

# Write Angles



THE OFFICIAL NEWSLETTER OF THE BERKELEY BRANCH OF THE CALIFORNIA WRITERS CLUB

## President's Message

### So Much to Do, So Little Time to Do It...

-Tanya Grove

I know it's been said of many worthwhile endeavors, but it indeed takes a village to get things done. The village in this case is our board, and the worthwhile endeavor is running the Berkeley branch of CWC—and it *is* worthy. Recently nine of us sat around a conference table on a Saturday to discuss and plan. Here are some of the issues we covered.

**Changes:** Our secretary Barry Boland, our webmaster Al Levenson, and our raffle chair Shelley Wagner are unable to continue in their positions. Kristen Caven will take over Al's duties, and Lucille Bellucci will be the new raffle chair.

**Jack London Award:** Previous winner David Baker will head a committee to decide which Berkeley volunteer will receive the award this year.

**Board terms:** Ideally a board member commits to two years, bringing on a co-chair in the second year who will continue when the first member retires. Most of us agreed to keep our positions one more year, but we will need a new secretary, treasurer, and workshop chair to begin in June. We also discussed a requirement that board members take a year off between terms. Our June planning retreat will focus on the bylaws.

**Marketing Success Group:** Kymberlie Ingalls reported that the group formerly known as the marketing group has changed its focus to education and success. Members state goals, report back on their progress, share information, and support each other. They meet at 1pm before our general meetings and are looking for new members.

**NorCal:** Kathleen Orosco filled us in on details of the SF Writers Conference, told us that NorCal plans to get involved in Litquake in October, and shared valuable info on club communication.

**Membership:** We have two new members, bringing us up to 100!

**Website:** Kristen has been updating our website with a "Craft and Career Support" feature, a Member Blogs page with links, and a new Members-only calendar.

**The Creative Nonfiction Group** is forming and trying to agree on logistical details.

**Workshops:** Previous venue will no longer work, so we are in search of a new one.

**5th Grade Story Contest:** By using email to contact teachers instead of the U.S. Postal Service, the club is saving money. Debby Frisch will need readers to take packets of stories at the March 17 meeting to help with judging for the contest. She is also seeking donations from cupcake bakeries for the awards ceremony on June 1.

**Author Bookstore:** Kymberlie Ingalls will staff a table at the March 17 meeting to offer CWC members' books for sale. This is a great opportunity for members to bring their books to sell or promotional bookmarks or postcards to give away.

**Treasurer's Report:** We're solvent, but to increase revenue, we need to schedule more workshops. And maybe some bake sales?

## March 2013

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### Upcoming Events

3/15 **Deadline**—5<sup>th</sup> Grade Story Contest

3/17 **Meeting**—Speaker: Angie Chau "Capturing the Immigrant Experience"

5/19 **Meeting**—Speaker: Julia Flynn Siler

6/16 **Meeting**—Speaker: Kristen Caven & Louise Hart

7/20 CWC Annual Picnic

7/21 Jack London Award Banquet

**March Speaker****CAPTURING THE IMMIGRANT EXPERIENCE***—David Baker*

Three families of refugees from the war in Vietnam occupy three bedrooms in a San Francisco Victorian. Their struggles to rebuild their lives tie together Angie Chau's debut short-story collection, *Quiet As They Come*. Her first protagonist, an eight-year-old girl, knows the house has secrets. "Like how . . . we have to step over my dad when we go the bathroom at night, but come morning we have to pretend he was never sleeping in the hallway." The child also notices the adults closing all the curtains: "They say it'll keep the house cooler, I wonder if it's to keep us a secret too."



Chau, our featured speaker for the March 17 meeting, was born in Vietnam and based her stories on the experiences of families she knows. There are perilous moments for boat people on the high seas, but the main focus of her stories is the adjustment trauma. In an interview with Lorraine M. López, Chau talks about how men who were distinguished in Vietnam arrived in America "and suddenly became invisible to the dominant culture here. I wanted to think more about that—how to deal with the shift in identity, how do you then define self-worth, masculinity, or success, given this new playing field, and do you adjust or die."

