

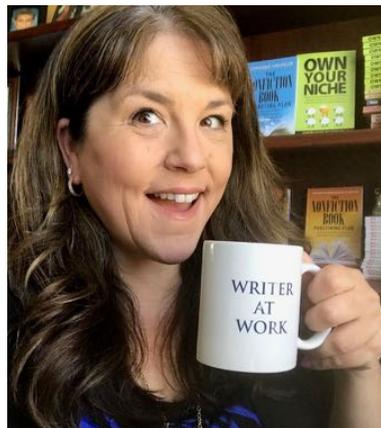
# SACRAMENTO WRITER



## California Writers Club, Sacramento

**Free monthly meeting, 1-hour Zoom presentation  
(includes Q&A)**

**Saturday, November 21, 2020; 1 p.m. PDT**



**With Stephanie Chandler  
Author & Publisher**

**Build Your Book Marketing  
Plan: Simple Strategies to  
Build an Audience and Sell  
More Books**

Whether you already have one, two, or twenty books to your credit, or you're working on your first book; this session will introduce you to powerful strategies that will put your author career on the right track for success! This presentation is loaded with real-world examples for fiction and nonfiction authors alike.

Before self-publishing her first book, Stephanie Chandler decided to build an audience online. The success of that effort led to signing several traditional book deals, corporate sponsorships, major media coverage, product sales, and a variety of other opportunities. In this content-rich presentation, she shares proven strategies that you can use to develop a marketing plan to reach your goals.

You will learn how to:

- ◆ Identify and attract your ideal audience
- ◆ Leverage content marketing tactics to boost website traffic and convert visitors into book buyers
- ◆ Generate publicity opportunities online
- ◆ Build your mailing list with one powerful strategy
- ◆ Save time and simplify your social media activity with Facebook, Twitter, LinkedIn, etc. (really!)
- ◆ Leverage pre-sales and beta readers to launch your next book

**Stephanie Chandler** is the author of several books including *The Nonfiction Book Publishing Plan* and *The Nonfiction Book Marketing Plan*. She is CEO of NonfictionAuthorsAssociation.com, a vibrant educational community for experienced and aspiring writers, and NonfictionWritersConference.com, an annual event conducted entirely online. A frequent speaker at business events and on the radio, she has been featured in *Entrepreneur*, *BusinessWeek*, and *Wired* magazine.

# **First Friday Networking**

## **November 2020 Writers Network**

### **“Print Your Book without Waiting for A Publisher: Using the I Street Press at the Sacramento Library”**

**Writers Network Meeting**

**November 6, 2020**

**10 to 11 a.m.**

**One-hour Zoom meeting**



**With Gerald Ward, librarian**

*I Street Press* is an in-library printing press waiting for you to print your own masterpiece, whether it's a novel, how-to, family or community history, cookbook, memoir, journal, course materials or a conference handbook – the only limit is your imagination.

When you want to print a few copies of your book before you're completely ready to publish, the *I Street Press* at the Sacramento Public Library is here to help. Books printed at *I Street* are library-quality, perfectly bound paperbacks, indistinguishable from books produced by major publishing houses. Print on demand with no minimum number of copies, and you retain all rights to your printed book.

Gerald Ward will talk about the logistics of printing your book at *I Street Press*, as well as some of the reasons you might want to do so.



## Message from Our President, Kimberly A. Edwards

CWC Sacramento President

### **Use Rejection as a Bridge to Sun and Blue Sky**

We're planning an open holiday "read" on December 12, so please pull out an old story or scene, or an exchange of dialogue, or something new you might write from scratch – up to 500 words that will inspire us as we go into the New Year.

In the meantime, if you submitted your work to a publication and learned that your baby didn't make the grade, take the word of someone who's been there many times: you'll survive and your writing will be better for it. Over the decades I've submitted thousands of articles and stories. A rejected story means either it didn't fit the publication or the piece was not ready

When our work is not met with enthusiasm, it is our job to figure out what is wrong. And how to find the answer? I set my work aside, reading it weeks or months later. Everything I write benefits from percolating, basting and laying out in the sun. By putting time between author and piece, I find I can better judge and sharpen structure, distinguishing characters, purposeful dialogue, premise, etc.

