

THE BULLETIN

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Founded 1909



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EDITORIAL MATERIAL

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CHANGE OF ADDRESS

Contact Your Branch Membership Chair

OUR MISSION

Educating writers of all levels of expertise in the craft of writing and in the marketing of their work.

Here Comes the Centennial Challenge

By Donna McCrohan Rosenthal, East Sierra, Centennial Chair

We face a phenomenal challenge next year, arguably the most daunting in our history. Here it is: What will we do to celebrate our 100th birthday?

Will we have gifts? A party? Whom will we invite to join us? Will we make the most of the best opportunity we've ever had to spread the word about who we are? I don't mean this as a rhetorical question. On behalf of the Central Board and the entire CWC, I'm asking you. What should we do? And will you help?

We should think about gifts, of course. We plan to have a special centennial logo for promotional items. What items would interest you? Mugs? T-shirts? Tote bags? Business card holders? Collector's-edition hot sauce? Please feel free to suggest others. We need your input.

Concerning parties, should we have a spectacular fling? A gala with dinner, a high-visibility speaker and an orchestra? A cruise? Is there any kind of fundraiser event for which you would pay \$100/person? \$250? \$500? Again, please share your thoughts on this.

But if we want our centennial to matter in any significant way, we shouldn't limit ourselves to congratulating each other on 100 years. Quite the contrary, we have to reach out. We should maximize the tools at our disposal to generate plenty of positive publicity. So consider the following and get your answers to your CB branch representative, or send an e-mail to me at cwccent2009@yahoo.com, the sooner the better.

▪ If we have an upscale edition of the State Bulletin, what content would you like to see in it?

▪ If we have a special page on the Web site, what content would you like to see there?

▪ We'll send press releases to the media. If your branch has centennial projects, library displays, contests and the like planned, tell us ASAP or as far in advance as humanly feasible.

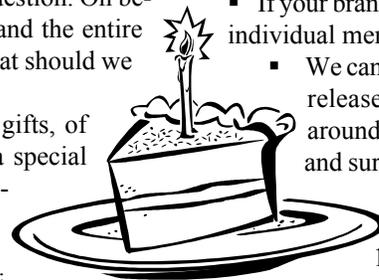
▪ If your branch has terrific stories about individual members, please advise.

▪ We can use your insights for press releases that we might develop around announcements, findings and survey results. For example,

"The California Writers Club, which observes its 100th anniversary this year, recently polled its members for their 10 favorite California writers. They are" Or 10 Ideas to Encourage Kids to Write Creatively. Or Tips for Writing Your Family History. Or Ten First by California Writers. Etc.

▪ How about public service projects?

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Election of Officers

At the January 20, 2008, California Writers Club Central Board meeting, Joyce Krieg (Central Coast) was appointed chair of the Nominating Committee for officers for the 2008-2009 year. The following slate is proposed:

President: Casey Wilson (East Sierra)

Vice President: David George (Mt. Diablo)

Secretary: Carol Celeste (Orange County)

Treasurer: Kathy Urban (Tri-Valley)

The election will be held at the July 20 Central Board meeting. 🗳️

You've Got To Join a Critique Group, and Other Myths

Like all other arts and professions, the literary life is subject to myths, legends and outright lies, stories and slogans we tell ourselves repeatedly and accept as truth. After forty-plus years of writing for publi-

JOYCE'S VOICE



By Joyce Krieg
Central Coast Branch

cation (I started in high school, kiddies!), I've come to question much of the words of wisdom I once blindly accepted. I call these the Six Great Lies about writing and publishing.

You must join a critique group: Groups are wonderful for camaraderie with fellow writers, and for the peer pressure to keep

producing. But unless your circle consists of published writers in your genre or book industry professionals, they don't know what they're talking about. Sorry. Listen politely, think about what they have to say – and then follow your heart and write the book you were meant to write.

When your book comes out, you've got to promote like crazy: This advice does have validity for writers of nonfiction aimed at a niche audience. But if you're the author of mainstream or literary fiction, no amount of self-promotion is going to land you on the bestseller lists unless your publisher has decided to give your book a major push. I know of many authors, including *moi*, who spent every penny of their advance and then some attending fan "cons," sending out press kits, and running around to bookstore signings – all activities we are told we "have" to do by the experts. Now I wish I had channeled all those resources into what really matters – writing.

