded during World War II. The government made provisions for families of deceased veterans who died from their wounds. Meanwhile, Uncle Joe was helping provide us with essentials. He said it was from Daddy's investment in a family business, though we all knew it was really from the kindness of his heart.

Around the time of the Bethlehem Fair, some benefits were paid to us, and our fortune changed. When we got some money, Mom took us to the discount store and bought us new clothes for the first time since Daddy died. My summer shorts from last year were getting too tight, and my brother needed shoes. My sister, just a baby during the winter, was a little girl now, talking sentences and running fast. She needed a bed instead of a crib, but that still had to wait. Our mother needed a car.

We had Daddy's car, but the clutch was too hard for my mother to drive. But then, just at the time of The Fair, my mother bought the most beautiful car in the world. It was a shiny red and white Desoto. It was used, but it had an automatic transmission and good brakes. My mother was so happy! It'd been hard living in the country without a car.

We put on our new clothes and piled into our shiny new car and went to the Bethlehem Fair. We were a family of four now. My brother was still a little sad despite our change in fortune. "Don't forget Daddy," he said, waving a red paper poppy.

We never would, but Mom said it was okay to be happy for the good days, and I said I would.

"Let's go see Mother Goose," I said, taking my shy little sister by her hand, celebrating my very first happy day as I emerged out of a world of early grief.

— WT

## Inland Empire CWC

### Contest

#### Short Story, Poetry, Nonfiction

**Theme: The Truest Wisdom**

**Deadline:** August 15, 2013

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 [iecawritersclub@gmail.com](mailto:iecawritersclub@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*.

#### More scenes from SBW meeting, May 8

*Photos by Carolyn Donnell*



# 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

## 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

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

## Great Spirit Legends

Members of California Writers Club are invited to submit one poem and/or one piece of prose to the 4th annual White Buffalo Native American Literary Challenge produced by Great Spirit Publishing. Selected entries will be published this fall in the anthology, *Gifts of the Great Spirit, LEGENDS, Volume IV*. Native American ancestry is not necessary; writing in the spirit of Great Spirit is required. Postmark deadline is 6/30/13.

Here is how to participate. Concentrate on the silhouette of the Indian Brave on the book cover and write a poem no longer than two pages long or a prose piece, 3500 words or fewer, about the impressions you receive. *Who is he? Where is he? What is he doing? When is it? Why? What is his message, if he has one?*

Send one copy of each submission, with your name, address, email and phone on the first page, to: **Legends, c/o WSP Literary Fund, P. O. Box 1821, Monterey, CA 93942-1821**. Enclose two #10 stamped envelopes, one addressed to you, the other blank. Winners announced in July. Details at [www.amykitchenerfdn.org](http://www.amykitchenerfdn.org) —WT



## Dream Quest One Contest

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

The Dream Quest One Poetry & Writing Contest is open to anyone who loves expressing innermost thoughts and feelings poetry or writing a short story worth the telling.

**Guidelines:** Poems, thirty lines max, any subject, style, or form; stories, five pages max, any subject or theme; fiction or nonfiction or short play. All entries must be typed or neatly hand printed.

**Deadline: July 31, 2013**

**Prizes:** Stories \$500; \$250; \$100. Poetry \$250; \$125; \$50. **Fee:** \$10 story, \$5 poem.

**To submit:** Include title(s) of story/poems, along with your name, address, phone number, email, and brief bio on coversheet. Fees payable to "DREAM-QUESTONE.COM." Mail to Dream Quest One, Poetry & Writing Contest, P.O. Box 3141, Chicago, IL 60654

## Authors for Literacy

SBW has received an invitation to participate in the 100 Authors for Literacy Event, September 21, 10 a.m. to 4 p.m. at Martin Luther King Jr. Center, 725 Mt. Diablo Ave., San Mateo. Registration deadline: July 1; \$25 fee. Event benefits MLK Essay and Poetry Contest. Contact Claire Mack at (650) 344-8690 or [claireCullen@Clairemackbooks.com](mailto:claireCullen@Clairemackbooks.com).

## 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

## Call for Entries: Fault Zone

*Fault Zone: Shift*, fourth in the anthology series edited by the SF/Peninsula Branch of California Writers, will be published later in 2013. Nonmembers are eligible to enter the *Fault Zone* short story contest. First Prize, \$300 and publication in anthology; Second, \$100; Third, \$50. **Deadline:** July 31. **Fee:** \$15. Go to [www.cwc-peninsula.org](http://www.cwc-peninsula.org). —WT

## P&W Guide to Literary Agents

Searching for an agent? *Poets & Writers* has just published an e-document, *The Poets & Writers Guide to Literary Agents*; [pw.org/content/the\\_poets\\_and\\_writers\\_guide\\_to\\_literary\\_agents](http://pw.org/content/the_poets_and_writers_guide_to_literary_agents)

## Senior Poets Laureate

Annual Senior Poets Laureate Poetry Competition; deadline June 30. See [www.amykitchenerfdn.org](http://www.amykitchenerfdn.org) —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 Mullenburg

[geraldmullenburg@sbcglobal.net](mailto:geraldmullenburg@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

## 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)

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

**Sacramento:** 11:00 third Saturdays, Cattlemen'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)

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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, 10am 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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## Workshops

### California State University Monterey Bay: Workshops

July 1-14: The Triple-Threat Writer:  
TV, Play, Screenplay

July 15-28: Memoir Writing:  
From Personal to Cultural

July 15-28: Writing Fantasy:  
For Children and Teens  
See [csusummerarts.org](http://csusummerarts.org)

### Children's Books

Oregon Coast Children's Book Writers Workshop will take place July 15-19 at Oceanside, OR. The instructors are at the top of their game. For information visit: [www.occbww.com](http://www.occbww.com)

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## Ongoing Writing and Reading Groups

### Writing Group: A Chapter at a Time

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

### Reading/Book Group:

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

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## Writing for Life Workshop

### Writing intensives with

- James Scott Bell, June 28-30
- Davis Bunn, Sept. 14-15
- Michael Hauge, Oct. 19-20

For information go to

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

### 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
<h1>June 2013</h1>						1
2	3	4 SBW Board 7:30 p	5	6	7 7:30p Open mic Barnes & Noble Almaden, San Jose	8
9	10	11	12 6:00p Regular Dinner Meeting, Harry's Hofbrau	13	14	15 Let's Make a Scene Workshop
16 Deadline for <i>WritersTalk</i> was yesterday	17	18	19	20	21 7:30p Open mic Wil- low Glen Library, 1157 Minnesota Ave	22
23	24	25	26	27	28	29
Future Flashes						
	June 12 SBW Elections	June 7 and 21 Open mics	July 5 and 19 Open mics	Sunday July 14 Annual SBW BBQ Edie Matthews	Saturday July 20 CWC picnic at Joaquin Miller Park Oakland	

### 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.org](mailto:networking@southbaywriters.org).

### CWC bags: Only \$10 each



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

### Your ad could go here

\$7 per column inch for SBW members

\$10 per inch for nonmembers

### Members Books

Go to [southbaywriters.com](http://southbaywriters.com) to see the members' gallery and members books. Add your book to our website.

### 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 [www.poetrycentersanjose.org/calendar.html](http://www.poetrycentersanjose.org/calendar.html)



### 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**  
**May Regular Monthly Meeting**  
**6 p.m. Wednesday, June 12**

Harry's Hofbrau  
390 Saratoga Avenue, San Jose

**LeeAnne Krusemark**  
**Make Publishers take a**  
**Look**

*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.