

Write Angles



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

®

President's Message

Members Give Valuable Feedback

-Tanya Grove

At February's meeting, members filled out a survey that asked what the club can do for them and what they can do for the club; 16 responded. If you weren't there—or you have additional feedback—please fill out the survey that accompanies this March *Write Angles* and email it back to me at berkeley.cwc@gmail.com.

The survey asked members to rank aspects of the club they most valued. The two most frequently ranked as either first or second were "professional networking" and "being part of a writing community." The monthly featured speaker program was valued by 13 respondents; access to critique groups got 10 votes; and 9 people indicated that they appreciated having the opportunity to read at a meeting. The 5th grade Story Contest, social events, résumé building, and the ability to promote on the branch's website were all valued by at least 3 members. Two members wrote in the marketing group on the "other" line and ranked it first. I apologize for neglecting to put it on the survey. It has been added.

Because some members were unaware of the Publishing Pathways program, I explained what it was, which resulted in more members indicating that this was a valued benefit. In this way the survey served as an educational tool for members as well as a feedback vehicle for the board.

When asked what they'd like the club to offer, 5 wanted more writing contests, 3 requested more social gatherings; 8 answered "workshops," and 4 circled "open mic." However, one person crossed out "open mic" and added "NO!" A few made suggestions, such as working with other organizations, providing more information on platform building, and introducing video production as a promotional tool.

The third question raised general meeting issues: location, time, and content. When asked how they would like meetings to be different, 3 asked for writing time and 3 liked the idea of more structured small-group activities. Suggestions for other venues included one for a hotel and one for a restaurant. No strong preferences were expressed regarding time other than a member commenting that she prefers not to drive at night. Comments included "fewer announcements," "more promotional time," and "I would like meetings to start on time." Two declared the meetings are fine the way they are. Only 2 were unwilling to pay a meeting fee. One member declared that she "loves this place!"

Out of 16 respondents, 11 filled out Part II of the survey, which asked "What one thing can you do for the club?" Of those 11, 5 offered to continue the jobs they already do for the club, and 4 wanted to help even more. I am grateful to the 6 others who are willing to help out with smaller jobs. They'll definitely be hearing from me soon!



March 2014

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Upcoming Events

- 3/16 Meeting: Critique Group Forum
- 3/28 Writers Social (see details below)

Come socialize with us at 5:00 on Friday, March 28, at the Albatross (1822 San Pablo Ave. in Berkeley, just north of University). Have a beer. Throw some darts. Play a game. Or just hang out!



Why Join a Critique Group?

- David Baker

You've consulted the Guide to Literary Agents, noted those interested in the kind of writing you do, and sent query letters, some of them accompanied by writing samples. You've also compiled a list of agents you've received FLRs (form-letter rejections) from. The list is getting long, and you're beginning to wonder: Should I give up on querying and self-publish an e-book? Perhaps, although it might be wise to consider the possibility that whatever the agents found lacking in your work might also hurt your e-book's chances of success. Hard to admit? You bet it is, but you're not alone. Many of your fellow CWC-Berkeley members have realized that their writing needs improvement, they can't improve it until they find out how it strikes other people, and that the way to find out is to join one of our branch's critique groups.

The immediate reward is honest feedback, something you might not receive from your mom or significant other. But as Berkeley branch member Vicky Hudson reminds us in her book *No Red Pen—Writers, Writing Groups, & Critique*, feedback is only the beginning: "The critique group provides the writer a family-sized community of people fundamentally there for a common purpose. This is the writer's support group."

Hudson, our featured speaker at the March 16 meeting, writes narrative essay, flash fiction, and poetry. She supervises an author interview series, Three by Five, on her website and provides oppor-

tunities for emerging authors to showcase work in progress with her Author First Look series. Since 2008 she has sponsored an emerging-writer scholarship to attend the San Francisco Writers Conference, where she has often been a presenter. "It's good to be reminded that the basics about how to be in or lead a writing group really do exist," writes Eloise Klein Healy, Founder and Editor, Arktoi Books. "In *No Red Pen*, a clear thinker and an incredibly organized writer takes us through all the steps."