It's impossible to get published by a major New York house if you don't have connections: I see far too many writers automatically going the self-publishing route because they believe this myth. Not true! The big publishers *are* looking for new talent and fresh voices, and it *is* still possible to break in, especially if you're willing to write genre fiction. Of course, it doesn't hurt if your name is Jamie Lee Curtis, or if you have an uncle who works at Simon & Schuster. But still, I managed to get published not once but three times by a traditional big-time house without connections or celebrity status, and with only modest talent. If I can do it, anyone can.

You can't call yourself a pro unless you subscribe to *Publisher's Weekly*: Do you really need to know which assistant-to-the-assistant editor just hop-scotched from Henry Holt to HarperCollins? *PW* is a trade magazine written for industry insiders, no different than *Frozen Pizza Quarterly* or *Modern Tractor Salesman*. It is most definitely not a guidebook for writers. Mildly amusing reading if you have \$239.99 to burn for an annual subscription, or can use it as a business tax write-off. Otherwise, spend the money more wisely on a reputable conference or workshop.

Real writers compose at the keyboard: This one came from my high school newspaper advisor, who told us budding journalists we'd be laughed out of any newsroom in the country if we were caught writing our stories in longhand. So for years I forced myself to compose rough drafts at the keyboard, first on a manual typewriter and now on a Dell. Only recently have I discovered the freedom and joy of sketching out a preliminary draft with pen and notebook and then transferring my work to the computer. I don't consider it wussing out, but rather engaging in a helpful warm-up exercise.

Write about what you know: If Tom Clancy had followed this advice, he would have penned a thriller about the insurance industry. Instead, he wrote about his passion – submarines – and the result was the bestselling *The Hunt for Red October*. I say, write about what makes your heart beat faster, what keeps you up at night, what haunts your soul – not necessarily "what you know." 

CWC Bulletin 2008 Schedule

July-August 2008

Deadline: June 23, 2008

September-October 2008

Deadline: August 25, 2008

November-December 2008

Deadline: October 27, 2008

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Barbara Truax (Marin)

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Spectrum Graphics,
Ridgecrest CA

Submissions: CWC members are invited to submit articles related to writing and the writing life via e-mail to Editor Joyce Krieg. Be sure to indicate "CWC Bulletin" in the subject field. Submissions are subject to editing for length and grammar. Sorry, we are unable to print news of members' sales and publications.

The Centennial Challenge

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Should we plant trees? Buy books for orphanages? Or...?

- What access do you, or does your branch, have to potential major partner relationships if we were to have an important writing contest, scholarship program or other activity?
- What access do you, or does your branch, have to the media?
- What access do you, or does your branch, have to possible celebrity spokespersons?
- Do any inspired, attention-getting slogans come to mind?

- What are you, personally, willing to do?

We need to have you onboard if we're going to move forward and build on the legacy of our founders, entering our second century with a renewed pride in California writers and, emphatically, the California Writers Club. We'll only have one chance to do 2009 right.

So let's make history – or before we know it, it'll be 2010 and we'll be to looking back on what we could have done. 

CWC: Where There's Strength in Numbers

As president of California Writers Club, I am often asked to discuss the advantages to a local writers group in chartering with CWC. I always mention our non-profit status, the access to a corporate bookkeeper who handles all the IRS paperwork, the corporate liability insurance coverage, and, of course, our heritage dating back to Jack London in 1909.

Now I will simply say that the answer is in the bag, and the camaraderie it develops among all our writers.

Some six years ago, Lenora Smalley with our San Fernando Valley branch spearheaded an effort to supply CWC logo tote bags to all the branches that were interested. These items proved to be very popular as thank-you gifts to speakers, door prizes, and membership premiums. As you might expect, by now almost all of the branches had depleted their supply.

PRESIDENT'S MESSAGE



By Anthony R. Folcarelli
CWC President

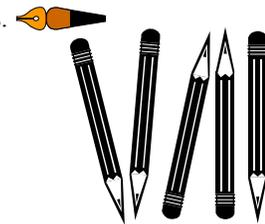
Lenora was able to track down the original supplier of the bags and passed the information along to Cyndy Largenticha at Inland Empire, who immediately notified the entire Central Board. The Central Coast branch had enough money in its treasury to pay the up-front costs for everyone (they'll be reimbursed, of course!), so an order could be placed with all due speed.