*Quiet As They Come* was a Finalist in First Fiction for The Commonwealth Club Book of the Year Award and a Finalist in Fiction for the Northern California Independent Booksellers Association Book of the Year Award. According to the *San Francisco Chronicle*, Chau's collection is "a powerful mix of tragedy and kindness, of miscommunications and all-too-painful empathy, which bound together are a resonating homage to many an immigrant."

By interlinking her stories, Chau invites us to compare and contrast the short-story collection with the novel as a literary form. Her use of multiple viewpoints to create a reality shared by different characters raises interesting questions of craft. We'll have much to discuss with her at the March meeting.

**Membership Has Its Benefits****Online Member Directory***— Kristen Caven, Membership Chair*

The CWC took a huge leap forward technologically this year when they instituted a statewide member database. Not only does this program make certain board positions MUCH easier (in other words, one must no longer be afraid to take on the Treasurer or Membership jobs), but it has made it easier for us to get in touch with one another.

Meet "MRMS," which stands for something official, but I think of it as "Mister, Miz." You get there by going to [www.cwc-sfv.org/STATE](http://www.cwc-sfv.org/STATE), or start at our own website and find the link on the "Members Only" page. Don't know your login information? Search your email for a message from "Hypermart." Can't find it? Just ask your Membership Chair, Kristen Caven, to send it again.

Once in the system, you can look for a member in our branch by first or last name. More important, you can edit your own information when you move, change your phone number. (Log on today and put your birthday in!) Don't want to be found? Just find the "Hide in Directory" box and set it to "Yes." Want to know more? Check out the User Manual button on the top right.

This powerful tool was designed by Ray Malus of the San Fernando Branch. He's one of those rare multitasking geniuses our club is so lucky to call our own, and you can explore his world at [www.raymalus.com](http://www.raymalus.com). If you want to see another really amazing thing he's done for the club, check out his interactive member map at [www.cwc-sfv.org/Extras/Other\\_Branches.php](http://www.cwc-sfv.org/Extras/Other_Branches.php). You can mouse over the different branches and see how many members they have. *We're at an even 100...welcome new members Kit Sturtevant and Catherine Accarri!*



## Poetry Page

**CONFESSIONAL POETS IV: SYLVIA PLATH**

-Alysa Chadow

The best known—and most controversial—of Robert Lowell’s students was Sylvia Plath (1932-1963), who became part of the modern literary landscape thanks to her semiautobiographical novel *The Bell Jar* and her posthumously published poetry collection *Ariel*.

Plath was born in Boston, Massachusetts, and began writing poetry from an early age. She made her first suicide attempt while a student at Smith College, and would leave the school for several months in order to undergo electroshock therapy at McLean’s Psychiatric Hospital; she chronicled these events in *The Bell Jar*.

Plath attended Newnham College, Cambridge, on a Fulbright scholarship, where she met the poet Ted Hughes (a featured *Write Angles* poet last year). The couple married in 1956 but separated in late 1962, just months before Plath’s suicide.

Plath has long been a symbol of repressed genius for many feminists on both sides of the Atlantic. In “Lady Lazarus” she displays her signature use of metaphor to make public her many private agonies.

**LADY LAZERUS**

I have done it again.  
One year in every ten  
I manage it——

A sort of walking miracle, my skin  
Bright as a Nazi lampshade,  
My right foot

A paperweight,  
My face a featureless, fine  
Jew linen.

Peel off the napkin  
O my enemy.  
Do I terrify?——



EDITOR’S NOTE: February 11, 2013 was the 50<sup>th</sup> anniversary of Plath’s death. Ted Hughes, the executor of her literary estate, requested that two of her journals be unsealed on that date. Plath kept a journal from the age of 11 until her suicide.

Go to [www.allpoetry.com](http://www.allpoetry.com) for the rest of this poem.



*Pen Points***A Gathering of Writers**

-Karren Elsbernd

Just as for its neighbors to the north in Monterey and Pacific Grove, the allure of the beautiful Pacific Ocean coastline, with its promontories and wind sculptured pines, oaks and sand dunes, made Carmel-by-the-Sea a natural destination for both artists and authors.