We'll examine those steps at the March 16 meeting, when Hudson will moderate a panel discussion among our branch's critique group leaders. Come to the meeting and find out what a critique group does, how to get the most out of one, or even how to start one yourself.

Write Angles

Editor

Tanya Grove

Copyeditor/Member News

Anne Fox

Speaker Profile

David Baker

Poetry Page Editor

Alysa Chadow

Contributors: Joanna Phoenix, John Q. McDonald, John Barry, Anne Fox, Colleen Rae, and Linda Brown



Board Positions Opening Up

- Tanya Grove

After two years of taking the helm as president, I will be stepping down.

We will still have Linda Brown as our Central Board representative, Kathleen Orosco as our NorCal representative, Dave Sawle as our speaker chair, Alon Shalev as our marketing group facilitator, and Kristen Caven as our webmaster. In addition, Lucille Bellucci has volunteered to continue as our raffle chair, Publishing Pathways mentor, and holiday luncheon hostess. JoAnn Ainsworth will still update member author pages on our website, and I will still edit *Write Angles*. Anne Fox remains the club's copyeditor but is hoping to share that position in the future. Once clear of treasurer's responsibilities, Madelen plans to return to doing volunteer recognition. Shereen Rahman is coming back as a greeter and will share that responsibility in the future with Lucille Bellucci and Anne Fox. Barbara Ruffner has graciously offered to continue hosting new member orientations.

President

- Draft board meeting agendas and run board meetings
- Write the president's message for *Write Angles*, the monthly newsletter
- Plan and run the general monthly meeting
- Read email and respond in timely fashion
- Check in with and negotiate between other board members and chairs as needed
- Keep members informed of club business (either through email or at meetings)
- Welcome members
- Attend club events
- Provide leadership with a positive attitude

Secretary

- Attend board meetings
- Take minutes at board meetings and distribute them to board members

The question remains: who will assume responsibilities for the board positions being vacated this June? Although volunteers don't get paid, they have the right to know what their duties will be, so the following job descriptions should give members an idea of what to expect. In this issue, I cover the positions of president, vice president, secretary, and treasurer. In the April issue, I will provide job descriptions for the membership chair, the workshop chair, the PR director, and the 5th Grade Story Contest chair.



Please read these lists of duties and consider—the position may not be as hard as you think it is. *You* could be the Berkeley branch's new president!

Vice President

- Recruit/schedule volunteers to help the club run smoothly
- Support president and help with planning retreat
- Attend and participate in board meetings
- Keep in touch with president so that if necessary, VP could take over
- Be prepared to become president when term is up

Treasurer

- Monitor and process income
- Make bank deposits
- Write checks for branch expenses
- Reconcile monthly bank statements
- Prepare reports for board meetings
- Hand in quarterly reports to CB's treasurer
- Create annual proposed budget
- Attend and participate in board meetings
- Check branch PO box regularly

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.

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.



Poetry Page.

FEATURED POET: WILFRED OWEN

Considered the most outstanding of all the World War I Poets, Wilfred Owen (1893-1918) wrote in a realistic style that starkly revealed the horrors of war and, in particular, those of trench warfare. His works stand in heavy contrast to Rupert Brook's optimistic patriotism and were influenced by Siegfried Sassoon (the first of the featured WWI Poets), with whom he had become close friends.

Owen was born in Shropshire, England, and spent his childhood between the towns of Birkenhead and Shrewsbury. He attended classes at University College, Redding, and assisted a local vicar.

He was living and teaching in France when WWI broke out and enlisted in 1915. After being seriously wounded by a mortar shell in 1916, he was sent to Craig Lockhart Hospital in Edinburgh, Scotland, where he met Sassoon (the two men were both being treated for shell shock). Owen returned to active duty in November 1918. He was killed while charging a canal in Northern France, just one week before the Armistice.

Owen managed to write a sizable body of verse during his brief lifetime, much of which he revised while convalescing at Craig Lockhart. His "Anthem for Doomed Youth," published posthumously in 1920, is a prime example of his views on the war.