Because our collective order added up to more than 500 bags, we received a price break. We were able to spread the manufacturer's set-up fee among all of the interested branches, so it became less of a burden for each individual branch. And because we got our order in quickly, we were able to time the delivery to the May 4

Central Board meeting in San Jose, meaning that many of the branches were able to pick up their orders in person, realizing a significant savings in shipping costs. None of this would have been possible had we not had the combined resources and manpower of 17 statewide branches.

There is definitely strength in numbers! Speaking of numbers – one hundred will be a significant number for CWC in the coming months, as 2009 is our centennial year. As far as we know, we are the oldest writers club to meet continuously west of the Mississippi, and quite possibly in the entire country. There are many opportunities for promoting our organization and California writers in general.

Let's keep that teamwork going as we await the placement of the new officers and our forthcoming centennial. See the article on page 1 of this issue of *The Bulletin* for some thoughts by our Centennial Chair, Donna McCrohan Rosenthal, on possible centennial activities and let us know your ideas.



Is it One Word or Two?

I want to thank those writers who submitted some very credible words that continue to challenge us: *a lot, alright, already, altogether.*

WRITE IT RIGHT



By Lola De Julio De Maci
East Sierra Branch

A lot is two words. *Alot* is not a word.

1. to a considerable degree or extent: *I like this a lot better.*
2. often, frequently: *She drinks a lot of coffee every day.*

All right, spelled with two words, is preferred in place of *alright* as of now.

1. adverb – beyond doubt, certainly: *She has allergies all right.*
2. adverb – well enough, satisfactorily: *He does all right in school, and his grades show it.*
3. adverb used interjectionally to express agreement, resignation, or to indicate the carrying on of a discussion: *All right, we'll start tomorrow.*

4. adjective – satisfactory, agreeable: *Whichever movie you want to see is all right with me.*

5. adjective – safe, well: *She gave us a scare, but she's all right now.*

6. adjective – good, pleasing: *No one likes him, but I think he's an all right guy.*
Already and *all ready* have distinct meanings and uses.

Already is an adverb.

1. previously: *She ran to catch the bus, but it had already left.*
2. so soon: *Is it time to go home already?*
3. an intensive: *Enough already.*
All ready is an adjective.

1. entirely ready or prepared: *She was all ready to go when her car wouldn't start.*
Altogether and *all together* also have distinct meanings and uses.
Altogether as an adverb.

1. wholly, entirely, completely: *It stopped raining altogether before the game.*

2. all included or counted: *There were ten votes altogether.*

3. on the whole; with everything considered: *Altogether, I would do it again.*
Altogether as a noun.

1. nude: *The baby picture was taken in the altogether.*

All together:

1. in a group collectively: *The family was all together for the reunion.* (You can omit *all*: *The family was at the game together.* You can also separate the two words: *The family was all at the game together.*)

2. all at the same time: *The children clapped all together at once.*

Every day we come across words that stump us. One word or two words? But writers write *a lot*. And we continue to take up the challenge.

Characters in a Writing Class

By Nicholas Rotondo, Sacramento

My writing courses at U.C.L.A. were a mélange of undergraduate students, adult published and unpublished authors and a sprinkling of show business folk. All wanted to display or hone their talents, but more importantly, be praised no matter how lacking they were. In my six courses, with ten to twenty students per class, several characters and character genres remain with me. Allow me to introduce them:

The Published Writer: He/she is usually dressed in black, the official color of the published writer. He calls the professor by his first name, and dominates the introductions at the first class. He rattles off his works in what he feels is a low-key manner. His critiques cut deeper than most—not because they are more incisive, but because he is, of course, a P.W. Our critiques of his presentations, timid at best, never elicit a response—he barely tolerates our presence, you see.

Miss ‘I Must Bare My Soul’: Usually an undergraduate, whose life until a year or so earlier had been a fog of sex and/or drugs and/or alcohol. She often speaks of getting her “creative juices” flowing, and at the first opportunity, will present a memoir, in excruciating and unwanted detail, about the loss of her virginity.

The Movie Star: She introduced herself to the class as “An actress who wants to be a writer.” We all presumed she was in training to write her autobiography. Anywhere else in the country, a class would have been in awe of this double Oscar winner for best actress, but this was L.A., don’t you know, and we were laid back and so...cool. And anyway, she fit in seamlessly—our critiques neither kinder nor harsher because of her stardom. She never missed a class, and was gracious in accepting criticism, as well as tactful with her own. Just a regular gal.