An art colony of California impressionist painters set up their easels here during the years before and after the turn into the twentieth century. A literary presence, though, had come much earlier to Carmel when Junípero Serra established the first library in California in the 1700s at the Mission San Carlos Borromeo del Rio Carmelo. Then quick to follow the incorporation of the city in 1902 was the formation of the Carmel Arts and Crafts Club.

Two different writers had arrived with dreams of creating this community of creativity. One was the poet and flamboyant bohemian from the San Francisco Bay Area literary scene, George Sterling [*Write Angles* cover 10/2010]. The other was the feminist, novelist, playwright and defender of the environment, Mary Austin [*Write Angles* cover 1/2011]. Very soon they were joined by a migration of musicians, painters, photographers, and writers relocating here after the 1906 earthquake.



Many authors visited too, including Jack London, seen in the photograph on Carmel's beach with Mary Austin. And others stayed. The newspaper, the *San Francisco Call*, reported in 1910 that 60 percent of Carmel's houses were built by citizens who were "devoting their lives to work connected to the aesthetic arts." One example of a literary residence still overlooks the Carmel River, the Big Sur coast, and is located near the Carmel Mission. It is the robust Tor House and Hawk Tower begun in 1916 by poet Robinson Jeffers, who used granite boulders from nearby shores. Others continue to come today and join in this tradition of artistic and literary pursuits.

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Carmel: "When I first came to this land, a virgin thicket of buckthorn sage and sea-blue lilac spread between well-spaced, long-leaves pines. The dunes glistened white with violet shadows, and in warm hollows, between live oaks, the wine of light had mellowed undisturbed a thousand years...We achieved, all of who flocked there within the ensuing two or three years, especially after the fire of 1906 had made San Francisco uninhabitable to the creative worker, a settled habit of morning work...But by the early afternoon one and another of the painted and writer folk could be seen sauntering by piney trails...there would be tea beside driftwood fires, or mussel roasts by moonlight...And talk—ambrosial, unquotable talk..."

-Mary Austin

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The Berkeley Branch meets on the third Sunday of each month (except July, August, and December) at 2:00 p.m. in the Bradley C. Walters Community Room of the Main Library in Oakland at 125 14th Street ([View Map](#)). Enter on Madison Street.

Free street parking is available, and it is a short walk from the Lake Merritt BART station.



**PR News****JACK LONDON AWARDS: Honor Our Own, Spread the Word, Bake a Cake**

The CWC Jack London Award honors members for exemplary service to the CWC and/or branch, independent from creative writing accomplishments. Each branch may select one designee every other year and, importantly, this year.

If your branch will have a 2013 Jack London Award recipient, you must by the end of April send the honoree's name, a 200-word-or-less bio and a head photo to Nancy Curteman, [nancycurteman@yahoo.com](mailto:nancycurteman@yahoo.com). Provide the name exactly as it should appear on the plaque. [Editor's note: we've already got it covered.]

Although we hold the ceremonies on Sunday, July 21<sup>st</sup> in Oakland, your member winning a statewide distinction represents an excellent local story for your news media. A generic press release will post to the CWC website in late June. Consider using it as the basis for a longer piece focusing on your branch's newest star, or ask a talented member to profile this terrific individual. If a newspaper runs the article, the author appreciates you, the profiled member feels special, and you have effectively publicized your branch.

Our annual all-members-welcome picnic on Saturday, July 20<sup>th</sup> at the Fire Circle in Oakland's Joaquin Miller Park combines potluck, readings, networking, camaraderie and a "Lit Cake" competition—decorate any cake, cookie or other dessert with a literary theme and the sky's the limit. Your branch could return home with a JLA laureate, a triumphant cake boss—and a doubly fascinating release for the media.

Good luck and sail on!