ANTHEM FOR DOOMED YOUTH

What passing-bells for these who die as cattle?
 -- Only the monstrous anger of the guns.
 Only the stuttering rifles' rapid rattle
 Can patter out their hasty orisons.
 No mockeries now for them; no prayers nor bells;
 Nor any voice of mourning save the choirs, --
 The shrill, demented choirs of wailing shells;
 And bugles calling for them from sad shires.
 What candles may be held to speed them all?
 Not in the hands of boys but in their eyes
 Shall shine the holy glimmers of goodbyes.
 The pallor of girls' brows shall be their pall;
 Their flowers the tenderness of patient minds,
 And each slow dusk a drawing-down of blinds.

(September-October 1917) Copyright 1920



Member Profile

Joanna Phoenix

She sits cross-legged, staring at the glowing screen. Her fingers rest on the smooth, square keys. The California Writers Club requested her member profile. They want to know about her past, her interests, her writing. *This should be easy.*

"I have a scientific background in nursing, public health, and nutrition," she types.

No, no, no. What are you writing, a cover letter? This is for creative people, her inner critic says.

She highlights the sentence, hits delete, and bites the end of her index finger. After some time, she types again.

"The power of stories amazes me. No other medium reaches so simply into the soul. I stand amazed in the mirror that the writing process provides. The craft of fiction demands deep empathy and awareness of the world around me."

I guess it takes only a few years in Berkeley to learn how to speak hippie, the critic responds.

She hammers on the delete key. The laptop lands on the couch, and she stalks into the kitchen. One clementine, twelve almonds, and six crackers later, she tries again.

"I write novels to explore issues that inspire me—femininity, authenticity, and world-rocking love. I had other hobbies, but my desire to write a novel grew and grew until there wasn't much space for knitting, the ukulele, or French cooking. I drafted one novel (unpublished) and endeavor on my second. I am lucky to call myself a writer and share such an honorable calling with all of you."

Do you really want to...

"I think this will do," she says, interrupting the critic, and sends off the profile.

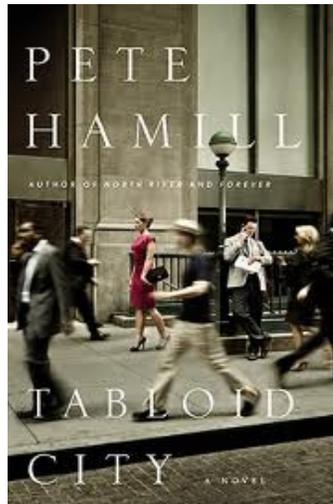
Tabloid City

written by Pete Hamill

- reviewed by John Q McDonald

Pete Hamill, author and raconteur, observes New York as it is, and he looks back upon what the city was like in his youth. His is a nostalgic view of a lost landscape, the old bars where men from the docks and the newspapers hung out after long days and nights of work. These were his glory days, the romantic rough-and-tumble streets of New York in the middle of the 20th century. Hamill's is a landscape of elegiac memory. But he also accepts the city as it is, that today is the heyday for the young.

This novel is full of Hamill's love of people, of women, of New York. It takes place over one eventful day, with intertwined stories, each full of memory, tragedy, and longing. Sam Briscoe is a newspaperman at the end of the age of newspapers. He works with a crew of dedicated reporters who have not yet surrendered to the less serious world of Internet news. (One of Hamill's jokes is to name another of these reporters Matt Logan, a reference to characters Briscoe and Logan in *Law & Order*.)



It is midnight, the start of the workday for an afternoon paper, the *New York World*. The book jumps from scene to scene during the night, as we are introduced to a socialite raising money for the library, a cop on the terrorism task force, an amputee soldier, a radicalized American Muslim, a wise-ass blogger, an artist living in the Chelsea hotel, and others. Hamill weaves their stories together and gives each his own history and motivations. All the while, he looks over the city, particularly the late-night city, and sees its changes, the shadows of its history. There is much to drive this fast-moving

narrative. Death and destruction affect many of its characters. Briscoe will experience more than his fair share of loss. *The World* may be coming to an end.