Mr. ‘We Were Married for Fifty Years’: In a summer class, with no prerequisites, an elderly man, who’d lost his wife one or two years earlier, was getting his life together. He’d been in the garment industry all his life, and retired just two months before her death. His friends had pushed him to “Take a class, and start living again.” Unfortunately, his education had stopped between the fifth and seventh grade, and his knowledge of grammar, punctuation, or anything else to do with the

English language was sorely lacking. Our critiques of his pathetic offerings were studies in commiseration. Our talents as compassionate human beings were on trial, and we passed with flying colors. At the last class, the old man stood up and tearfully thanked us for our tolerance. There were more than a few moist eyes that day.

Mrs. ‘That S-O-B’: This character, without exception, made up fully fifteen to twenty percent of every class. It sometimes took the entire course to identify them, but they were always there. In their late twenties or early thirties, they had law degrees two to five years old. Unfortunately, their high-powered ambitions were in death spirals, and they were either jobless, or working as underlings in a no-future position.

And what was the reason for this denouement?...the root cause of their pitiful, failed lives? ... of course...it was him! That S-O-B of an ex-husband! To a woman, they were all divorced and undergoing some type of therapy for their situational depression. And here is where my suspicions were raised. My scenario concluded that every mother’s daughter of them was seeing the identical therapist. The sage advice given them was always the same. “Why don’t you take a writing class, and vent your feelings on paper?”

Miss Skin Deep: Laurie was probably a freshman or sophomore and was used to being ignored. She weighed at least two-fifty, had thick glasses and an acne-scarred face. Always wearing extra-large sweat pants and a bulky sweatshirt, she was at first merely a silent presence.

Her turn to present came at the third class, when a most unexpected phenomenon began. Reading from a large loose-leaf binder, she became our guru. Her writings were simply enthralling. The words of love, of romance, of grief and inner hurt touched us all. She wove a web of life’s emotions that engulfed and swept us away. Her rapt audience could hardly believe the experiences of elation and tragedy she described so succinctly could be only fiction. She finished—and it was as if we were struck dumb. An elderly woman began a quiet

applause, and we all joined, shamelessly clapping out our appreciation. We all knew we were witnessing something truly unique. Laurie soon emerged as the adored queen of the class, and at each session, someone would cede time to her.

The last class day is usually peppered with “See you around,” and “What are you taking next semester?” But as we arose from our seats, we quietly stood in line to hug this most beautiful girl.

Ms. P.C.: A true piece of work. She introduced herself as a Feminist Attorney, and featured herself a phenomenal humorist. Untested and unheard, she felt her raw talent would enthrall us. Wrong. She was simply awful. Her singular reaction to our non-reaction was to be my chief critic, since I happened to be the only male in that class

of ten. Each piece I presented was attacked as some combination of Racism, Sexism or Homophobia. I should add that my nemesis was an enthusiastic

supporter of every story about That S-O-B Ex-husband.

When the last class ended, I was tempted to advise her to go into the diamond manufacturing business—a few lumps of coal where the sun don’t shine, and voila!

But, of course, I couldn’t because, you see, I was my own class character—

The Perfect Student: Polite to a fault, realizing his talent could blow his classmates out of the water, he sits back with quiet confidence. Yes, he learns from others what not to write, what reflective nuances he can adapt to his own masterpieces—with much re-working, of course. After each of his stunning presentations, he knows his classmates want to lift him to their shoulders and carry him about, like the Pope in Rome. But alas, they sit motionless, awed by the splendor of his superior intellect. And through it all, he remains a modest and humble Prince of Prose. If only all writers could be so perfect—what a wonderful world it would be. 