- Donna McCrohan Rosenthal, PR director, [pr@calwriters.org](mailto:pr@calwriters.org)



*Thanks to Ray Malus of the San Fernando Valley branch for allowing us to use a photo of his award from 2011.*

***Mt. Diablo Branch Hosts Speaker on E-Publishing***

Angela Schiavone of Smashwords will discuss "The Best Practices of E-Publishing" at the next meeting of the Mt. Diablo Branch of the California Writers Club (CWC) on Saturday, March 9, 2013 at Zio Fraedo's Restaurant, 611 Gregory Lane, Pleasant Hill.

Ms. Schiavone will discuss the dramatic changes that provide opportunities for independent authors and small publishers: How authors can prepare, publish, market and distribute an e-book globally.

Smashwords distributes e-books to such retailers as Barnes & Noble, Apple iBookstore, Sony, and Kobo, as well as to libraries throughout the U.S.

Sign-in is from 11:30 am to 12:00 pm, luncheon 12:00 pm to 12:45 pm, and program from 12:45 pm to 1:30 pm. Registration is \$20 for CWC members, \$25 for guests. No credit cards can be accepted at this meeting. Reservations are required, and must be received no later than noon on Wednesday, March 6. Contact Jean Georgakopoulos at [jeaniepops@comcast.net](mailto:jeaniepops@comcast.net), or by phone at (925) 934-5677. Expect confirmation only if you e-mail your reservation.



## Volunteer Corner

-Madelen Lontiong

Volunteers are blessed with a variety of skills. How they use their skills determines the success of their volunteer efforts.

Alon Shalev is head of the Marketing & Success Group, which meets every month in the Oakland Main Library prior to our monthly speaker meeting. He has been with the group for several years. His viewpoint is: writers are all in this together. Alon believes in writers supporting each other in their goals, and he promotes bonding within the marketing group. In that spirit, he shares what he knows, what he's tried, what works, what doesn't.

When the marketing group was born several years ago, Alon and past president Lloyd Lofthouse took turns chairing the meetings. They brought in speakers who talked about publishing, virtual book tours, readings, public speaking, e-books, getting books digital. With his own writing and publishing ventures, Alon has much practical experience to offer in these areas on his own.



Alon does his homework. He arrives at meetings with handouts on pertinent topics, helpful websites, and other information to direct writers to get what they need. He helps guide writers on their path to marketing, patiently answering their questions and sharing trade secrets.

Alon knows social media and helps others understand how to use and benefit from sites such as Twitter. He blogs regularly and encourages others to blog as part of their marketing strategy. Alon believes the most important marketing tool is a "good, old fashioned recommendation from a friend" and the second most important is "reviews."

Alon Shalev is a good example of an effective volunteer. He uses his skills as a writer to further his career and, in the process, provides what he knows and what he uncovers in the ever-changing world of publishing. He brings that knowledge to the marketing group so that other writers can benefit from his experience and expertise.

Our hats are off to Alon Shalev, our Volunteer of the Month.

## SF Writer's Conference a Phenomenal Experience

- Kathleen L. Orosco, CWC-BB NorCal rep

In November 2005, after a meeting of professionals in Alameda, my friend, walking with me, tugged at my sleeve to look up into the sky. To my amazement a falling star plunged into the darkness, and before the tail dissipated, a second star was conjoined, which created a startling and brilliant phenomenon.

The following day, I attended the Alameda Literati Book Faire. The names Michael Larsen and Elizabeth Pomada, literary agents, stood out on the program. They had a good message for writers. After their presentation, I introduced myself. A month later, I emailed a synopsis to Mr. Larsen, and within the day received an invitation to submit a proposal. This extraordinary experience set the stage for an epiphany, manifested through my CWC membership activities and particularly as a NorCal

representative at the recent 2013 San Francisco Writers Conference.

When we are trained to write, we are taught that to be a page turner the story must have a strong beginning, middle, and end. The conference was analogous to a bestseller. It was that and more—extremely exciting from beginning to end.

There were approximately 700 attendees at SFWC, held at the Mark Hopkins Hotel. When prospective CWC members approached our table, we answered questions and exchanged words of wisdom, while they expressed hope and fear. I felt as if I were gazing into a kaleidoscope of life adventures, and turning the cylinder raised the challenge and passion to write. Writers from all walks of life

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exchanged ideas and shared concerns that ranged from broad to individualized and complex challenges. As writers, one thing was certain regardless of where we were in the process: We share the passion to write and the desire to be published.