Hamill portrays the city's resilience, the energy that ties together the many cultures that enrich New York's landscape. It is an elegiac tale, but one of hope and endurance. Change and loss are inevitable, but here, says Hamill, is also life, love and strength. It is a love letter to the city, to the lost culture of the old-style newsroom, to the people who give the city its color and character.



The Making of *Bones in the Wash*

Part 1: Ideas to Pages

—John Byrne Barry

As I've been shamelessly promoting [Bones in the Wash](#)—did I mention you can read the first three chapters at [bonesinthewash.com](#)—several people have asked how it came to be.

New Mexico—Not Really New, Not Really Mexico

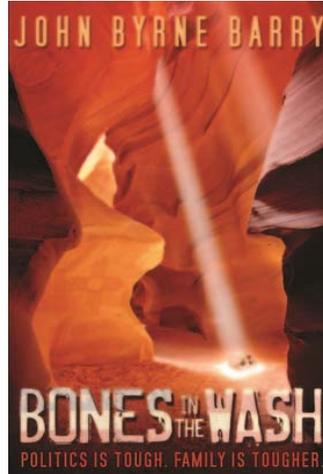
I planted the seed when I drove with a friend from Berkeley to Albuquerque to visit his cousin. We hiked in the slot canyons in Bandelier National Monument, which became the setting for a pivotal flash flood scene, and I came home with two red chili ristras from Old Town Albuquerque.

It Don't Mean a Thing If It Ain't Got That Swing

We vote for president in fifty states, but because of the Electoral College, only about a dozen matter. So in 2004, when I had the chance to work for John Kerry in Milwaukee, I jumped on it. The work was tedious—endless door-knocking and phone-banking—but I had committed to a colleague that I would write a blog every night, so I kept my eyes and ears open for interesting things to write about. I recall thinking that a presidential campaign would be a good setting for a novel. (Not necessarily Milwaukee.)

Wasted + NaNoWriMo

In 2006, I finished my first novel, *Wasted*, a “green noir” murder mystery set in the gritty world of garbage and recycling in Berkeley. Many rewrites later, I contacted seventy agents. Eight nibbled. Two



asked for the entire manuscript. One seemed on the verge of saying yes but didn't. As I collected rejection letters, I learned about National Novel Writing Month, and in November 2007 wrote the “required” 50,000 words—the beginnings of *Turquoise Trail*, set in New Mexico during the 2004 presidential campaign.

I wrote every day, without a clear idea of where I was going, and that first draft was closer to a soap opera than a political thrill-

ler. With the exception of one inspired scene, none of the prose from this 50,000-word “brain dump” ended up in *Bones in the Wash*. But five important characters did, as did several plot threads. I also knew what kind of book I wanted to write—fun, full of drama, and about real people facing real problems.

The Year of Barack Obama

I became a hard-core political junkie in 2008, following the primary campaigns on *Daily Kos*, *Huffington Post*, and elsewhere. I didn't see it as research. I inhaled it. That fall I went to Albuquerque with two goals: help Obama win, and soak up enough local culture to write a credible novel set there. When I returned, I took my draft, set in 2004, moved it to 2008, and rewrote it five, ten, fifteen times.

Read Part 2: *First Draft to Publication* at [bonesinthewash.com](#).

Mt. Diablo Hosts Workshop on Characters

Marilyn Atlas will present a workshop on “Creating Three-Dimensional, Non-Stereotypical Characters” at the next luncheon meeting of the Mt. Diablo Branch of the California Writers Club (CWC) on Saturday, March 8, 2014 at Zio Fraedo's Restaurant, 611 Gregory Lane, Pleasant Hill.

Ms. Atlas will discuss how to create three-dimensional characters, using examples from film and television. Among other techniques, she will use Myers Briggs and astrology as inspirations. She is a talent/literary manager, who has worked for major publishers and has projects in development for both movies and theater.