“ . . . he remains a modest and humble Prince of Prose. If only all writers could be so perfect—what a wonderful world it would be.”

www.calwriters.org

Memories of the Los Angeles Times Festival of Books



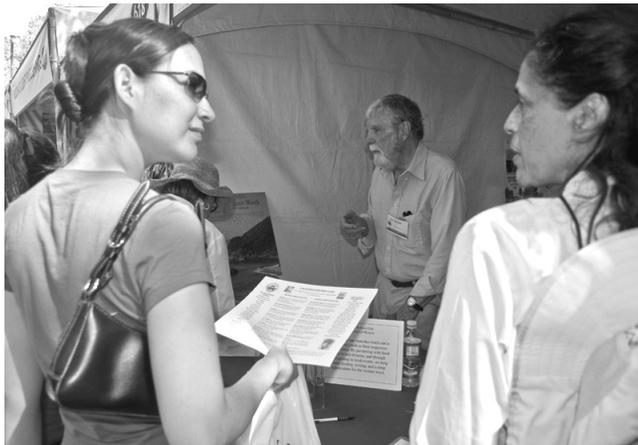
Tom Barnes (San Fernando Valley and West Valley) waxes enthusiastic about CWC.

California's Biggest Readers and Writers Festival, April 26-27, 2008 UCLA

Photos by Allene Symons
(Long Beach), Cyndy
Largarticha (Inland Em-
pire) and Kathryn Wilkins
(Inland Empire).



Casey Wilson (East Sierra) chats up a potential new member.



Two festival-goers study the CWC brochure. Our volunteers distributed 800 leaflets that promoted all 17 statewide branches, and took sign-ups from some 300 writers interested in the organization.



Carol Celeste (left) and Myra Milgrom, both of Orange County, were among the CWC volunteers staffing the booth.



Our booth was once again in a prominent location to attract the attention of the 100,000 festival-goers.



Allene Symons (Long Beach), left, and Ishrat Husain (Inland Empire). In the background is the display of book covers from dozens of CWC published authors from around the state.

Berkeley

As our oldest, original branch, Berkeley is leading the way in writing a history of CWC in preparation of our centennial year. "As befits any great adventure, much about the origins of the California Writers Club remains shrouded in mystery and controversy, with legend of conflicting versions of the story," the Berkeley branch members tell us. "In the end, while the true details surrounding the beginnings of the CWC may remain a mystery, it is clear that the controversy has had no power to affect the Club's efficacy, influence and resiliency."

Write Angles – Tina Stinnett, Editor

Central Coast

Award-winning author Elizabeth McKenzie (*Stop That Girl!* and *MacGregor Tells the World*) gave Central Coast writers tips on adding humor to their writing at the March meeting. "The sunflower's secret is one of hidden geometry. Pay attention to the form of your work. Tell a story as you would tell it to someone out loud. Stay true to your storyline and look for forces within the storyline that create comedic tension to bring more humor into your writing."

Scribbles – Joyce Krieg, Editor

East Sierra (Ridge Writers)

Members of the East Sierra branch recently embarked on a road trip to Beverly Hills to take part in a unique cultural experience: a tour of the Doheny Mansion and an enactment of the play *The Manor: Murder and Madness at Greystone*, performed in the actual rooms and grounds of the mansion. "Characters wafted into the room slowly, emerging ghostlike, without emotion or sound," member Sandy Aubin reported. "We, the audience, became voyeurs intimately witnessing a happy moment in the lives of the McAlister family, sharing with them their tale of rags to riches, the wretched fall from grace, and a heart-rending tragedy in between."

Writers of the Purple Sage – Liz Babcock, Editor

High Desert

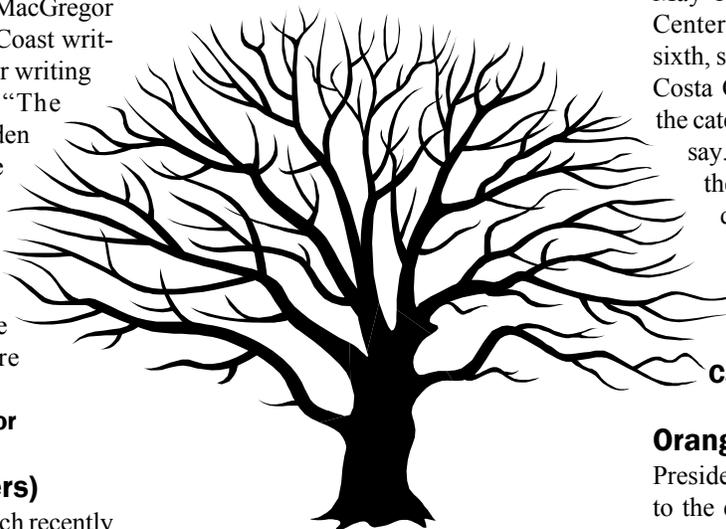
"Fingers of gray clouds/Dropping rain on desert sand/Bringing life to seeds." President Barbara Schultz was inspired to write this haiku on a rainy day in Barstow. She

Branching Out

"Nuggets from the Newsletters"

says, "Although it doesn't exactly describe where I was, it (the weather) served as a starting point. My mind was thinking about the gray clouds above me and the rain as it began to fall on my blank page. Because I know that haikus are written primarily about nature, the focus of my haiku changed from my paper getting wet to something more natural and soon-to-be beautiful. Although poetry is not my preferred genre, I do like to try my hand at it every now and then . . . I hope that each of you dabbles in poetry every now and then."