A story I've worked on for many years recounted 48 hours on a rattling Indian train traveling from northern to southern India. It took years to realize what the problem was. Yes, the piece related first-hand sensory details and potentially memorable characters. But the story wasn't yet present. There was no shape! I hadn't learned how to make a story out of an experience. It took time to hammer out themes, then embed them into character actions, setting, narrator voice, etc. I still have the piece, improved and melded into a story – but still subject to revising and "re-seeing" each time I pull it out.

As writers we have to grow thick skins. We have to decide that our determination will be stronger than any editor's. A good story is enduring. That means that it won't go out of date. Just give it some time alone, quiet and safe in a dark corner, while you're reading and learning. Unless you're on deadline with an editor, there is no rush. Then open it up, perform surgical procedures, and inject with medicine and vitamins. When you've done as much as you can, take it to a critique group to examine structure and story elements. There is no place for fear, only a quest for honest sharing and dialogue that leads to the other side of the bridge.

So let's all stay healthy, and get to work.



# NEW MEMBERS

## October 2020 New Members

Our two new members in October are both interested in memoir. Please welcome **Lynda Hoggan** and **Adrienne Coolidge**.



## MEMBER NEWS

Member **Bob Irelan** wrote to say that his new mystery novel, Justifiable -- Murder in the Mountain State, is being well received. It was published by Outer Banks Publishing Group in Raleigh, NC, and became available last month. Check it out on Amazon. Just type in "bob irelan" on the Amazon site. "Hope CWC can get together at Cattlemen's before too much longer. Stay well."

**Judy Vaughan** held an online launch party on October 25 for her memoir about coming of age in rural New Mexico. Strawberry Roan is available on Amazon. It relates her experiences with horses, becoming a physician, and more.

**Sandra S. Navarro** hopes to have two more books available on Amazon by December. Chickering Read's Grave and Other Tales from 400 Years of an American Family should be there soon, from Cornsilk Press. See [Cornsilkpress.com](http://Cornsilkpress.com).

Our club President **Kimberly A. Edwards** has finally submitted her manuscript about early motorcycle enthusiasts in Sacramento.

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### POETRY OPEN MIC SALON (P.Ö.M.S.) UPDATE By John Patterson



Sign-ups are continuing for the Thursday, November 19, 2020 members' Poetry Open Mic Salon event. Please continue to contact me at [2johnpatterson@gmail.com](mailto:2johnpatterson@gmail.com) to register as either a reader or as a listener. Drinks are not banned from this salon experience which is to be had in the comfort of your chosen location.

The POMS event is scheduled from 7:00 to 8:30 pm and will not be recorded, preserving all publication rights for the authors. A couple of weeks before the event, additional information will be distributed to those poets planning to read their works. Please sign up soon to timely receive your Zoom link to the event. As a further note to our poets, please let us know if you prefer to read towards the start, middle or end. There is considerable excitement about what we will hear from our poets. Write on!

# Announcements



**POMS (Poetry Open Mic Salon) poetry salon** November 19: send in your submission to read, or reserve your (virtual) seat to listen [2johnpatterson@gmail.com](mailto:2johnpatterson@gmail.com)

**SAVE THE DATE!:** Holiday Themes & Inspiration: **December 12**, 1 p.m., CWC Sacramento Monthly Zoom Meeting open reading of pieces appropriate for the holidays or providing inspiration for the new year, maximum = 500 words

**Critique and Writing Groups:** We will be posting a folder in the website archives with handouts of reference materials for creating groups, doing critiques, and finding / using beta readers. John Patterson will be getting in touch with people who have told us of their interest in finding or forming a critique group.