Check-in is from 8:30 to 9:00 a.m. Full breakfast will be served from 9:00 to 9:30 a.m. The general meeting is at 9:30 a.m., followed by the workshop from 9:45 a.m. to 12:45 p.m. The cost is \$45 for CWC members, \$55 for guests. Reservations are required and must be received no later than noon on Wednesday, March 5th.

Contact Robin Gigoux at ragig@aol.com, or phone 925-933-9670. Expect confirmation only if you e-mail your reservation. The CWC Mt. Diablo Branch web address is: <http://cwcmtdiablowriters.wordpress.com/>



Editor: For the March issue, I asked members to send in short personal narratives that look back in some way. I received two wonderful glimpses into the past. Enjoy.

A Distant Melody

- Anne Fox



When I was six years old I thought my father knew everything—my thoughts, my wishes, even ones I didn't know myself. Early on, he had chosen his wishes and mine to coincide: I was to become a concert violinist. He put a violin into my hands on my sixth birthday. He set the clock each day for one hour's practice in the back room of his store.

My father's hope cast its light over the Great Depression. He treasured the predictions and promises from dollar-an-hour violin teachers, who failed to tell him that in me he had mistaken a rhinestone for a diamond.

By the time I was twelve years old, after years of faithful practicing, I felt the overwhelming hopelessness of the situation, the immensity of the task ahead—the violin, the music, my father, everything he wanted and hoped for. I set the music books aside on a chair, folded up

the metal music stand and placed it in a corner, laid the violin and bow in the case, and snapped the top shut. It was time to confront my father's authority and say *no, no more violin*.

No word or phrase is strong enough, broad enough, long enough to describe how my giving up the violin affected my father. The repercussions reverberated for years in every facet of my life. My mother followed me around, saying my father would give me anything if I would return to the violin. But no authority exercised by my father, no threat, no promise, deterred me. I could live without the violin, and I did.

My father's own plans were lying in wait. The night of my wedding, my father took his new son-in-law by the arm. Speaking just loudly enough for me to hear, he said, "One thing I want you to do." He put his hand on my husband's shoulder. "Just one thing. Make Anne play the violin again. You she'll listen to."

I suppose my father expected the hand of his authority to rest heavily on my husband's shoulder. It did not.

(Edited version originally appeared in the Readers Write section of *The Sun* magazine, 11/11)

People's Park Protest

- Colleen Rae

In May 1969, the People's Park demonstrations in Berkeley erupted because the University of California wanted to build a parking lot on a tract of their land and the students wanted a park. To keep the peace, the National Guard was called in. Today a park occupies the site.

A tear gas canister whizzed by my head as I ducked and ran. Eye-searing smoke enveloped me in a dark cloud as I stormed past the line of Blue Meanies. That was what we called the Oakland Tack Squad. They were unmerciful, whacking and beating anyone they came across.

I was coughing and wheezing when the smoke cleared, when suddenly I noticed a Blue Meanie looking at me. A line of National Guardsmen stood along Telegraph Avenue, trying to keep the protesters out of People's Park. Their guns were aimed at us as we all scattered. The cop headed toward me. As I approached the line of soldiers, I pushed my way between two of them and hid behind one.



"Don't do this, Miss, I can't protect you," the soldier said.

"If you can't protect me, who can? Aren't you supposed to protect the citizens of this country?"

I got down on my knees and stayed behind the Guardsman's legs, holding onto the back of his calves. He was silent as the cop stood before him and looked around. The soldier felt my hands, I know, but he didn't give me away.

Soon the cop left to chase other protesters who were trying to avoid the tear gas and the batons. I stayed where I was for a short time until the cops began putting protesters in the back of police wagons.

I stood up, squeezing between the Guardsman and his neighbor. Taking a partially wilted flower from my pocket, I placed it in the muzzle of the soldier's gun.

"Thank you for protecting me. Peace and Love to you."

As I walked away, I waved to him and thought I saw him smile.