Ink Slingers – Barbara Bailey, Editor

**Inland Empire**

Procrastination is a devil with which we all battle. Mike Foley suggests we do everything we can to make writing fun again. "If you don't feel good, or if you're nervous, remind yourself that you're a writer. You're sitting there doing something that most people only dream of. You're taking risks that most people are afraid to take. You have ideas and stories aching inside and they have chosen YOU to write them. Feel that – really feel it. And then you may discover that writing isn't only fun . . . it's a privilege."

Fresh Ink – Laura Slattery, Editor

Marin

Judith Tripp, guest speaker at Marin's March meeting, addressed a problem common to many writers: not making as much progress on our writing as we would like. Her solution was to train herself to shift

quickly into the writing state of mind, and she shared some of her techniques for making that transition. She recommends walks in nature, tea breaks, and

visualizations. She led a visualization exercise that encourages the flow of creativity, and the meeting ended with a free write shared with a partner. Cindy Pavlinac reports, "Everyone left refreshed, and inspired to spend more time in the transformative state of writing."

Marin Writes – Jett Walker, Editor

Mt. Diablo

Mt. Diablo members are busy preparing for the awards banquet that climaxes their annual Young Writers Contest. This event, May 16 at the Pleasant Hill Recreation Center, showcases the literary talent of sixth, seventh and eighth graders in Contra Costa County. Cash prizes are offered in the categories of short story, poetry and essay. The young writers, their parents and their teachers are honored at the banquet. President Jack Russ says, "It's heartwarming to witness what becomes a lifetime memory for each of the winners and their families."

The Write News – Catherine Accardi, Editor

Orange County

President Carol Celeste suggests we look to the extraordinary career of Julia Child as a "recipe for success" for writers. What would Julia do? She studied with the best (Cordon Bleu) and never stopped learning. She believed in keeping things simple. When disaster struck, Julia forged ahead and never looked back, picking that chicken off the floor, rinsing it off, and carrying on without missing a beat. She didn't let the years hold her back. The first broadcast of "The French Chef" took place when she was 50 – after she'd given up trying to be a novelist!

Orange Ink – Ro Woodruff, Editor

Peninsula

If you're planning to submit your work to newspapers or magazines, get used to the idea that editors will be changing or revising your work in some way. At a recent freelance writing workshop, Heather Boerner told Peninsula writers that it is the nature of editors to edit what you send, and it is not a sign that there is something wrong

Branching Out

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with your work. As President Geri Spieler reports, "They need to justify their jobs, and they can't help messing around with it. Don't take it as a sign they don't respect what you gave them."

**The Peninsula Writer –
Linda Okerlund, Editor**

Redwood

Planning to read your work in public? Rob Loughran suggests increasing your chance for success by following the Four P's: Preamble (introduce yourself and your work before you start reading), Prepare (bookmark a long and short piece, and be prepared to edit for content depending on the audience), Practice (read your work in front of a mirror), and Professional (arrive early, dress appropriately). Rob emphasizes, "Don't read too long! . . . there is a conspicuous, palpable and sickening feeling when you've lost the audience. When in doubt, go with a shorter passage and add more pauses and playfulness."

**The Redwood Writer –
R.K. Koslowsky, Editor**

Sacramento

Carlos Alcalá, author of *Sacramento Street Whys*, gave this advice to writers thinking about working with a publisher: find a direct contact person, refer to the publisher's web site to learn what drives sales and the preferred choice of contact, follow up with a phone call or e-mail, and request that the book publisher create decent illustrations, a well-designed cover, and edit the book. "The story should be fun, easy to relate to, and should pique the publisher's curiosity."