[www.SacCWCCritiques@gmail.com](mailto:www.SacCWCCritiques@gmail.com)

**NaNoWriMo:** Last month, Grant Faulkner spoke to us about flash fiction and National Novel Writing Month, which is November. Go to their site for help and inspiration to write 50,000 words during the month of November. [www.NaNoWriMo.org](http://www.NaNoWriMo.org)

**NFWC:** November 12 – 13 Stephanie Chandler, our November Monthly speaker has been holding this amazing virtual **Non-Fiction Writers Conference** for more than 10 years. Excellent speakers. Helpful information. You can still sign up. [www.NonfictionWritersConference.com](http://www.NonfictionWritersConference.com)

**Black River Chapbook Competition** is a semi-annual event from Black Lawrence Press for a chapbook of poems or prose (including fiction, creative non-fiction, lyric essay, and prose hybrid manuscripts). Entries should be between 16 and 36 pages in length. The winner will receive \$500, publication, and 10 book copies. [www.blacklawrencepress.com](http://www.blacklawrencepress.com)

**Redwood Writers** Monthly Zoom Meeting, Sunday, **November 8**, 1-2:30 p.m.: "Twice Alive – Lichen and Language", with Pulitzer Prize winning poet Forrest Gander, \$5 for CWC members [www.redwoodwriters.org](http://www.redwoodwriters.org)

**CWC Marin** Sunday, **November 15**, 2 p.m., **travel writing, Zoomed from Japan** (where it will be 7 a.m. on Monday). Successful travel writing transports readers to another time and place. Join award-winning, bestselling author and mountain climber Susan Spann for a discussion of travel in fiction and non-fiction. \$5 members/\$10 non-members [www.cwcmarin.com](http://www.cwcmarin.com)

**Flash Fiction Contest:** cash prizes, in-depth feedback for an entry fee of \$30, 300-1,000 words, previously unpublished. [www.FlashFictionMagazine.com](http://www.FlashFictionMagazine.com)

**Thin Air**, an MFA-run literary journal, invites all writers, emerging and established alike, to submit to our Spring 2021 issue. We accept fiction and creative nonfiction up to 3,000 words, up to five poems, and up to five pieces of visual art. Our editors are also interested in pieces that defy categorization. Regardless of form, we want material that feels fresh. [www.thinairmagazine.org](http://www.thinairmagazine.org)

**HDCWC anthology**, with selections from the High Desert CWC "SURVIVAL: Tales of Pandemic" contest, will be available November 1 on Amazon. For more information: [www.hdcwc.com](http://www.hdcwc.com)



In the collection The Wild Iris, for which Ms. Glück won the Pulitzer Prize, she offered a sense of rebirth in the poem "Snowdrops:"

"I did not expect to survive,  
earth suppressing me. I didn't expect  
to waken again, to feel  
in damp earth my body  
able to respond again, remembering  
after so long how to open again  
in the cold light  
of earliest spring –  
afraid, yes, but among you again  
crying yes risk joy  
in the raw wind of the new world."

We see a similar scene from nature in "The Night Migrations"  
from Averno.

This is the moment when you see again  
the red berries of the mountain ash  
and in the dark sky  
the birds' night migrations.

It grieves me to think  
the dead won't see them—  
these things we depend on,  
they disappear.

What will the soul do for solace then?  
I tell myself maybe it won't need  
these pleasures anymore;  
maybe just not being is simply enough,  
hard as that is to imagine.

**Louise Elisabeth Glück** (born April 22, 1943, in New York City) is an American poet and essayist. She won the 2020 Nobel Prize in Literature, and has received many other awards. From 2003 to 2004, she was Poet Laureate of the United States. She began to suffer from anorexia nervosa while in high school and later overcame the illness. She attended Sarah Lawrence College and Columbia University but did not obtain a degree. Glück is often described as an autobiographical poet; her work is known for its emotional intensity and for frequently drawing on mythology or nature imagery. Glück is an adjunct professor and Rosenkranz Writer in Residence at Yale University. She lives in Cambridge, Massachusetts.