Central Board News**New Slate of Officers for 2014***Compiled by Linda Brown*

President David George, Mt. Diablo, became a dual member of the Mt. Diablo and Berkeley branches in 2004. In 2009, Mt. Diablo awarded him lifetime member status. Dave has held a number of board-level positions at both branches as well as the Central Board. Dave's writing career includes short stories, poems, and nonfiction. He explores the ironies found during his 30-year high-tech business career and his encounters with the wildlife of rural California. He has won writing awards, most recently First Place in the CWC-San Francisco/Peninsula's Jack London Annual Writing Contest. He is currently writing a novel based on his Irish ancestral roots and an anthology of modern fables about the natural world.

Vice-President Margie Yee Webb, Sacramento, is author/photographer of *Cat Mulan's Mindful Musings: Insight and Inspiration for a Wonderful Life* and Producer of *FEMME: Women Healing the World*. She has served as the CWC-CB's Vice President since July 2012 and has also served as the CB's Member At-Large. Margie is the CWC Sacramento Branch President. In 2011 the Sacramento branch recognized her ongoing contributions with their branch's Jack London Award for service. She enjoys connecting with CWC representatives from all branches to share successes and learn from each other. She also belongs to the Cat Writers' Association and the Women's National Book Association, San Francisco Chapter.

Secretary Joyce Krieg, Central Coast, is the author of the Shauna J. Bogart Talk Radio Mystery Series: *Murder Off Mike*, *Slip Cue*, and *Riding Gain*, (St. Martin's Minotaur). She joined the CWC in 2004 and currently leads CWC-NorCal. Joyce designed the new CWC banner and brochure. A former newspaper reporter, television announcer, radio reporter and newscaster, Joyce became promotion director for Sacramento's KFBK News/Talk 1530. This served her well when she started to write about a crime-fighting, mystery-solving talk-radio host. She currently lives in Pacific Grove, where she is a member of the Central Coast branch and is chief-of-staff to her cat, Topaz.

Treasurer Sharon Svitak, Tri-Valley Writers, has been a CWC member since 2009. She writes romance and is a member of the Romance Writers of America. Her published works include *Letters to Ethan*, *Joe's Story*; "A Book of Memories" (*Chicken Soup for the*

Soul: Grieving and Recovery); and "Medical Benefits" (*Voices of the Valley - Encore*). Sharon has held three positions at her branch and also serves as the CB's Membership Chair, producing statewide membership reports.

Member-At-Large Ray Malus, San Fernando Valley Branch, joined the CWC in 2009. He writes fiction, poetry, and essays, and published *Ashes In Yonkers*, *Stories You'd Give A Shit About—If I Was Famous*. Ray has served as branch webmaster and newsletter editor. Ray also designed and administers the Member Record Management System (MRMS), which saves volunteers lots of time and makes it easy to share contact information within the branches. He serves on the CWC-CB because he believes that our greatest strength lies in our statewide unity.

PR Director Donna McCrohan Rosenthal, East Sierra, has written for newspapers throughout California and several magazines, including *Redbook*, *Cosmopolitan*, and *Desert Companion*. She's authored over a dozen books on popular culture, including *The Honeymooners Companion: The Kramdens*. When she moved from New York, she transitioned to travel writing. She has appeared on *A&E Biography* and *Oprah*, and she has spoken at the Smithsonian Institution and the Museum of Television and Radio. Donna joined the East Sierra Branch CWC in 1998 where she been president, secretary, and program chair. At regional level, she chairs CWC-South (www.socalwritersshowcase.com). At the CWC state level, she serves as a representative on the Central Board. From 2009 to 2010, she oversaw the CWC Centennial.

Literary Review Editor Dave LaRoche, South Bay, has published many short stories and has just finished the first draft of a novel. Dave has represented the South Bay Branch at the Club's Central Board for six years and has spearheaded several changes, including using the Internet to conduct official business, which has greatly reduced costs. He currently serves as the CB's Standards and Policy Chair in addition to editing the annual CWC Literary Review. Until January, he administered the CB's electronic discussion forum. Dave founded and chaired NorCal, a regional association bent on furthering communication and activities among the twelve northern branches. Dave is VP of South Bay and has previously served as branch president and the editor of *WritersTalk*, the South Bay newsletter. Dave holds the CWC responsible for his writing enthusiasm and success, and a good cigar for his healthy longevity.