The dynamic presenters taught writers about the do's and don'ts of how to write and sell their books. We observed firsthand how rapid changes in technology have caused a major shift in power. A consistent theme in the presenters' programs was how the integration of technology tools on the Internet led to their success. This shift has diminished the writer's dependence on agents and publishers. To take advantage of this change, writers must understand how the new world of publishing works and apply strategies using technology, knowledge, and education.

As an appropriate happy ending, it was, in essence also the beginning for the next conference. I attended a session moderated by Michael Larsen, founder and director of the SFWC, who posed this question: "How

was the conference of value...and how would the next be valuable?" prompting responses from participants on relationships between writers and agents, platforms, connectivity between story and book cover, and on pitching one's book.

The San Francisco Writers Conference was not just *my* experience but one of other writers combined with my own that made it singular. Sharing ideas was invaluable, as was defining a writer's mission to find the right agent and choosing the appropriate method of publishing.



Kathleen and CWC-BB member Davie Simmons.

Writers' ideas are constantly germinating like seedlings sprouting. Meeting other excited writers and learning so much was like the stars that were conjoined, creating an astonishing experience that I will never forget.

## We Are What We Pretend to Be: The First and Last Works by Kurt Vonnegut

—John Q. McDonald

Kurt Vonnegut cast a jaundiced eye at the behavior of mankind, knowing that we are capable of great goodness. As a social critic, by way of his sharp novels, he has always been popular. He reluctantly earned an elder-statesman quality in his old age. He touches on this in the second of the two previously unpublished stories found in this slender volume.

"Basic Training" is a coming-of-age story in which an orphaned city boy, an aspiring pianist, is exiled to the farm of a former general who controls his family with a rigid time clock. Haley is a frail teenager with aspirations. The General is an ossified old man who punishes the young people in his charge by taking their dreams away. The story comes from a youthful Vonnegut. He was in touch with adolescent yearnings, and yet there is a conventional tone to the piece. It is mature in its



view of human nature and the various character flaws we inherit from our environment.

"If God Were Alive Today" is a novella-length excerpt from the book Vonnegut was working on at the time of his death. Gil is a stand-up comedian. He was brilliant enough to have been a great scientist. He dropped out of Columbia and worked the comic stage with sharp observations about his country and how it has disappointed him. The story is about the people around Gil: the rich orthodontist father who committed suicide; mentally ill mother; crazy wife and forgotten daughter. Gil's view on the world is bleak and bitter. But it is sharply observed. One cannot help but think that the author would have refined this story. Even so, notes of autobiography peer through the tale. It is somewhat heartbreaking and revealing to see here Vonnegut's train of thought at the end of his life.

The two pieces bracket Vonnegut's career. The contrast reveals the long transition between sincere and observant storyteller to the Twain-like critic, certain that mankind could do better and bitter that we just don't. It is a fascinating contrast, and one that illustrates the trials of observant maturity.



## A Class Experience

- Sasha Futran

Providing myself with deadlines has become a recent pursuit. You heard me kvetch about it on these pages just last month. Something in my essential nature says no serious writing deadline equals no writing. I'm on a quest for deadlines. Not ones I give myself, silly, I know those aren't real.

So I signed up for an expensive memoir workshop recently based on its popularity and the subsequent difficulty in achieving registration. It took me almost a year to get in because I would debate for 48 hours every time a new class was announced and by then even the waiting list was full.

I'm now taking my first-ever writing class and so far I've been paired up with senior citizens who are still grappling with their relationship with their mother or adults mourning the loss of a spouse or child. I'm not sure these memoirs are intended for publication beyond family—which will work if their children and siblings are tolerant and patient types—as the observable talent hasn't been anything to write home to my mother about, were she still alive. When she left at age 100 we were still on speaking terms, so I plan to write about the media and show, through a staggering course of weird and wacky job experiences, what is so dreadfully wrong with it.