Write On – Julie Bauer, Editor

San Fernando Valley

Work-shopping a manuscript is a time-honored method for making us better writers. To get the most out of the workshop experience, branch president Scott Sonders reminds us that we must accept the final authority when it comes to making decisions about our manuscripts. He says, "Take workshops, but be selective. Take what's good for you. Don't take workshops in lieu of writing but as a supplement or inspiration to your writing."

**The Valley Scribe –
George Hirai, Editor**

South Bay

Now here's a tidbit that may astound you: In Japan, people are writing and reading fiction on and for their cell phone screens. This according to *Writers Talk* columnist Lita Kurth. "Barry Yourgrau's keitai fiction consists of no more than 350 words. Some Japanese authors have written 200-page cell phone novels using only their thumbs to type." Well, this is the nation that gave the world haiku poetry.

Writers Talk – Dick Amyx, Editor

Tri-Valley

Like many other branches, Tri-Valley suffers the problem of too few members doing too much (if not all!) of the work in keeping the branch running. In a call for volunteers, Jack Russ offers these thoughts: "You might be surprised at some of the hidden benefits some of these roles can bring. For instance, I've found great joy in the role of membership chair for the Mt. Diablo branch – a super opportunity to know and learn about our new members, what they write, find answers for their questions and help them become fully integrated members. That personal touch can make a world of difference in a new member's perception of CWC."

**Write Around the Valley –
Kelly Pollard, Editor**

Know Your Central Board Rep

Each CWC branch is entitled to send a member of its choosing to the state Central Board meetings. If you have questions or concerns about issues at the state level, get in touch with your branch's Central Board representative listed below.

Berkeley: Dave Sawle,
netatelier@earthlink.net

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Orange County: Carol Celeste,
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West Valley

April guest speaker Lynn Mary Sager had this advice for writers: "You can't write a story that has no conflict. Before you write, do your homework and know your characters. See them in your head. Know their history, weaknesses, strengths, prejudices, negative inclinations, and their dreams. What do they need, and what's the problem they must solve to get what they want?" Without conflict, a book is just a dry account, a tedious thing to read. "Give your readers a reason to care."

In Focus – "Mark Paul" Sebar, Editor

Writers of Kern

Carolyn Howard-Johnson, author of *The Frugal Editor* and numerous other titles in the "How-To-Do-It-Frugally" series, shared tips at a recent meeting on how to "put your best book forward to avoid humiliation and ensure success." Among her advice: learn the difference between editing and revising, and find a good editor, always make it easy for editors to find and use your information, and bookstores are not necessarily the best places to sell books or hold a book promotional event.

**The Write Way –
Marty Gorsching, Editor**



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**"I always listen for what
I can leave out."**

**– Miles Davis
(1926-1991)**

Win a Scholarship to East of Eden with Basil Stevens Memorial Writing Contest

East of Eden, sponsored by the South Bay branch, is one of the major writing conferences on the West Coast. South Bay also sponsors the Basil Stevens Memorial Writing Contest with a first prize of free admission to the conference.

What: Previously unpublished essay, article, story, or poem, 750-words maximum.
Topic: Sports theme.

Prize: First prize is a scholarship to the East of Eden Writers Conference, September 5-7, 2008, Salinas, CA, \$500 value (includes extras). Second prize is \$100 credit for the conference. Third prize is \$50 credit for the conference.

Entry: Fee is \$10 per entry, one entry per person. Open to all, except previous first place winners are not eligible to enter. Make your check payable to: "East of Eden Writers Conference". Do not send cash.

Deadline: July 1, 2008 (postmarked). Winners announced August 1. All entrants will be notified via e-mail.

Submittal Format: Text on one side of numbered pages, double-spaced in 12-point type. Title in the header on all pages. No personal identification of any kind on any of the pages. Name and contact information, including e-mail address, on a separate page or index card attached to your entry with a paper clip.

For more information, visit the South Bay web site, www.southbaywriters.com, or call Robert Garfinkle (510) 489-4779 (after 12 noon).

Note: Basil Stevens was a sports writer and long-time member of South Bay. He passed away in 2004 and is sorely missed. This contest is being run primarily with funds donated in his memory.

Send your entry to:
Basil Stevens Memorial Writing Contest
East of Eden/CWC
P.O. Box 3254
Santa Clara, CA 95055-3254 

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See the March-April issue
of *The Bulletin* for details.



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CWC's Centennial Challenge
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