See page 9 for map showing all CWC branches.



California Writers Club
Officers and Appointees of the Central Board (2013-2014)

President
David George
Mt. Diablo

Vice President
Margie Yee Webb
Sacramento

Secretary
Joyce Krieg
Central Coast

Treasurer
Sharon Svitak
Tri-Valley

Policies and Procedures Chair
Dave LaRoche
South Bay

Public Relations Director
Donna McCrohan Rosenthal
East Sierra

Member-At-Large
Ray Malus
San Fernando Valley

California Writers Club
Regions: NorCal, CWC South, East Sierra, Writers of Kern, San Fernando Valley, High Desert, Long Beach, Inland Empire, Orange County, Mendocino, Redwood, Sapa, Mary, Ukiah, Sacramento, Tri-Valley, SF Peninsula, Fremont, South Bay, Central Coast.

Check out CWC's state website (<http://calwriters.org/>), the website for NorCal (<http://www.cwncorcalwriters.org/>), and the one for CWC-South (www.socalwritersshowcase.com).

Tidbit

Therese Pipe reminds us that on February 9, the Berkeley Historical Society had a successful Open House connected with their current exhibit (McGee-Spaulding District: The Heart of Berkeley) for UC Retirees at the Berkeley History Center in downtown Berkeley.

Therese invites the CWC/BB to attend a similar Open House, on Sunday, March 9, from 1:00 - 4:00 pm, at the Berkeley History Center, Vets Building, 1931 Center St. Members of the Historic McGee-Spaulding District will be present. The well-researched, aesthetic exhibit covers central Berkeley history from the Ohlone Indians to Domingo Peralta, to the radical politics, communes and lifestyles of 1960s and '70s.

Among writers/poets in the exhibit are Robert Duncan, poet; Jack Spicer, poet; Philip K. Dick, novelist; Anne Rice, fantasy writer; Jessica Mitford, nonfiction writer; and Hal Johnson, journalist (of CWC connection) published in the *Berkeley Gazette*.

Event is free, light refreshments served. To RSVP, contact Therese Pipe at tpipeIn@jps.net.

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 no later than the 15th of the month.

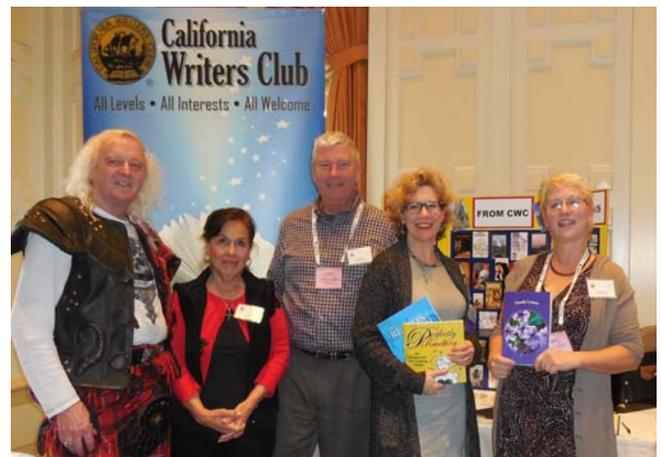
John Q. McDonald will have a showing of some of his paintings at Collector Art Shop, 2950 College Ave., Berkeley, March 10 to April 15, with a reception on Friday, March 14, 6 to 8 p.m. www.collectorartshop.com

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 no later than the 15th 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. storyeditor@att.net

Anne Fox, *Write Angles* copyeditor, offers copyediting services for all levels of fiction and non-fiction. References available. writefox@aol.com



CWC authors at the San Francisco Writers Conference, photo courtesy of Teresa LeYung-Ryan.

Tatjana Greiner offers developmental editing for all genres of fiction and nonfiction. Email her at workshop@mac.com. More information at <http://tatjana.greinerwordshop.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, or call 510-817-4432.