But I digress: The memoir workshop is simply wonderful. It's about good writing and how to get there. Whether an exercise involves something I might need or not doesn't matter. It's easy enough to either



twist it into something that works for me or do it for its own sake because it involves useful skills.

It's a reminder that, whatever the genre, certain basic principles need to be followed to get readers interested and keep them that way.

Take the exercise involving triggering images. It starts as a list of images quickly jotted down without much thought. You use the sharpest image

that comes to mind when thinking about experiences. Then you write a paragraph expanding on an image in letting the reader know why it is important by showing rather than telling. You keep in mind how a person's character is revealed through appearance, mannerisms, and dialogue, and that how you write tells a lot about you as well. A single word or phrase is all that is needed.

The triggering image is something that is close up and far from the big picture. Yet it can be the very image that leads the reader to understand the entire point or experience.

Show rather than tell, using language consciously and effectively, sparse writing rather than rambling, all basic principles that apply to fiction, nonfiction and memoir.

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*Sasha Futran is a print and broadcast journalist and commentator turning memoir writer.*

## Central Board News

First, note these dates: July 20, Saturday afternoon picnic in Joaquin Miller Park and July 21, Sunday lunch and the Jack London Awards in Oakland

Second, did you know that your "club" is 100-year-old nonprofit *corporation*? It formed in Oakland 100 years ago this May. As a business person and business writer transitioning to creative nonfiction, I appreciate the fact that my volunteer time as your CB representative is spent with top-level leaders of such a venerable institution.

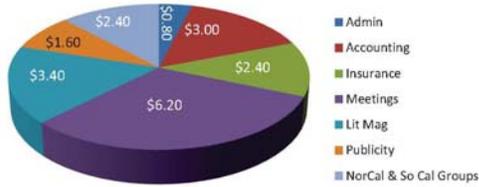
With this report, I will introduce you to the first of three members across the state and share the highlights of the January 27 meeting, plans for July, and what's going on now.

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## State Dues – Where the Money Goes

For every \$20 membership renewal dues sent to CWC . . .



ITEM	AMOUNT Per Member/Total	DETAIL
Administration	\$0.80 / \$1,200	Postage, P.O. box, office supplies, etc.
Accounting	\$3.00 / \$5,200	Cost of preparing tax returns for CWC and 18 branches
Insurance	\$2.40 / \$4,000	Liability insurance for branch activities
Meetings	\$6.20 / \$10,500	Two in-person meetings per year (19 reps at budget hotel at Oakland airport) and Jack London Awards ceremony
Literary Magazine	\$3.40 / \$5,800	Annual print publication mailed to every member
Publicity	\$1.60 / \$2,800	Includes web site, donations to Jack London and Joaquin Miller parks, participation in events like SF Writers Conference and L.A. Times Festival of Books, and other outreach efforts
NorCal/SoCal Regional Association	\$2.40 / \$4,000	Annual allocation to the regional organizations to be used at their discretion
<b>TOTAL</b>	<b>\$20.00 / \$34,000</b>	

Please note that all numbers have been rounded off and may not add up precisely to \$20 or \$34,000.

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Joyce Krieg from the Central Board turned me on to the Club's history when I joined in August 2008 and she was editor of the CB's *The Bulletin* (a publication that is currently dormant and being reconsidered for publication.)

Not only is Joyce an excellent writer, she is a creative designer. Joyce designed the poster that the Club donated to the City of Oakland in 2009, our centennial year. The poster hangs in the Ranger Station at Joaquin Miller Park. She created a virtual tour of the Park (which I hope to edit and get on the Friends of Joaquin Miller Park website). She has created all the special invitations to our statewide picnics since 2010—today's version of the outdoor salons that Jack London and his pals enjoyed on Joaquin Miller's lands.

Joyce created this pie chart to show where \$20 of your annual dues paid to this branch and then transmitted to the CB goes.