Louise Elisabeth Glück



## AND THE WINNER OF THE 2020 NOBEL PRIZE FOR LITERATURE IS...

By John Patterson

A disconnect exists between an institution's purported values and the noble life's work of esteemed poet Louise Glück, who became the sixteenth female literature laureate since the inception of the award in 1901. Ms. Glück, born in 1943, attended Sarah Lawrence College and then Columbia. Her work is unique, modern and yet reminiscent of classical themes, harmonizing with Dickinson's linguistic lyricism and evoking a naturalist's landscape of modern life. From the final words of "Labor Day", of going on a man's arm to his family farm only to

witness her unknown pre-planned pawning off onto another guy:

"... I can still see the  
Pelted clover, burr's prickly fur, and gorged  
Pastures spewing infinite tiny bells. You pimp."

While credited with using non-rhyming techniques such as enjambment to achieve rhythm, her meter's message could jump out at the end.

Despite what appears to be the lack of academic degrees, her work paved a trail that led to becoming an Adjunct Professor at Yale. She has authored more than ten books of poetry as well as a collection of essays on poetry that have brought her many noble tributes. A brief sampling includes: Pulitzer Prize for Poetry (1993), U.S. Poet Laureate (2003-2004), National Book Award (2014), and the National Humanities Medal (2015). This summary is but a very brief sketch and perhaps it is shaded or not shaded in a complete fashion. The information is based on internet searches and heavily relies on Wikipedia, skipping over her childhood and young adult struggles, as well critical comments that evaluate the autobiographical and/or 'dark' nature of her work. This short description is meant only to serve as a brief introduction to further explorations by readers and evaluations by reviewers.

But a parallel story exists in the expanding microscopic view of the Nobel Committee's work as described by an online source, "The Intercept". They raise and defend the claim that the Nobel Committee of 18 have lost the moral authority to decide the winner(s) of the literature prize. They point to the journalists' 2018 expose of the husband of a committee member who had raped and sexually harassed many. The group then removed a woman who had called for reforms for years. The eye-opening story reveals how well this committee has rewarded European and North American authors, mostly male, and purposely refused to consider literature from around the world.

"The Intercept" states the 2019 literature award to Peter Handke, ostensibly for his "impressive literary works" of the 1990's, completely exposes the moral bankruptcy of the Nobel award. Mr. Handke became the leading apologist for that genocidal butcher Slobodan Milosevic, denying that atrocities ever happened against the Serbian Muslims. It is even said Handke delivered Milosevic's 2006 eulogy. This online source goes on to say Milosevic is an international hero to European and North American white nationalists because of his anti-Muslim fervor. In a 2019 online Guardian article, Salman Rushdie is quoted from 1999 for delivering a contemporaneous comment, "(He) should get the 'International Moron of the Year Award' for being Milosevic's chief propagandist".

"The Intercept" states this year's award should have been refused, as Jean Paul-Sartre did in 1964. It is unclear how many writers are, or even if Louise Glück was, aware of this controversy. At this point, let's say Ms. Glück won a noble prize, and the Nobel is now coated with the explosives that led to its creation.

# Saturday, October 17, 2020

## Zoom Meeting

### The Art of Brevity: Micro-Fiction with Grant Faulkner

By Marcia Ehinger

Grant Faulkner is the Executive Director of National Novel Writing Month (NaNoWriMo) and the co-founder of 100 Word Story and the Flash Fiction Collective. He has published a collection of 100-word stories, *Fissures*. Another short story collection, *All the Comfort Sin Can Provide*, is forthcoming from Black Lawrence Press in 2021. He is also the co-host of the podcast Write-minded. You can find his full bio at <http://grantfaulkner.com/bio/>



Grant Faulkner used word limits and metaphors to define and explain micro-fiction to our group. Usually, a flash story is really short, less than 1000 words (fewer than a novella or short story). There are also subgenres and other names for flash fiction: short short story, palm of your hand or postcard – where the words can fit, smokelongs – for a story told during a cigarette break, micro-fiction – less than 3-400 words, miniatures, hint – less than 26 words, 5-second flash, NPR (National Public Radio)'s 3-minute stories, and 6-word memoirs. The term "flash" came from a bolt of lightning which was experienced during a conversation about "blasters", a term for short shorts before the 1980s.