Did you know that *Write Angles* is now up on our website? www.berkeley-cwc.org

And if you've missed past issues, you can find them at this link:
<http://www.scribd.com/search?query=cwc.berkeley+Write+Angles>





**THE BERKELEY BRANCH of the
CALIFORNIA WRITERS CLUB
is proud to sponsor the**

ANNUAL FIFTH GRADE STORY CONTEST

**a contest for fifth grade students
in Alameda and Contra Costa Counties**

Teachers in Contra Costa and Alameda Counties may submit one story per student by any number of students.

ENTRY FEE IS \$1.00 PER SUBMISSION.

1st Place will receive \$100

2nd Place will receive \$75

3rd Place will receive \$50

and up to nine 4th-Place winners will receive \$20.

All winners will be awarded certificates at a special ceremony on June 15.

We will also present the teacher of the 1st-place winner with a cash award of \$50.

Deadline: March 12, 2014

Names of winners will be announced on May 15 on CWC website www.cwc-berkeley.org.

CONTEST RULES:

1. Only teachers may submit entries. Entries from students or parents are not accepted.
2. Stories must be original and the student's own work.
3. Only one entry per student may be submitted. Teachers may submit any number of entries.
4. Entries must be typed, double-spaced, and may not exceed 1,000 words in length.
5. Postmark cannot be later than March 12, 2014.
6. Send to Story Contest, 1618 Capistrano Ave., Berkeley CA 94707
7. Entries cannot be returned.
8. Please don't send covers or artwork.
9. First page must include title of the story and the word count.
10. **Do not write author's name anywhere on the story.**
11. On a **separate sheet** write the story's title, student's name, teacher's name and email, and school's name and address. (This sheet will be removed during judging.)

In order to help students produce their best work, we suggest teachers consult guides on elements of the short story, such as <http://www.corevareen.com/storytips.html>.

QUESTIONS? WRITE BERKELEY.CWC@GMAIL.COM

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.





Fault Zone: Diverge

Call for Entries for Non-Members

Fault Zone: Diverge, the fifth in the anthology series edited by the SF/Peninsula Branch of California Writers, will be published by Sand Hill Review Press in 2014. Non-members of SF/Peninsula Writers are eligible to participate by entering the *Fault Zone* short story contest.

Judging should be completed by mid-September. The prelaunch book party will be in early December and the book will be available on Amazon by January, 2015. The San Francisco/Peninsula Writers will be the contest judges.

First Prize is \$250 and publication in our next *Fault Zone* anthology.

Second Prize is \$100.

Third Prize is \$50.

Contest Deadline: August 1, 2014

Reading fee: \$15

Guidelines

Fault Zone isn't only about earthquakes. It's about personal faults, shortcomings, and the foibles of being human. In a way, we all live on a fault zone. Write from the heart. Be edgy. Be wild. But make sure your story has an arc. Stories involving California are always appreciated. Previously published work will be considered; let us know where it has appear-ed. Your piece should relate to the anthology's theme in some way.

Please, when submitting,

- Submit only .doc or .docx files
- Use Times New Roman or similar font, 12 point, double spaced
- Maximum word count: 2,500
- Include the name of the story and page number on each page

Submission Process

Online (Preferred Method)

We use Submittable to accept and manage submissions. Please visit <http://cwc-peninsula.submittable.com/submit> to submit your entry. (Scroll down to the Contest category). If you do not have a Submittable account, you will be prompted to create one.

Snail Mail

Mail two (2) copies of your submission plus the \$15 entry fee to the address below. Must be postmarked by August 1, 2014. Include a cover sheet containing contact information with your e-mail, address and phone number. Even if you win, we may request edits to your manuscript and we will need to contact you right away.

SF/Peninsula CWC
P.O. Box 853
Belmont, CA 94002

Note: Do NOT send your entry Registered Mail as we have to stand in line and it makes us cranky. Just mail it. Really. It will get to us. If you're dying to know if it arrived, enclose a self-addressed, stamped postcard; we'll sign it and drop the card in the mail. How's that? Better yet, use our [online submission system](#).