In addition to creating a scholarship fund, those monies fund our statewide insurance policy and pay for face-to-face meetings that will never be replaced by only Internet communications. These dues finance the CB's new juried publication, the *Literary Review*. Did you receive your latest *Review*? If not, please let me know, and please plan to submit your essay or story for the next issue.

Be aware that your CB:

- Chartered its 19<sup>th</sup> branch, the Napa Valley Writers
- Now counts statewide membership at over 1,600 members
- Is planning for the statewide picnic, Saturday, July 20, and the biannual
- Jack London Awards, Sunday, July 21
- Will complete an orientation packet for new Central Board Representatives in April
- Is considering reviving *The Bulletin*
  - I've suggested it include an annual report and publication of the winners of all branch contests during the fiscal year.
- Conducts discussions about Club business between the January and July Meetings via an electronic forum. Current discussions are on:
  - Yet more revising of the Club's Policies & Procedures (To read current PnPs, go to [www.calwriters.org](http://www.calwriters.org), click on the Central Board Tab, and scroll down to Documents
  - Branch consistency—how we describe our history, use of the logo, policies, etc.
- Is looking for a Scholarship Chair (and you don't have to be a CB Representative). The Club has set aside over \$14,000.\*

\* If you are interested in this CWC program, please let me know.

- Linda Brown, Central Board Representative [BrownCalifornia@aol.com](mailto:BrownCalifornia@aol.com)



## Monthly Writers' Contest

The Monthly Writers' Contest theme for April is "Writing for Change. " The entry should be 450 words or fewer, and the last submission date is March 15<sup>th</sup>. Entries will be judged on their adherence to the theme, originality, and creativity. Please send to Lynne at [writeangles@gmail.com](mailto:writeangles@gmail.com) with "WA Writers' Contest" in the subject line. **Note:** only members may enter the monthly writers' contest.

This month's winner of our writing contest is Dirk Wales for "In the Garden of Hummingbirds." Congratulations, Dirk!

*In the garden of the hummingbirds*

*In the garden of the hummingbirds*

*Flowers curve into horns and a muted call is heard,  
While creamy sunlight filters through fluttering wings.*

*In the garden of the hummingbirds*

*Soft concerts melt the mind into evening silence.  
Moonlight creates flowing star clusters in the shadows.*

*In the garden of the hummingbirds*

*The world folds into fragile peace  
As creatures make pillows in midair.*

– Dirk Wales

The CALIFORNIA WRITERS CLUB is a 501(c) (3) educational nonprofit. dedicated to educating members and the public-at-large in the craft of writing and in the marketing of their work.

**Be sure to check our website: [www.cwc-berkeley.org](http://www.cwc-berkeley.org).**



**Pub Bytes****Book Statistics and Trends**

– NL Fix

The Association of American Publishers (AAP) reported net book sales revenue for year 2012. The report noted that book sales were strong, with eBooks logging in over \$220.4 million in sales and audio books showing the highest percentage growth.

Book Sales for 2012

Adult Fiction, Non-Fiction	YTD 2012	YTD 2011	Percent Change
Adult Hardcover	\$229.6M	\$223.5M	+2.7%
Adult Paperback	\$299.8M	\$335.0M	-10.5%
Adult Mass Market Paper.	\$98.9M	\$124.8M	-20.8%
Downloaded Audio	\$25.0M	\$18.8M	+32.7%
eBooks	\$282.3M	\$220.4M	+28.1%
<b>Adult Total</b>	<b>\$963.1M</b>	<b>\$946.0M</b>	<b>+1.8%</b>

*Source: Association of American Publishers*

The figures do not contain data about self-publishing, so there may be even more significant growth in electronically formatted books. Additionally, the numbers do not reflect a growth in Young Adults/Children books, which surged 233 percent in 2012.

What do the numbers suggest for the publishing industry and writers?

EBook sales are growing at a fast pace, and sales may overtake conventional print sales in the near future. There may be a new segmentation in the book-sales market, with cheap paperback books being replaced with low-cost electronic versions.

High-end hard-cover books will still be available, but distribution will be highly dependent on marketing channels and distribution.

Multimedia or interactive books containing digital, image, and video elements are already appearing on the horizon. Several content management and software companies are beta testing new book technologies that will revolutionize the book industry. Just as Apple products have brought touch-screen technology to the mass consumer market, the new publishers will bring interactive books to the reading public.

What does this portend for authors and writers?

Self-publishers are already making strides in the eBook marketplace. As content providers, authors and writers have a wider selection of market opportunities and options. Authors should be aware of the new opportunities and consider multimedia elements when creating their work, including images, audio and video and web linking.

We are entering a new era of multimedia books.



## Member News

Berkeley Branch members are encouraged to send us writing-related news. Please write "Member News" in the subject line and send to Anne at [writefox@aol.com](mailto:writefox@aol.com) no later than the 15<sup>th</sup> of the month.

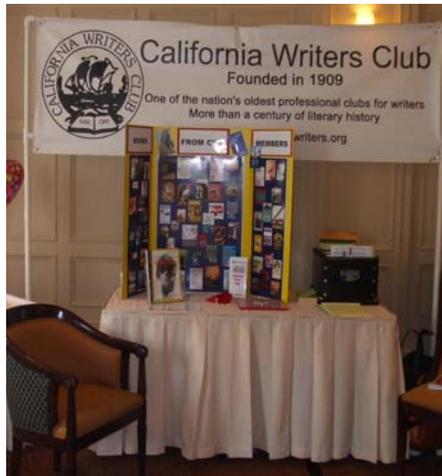
Colleen Rae's fourth novel, *Love Like a River*, was published by Wordrunner Press of Petaluma in February and is now available on Amazon.com. [www.colleenraesnovels.com](http://www.colleenraesnovels.com)

Lucille Bellucci and Brooke Warner participated in a webinar (Jan. 30, 4-5 p.m., via Internet and telephone) for "Cashing in with Kindle Books" by Howard VanEs, an expert on selling e-books on Amazon.com. Over 700 participants were registered. (Credit Linda Brown and Alon Shalev for getting webinar information to members.)

Lucille has written "The Promise," a nonfiction piece in the category of Romance for the online literary community [www.authorsden.com](http://www.authorsden.com).

Kathleen Orosco and Linda Brown staffed the CWC booth the first morning of the San Francisco Writers Conference, an event attracting over 500 attendees, presenters, and volunteers. For this February Conference, Volunteer Onsite Coordinator Jane Glendinning and Linda volunteered for the entire five days.

Tanya Grove's "Why I Don't Have a Bucket List" appears in the current Flash in the Pan section of the *Tiny Lights* Quarterly Posting. <http://www.tiny-lights.com/flash.php>



Risa Nye tempts us with another gustatory experience in her Nosh column for *Berkeleyside* with the tasty news about Oakland's Guest Chef. For more about this treat: <http://www.berkeleyside.com/2013/01/31/guest-chef-where-culinary-dreams-come-true/>

## Marketplace

Berkeley Branch members are welcome to advertise their writing-related services. Please write "Marketplace" in the subject line and send to Anne at [writefox@aol.com](mailto:writefox@aol.com) no later than the 15<sup>th</sup> of the month.

Charlotte Cook offers story editing, prepublishing services, and workshops for writers of fiction, creative non-fiction, and screenplays. Also available is office/retreat space for classes and meetings. [www.adapting.com](http://www.adapting.com) or [charlotte@adaptingsideways.com](mailto:charlotte@adaptingsideways.com).

Tatjana Greiner offers developmental editing for all genres of fiction and nonfiction. Email her at [workshop@mac.com](mailto:workshop@mac.com). More information at: <http://tatjanagreinerwordshop.com>.

Anne Fox, *Write Angles* copyeditor, offers copyediting services for all levels of fiction and nonfiction. References available. [writefox@aol.com](mailto:writefox@aol.com)

Thomas Burchfield offers editing and proofreading services for fiction and nonfiction books by CWC Berkeley members. For details, visit his webpage, e-mail him at [tbdeluxe@sbcglobal.net](mailto:tbdeluxe@sbcglobal.net), or call 510-817-4432.

## Write Angles

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