Grant recently wrote an article which listed 13 ways of looking at flash, using various images and metaphors. [https://lithub.com/13-ways-of-looking-at-flash-fiction] Number 4 says, "Flash fiction is like an afternoon nap. Short. Dreamy. A respite from a tough day. A strange and intriguing interlude. And when you wake up, you're in a different state." Number 6 is, "Flash fiction is like a brook flowing through the woods. It's easy to step over, and it's not big enough to be on any map, but then when you pause to observe it, you see life teeming within it."

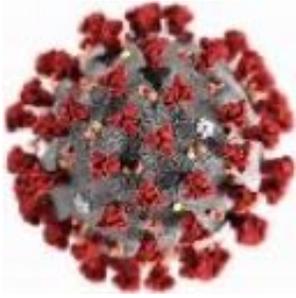
He also told us to think of a flash story more like a painting, or a camera snapshot, which captures a moment. For a writing exercise, he shared Edward Hopper's painting "Room in New York" from 1932. There was a scene with two people and our assignment was to write what we thought was going on.

After several people read their stories, Grant noted that it is often easiest to write 100-word stories by writing more and then shortening the story. Then, your work becomes an editing exercise, paring down the words and making choices – almost like a sculptor, making contours until you have the right shape. As a reference, he suggested looking at the 100-Word Stories literary magazine that he founded in 2011. It features a monthly photo prompt, and the editors publish their favorite submission. [http://www.100wordstory.org/photo-prompt]

Grant then segued into NaNoWriMo (National Novel Writing Month), which was founded in Berkeley in 1999, and now has 500,000 participants each year, with 100,000 in the young writers program. The goal is to write 50,000 words in 30 days (about 1,700 per day). NaNoWriMo is considered a writing festival, which requires the discipline of showing up to meet those goals. There is a word count tracker on the site and a community of 1,000 volunteers from across the country to help writers and keep them inspired. Quality is not the number one goal, but Grant feels that quantity will lead to quality with later editing. He feels that a rough draft is meant to be exploratory, so that writers should jump in, experiment, and move forward. Once your ideas are down on paper, you can revise and perfect them. [www.nanowrimo.org] Grant suggested that we form an accountability group of CWC members to keep writers on track and provide a weekly check-in process.



## CWC First Friday Zoom, October 2, 2020



### Hello World, You Still There? Our Pandemic Experiences

Summary by Marcia Ehinger

October's First Friday Networking meeting was facilitated by Michel Inaba. A few of us had not understood the instructions and had brought writing not related to Covid-19, or just didn't want to think about the virus. Michele started off with her piece "Lockdown Day 180". Judy Vaughan announced that her memoir Strawberry Roan was being released. She then read "Covid and the Plague, A Travel Reflection" taken from her trip to England in 2010, which included a visit to a village well used by people who had been isolated during The Black Death. There were a few more readings, including a chilling childhood experience related by Lally Pia when she was home alone during a storm with the lights out. Robin Ginley felt that the pandemic was similar to living through grief and Michel reminded us that we need to support each other. Kim Wiley ("Late Bloomer") and Mark Heckey ("Golf in the Time of Pandemic") submitted their written works for your reading pleasure in this newsletter.

#### Late Bloomer

By Kim Wiley

Good for inflammation, the turmeric hadn't kicked in. My knees still ached from the hike yesterday. Our small nondenominational church in Savannah hosted a meditation hike every spring.

I drove up with Elise but spent the day with Larry. We were inseparable, huffing and puffing along the trails, talking about everything: climate change, President Trump, immigration, and the Black Lives Matter movement.

I hadn't engaged a man for that long in years. Larry was easy to talk to, suave and well read. Not hard on the eyes either. Divorced and semi-retired, he relocated to Savannah a year ago to be near his adult children. When I asked what he did for a living, he cleared his throat and said, "I'm a consultant."

We agreed to meet for coffee today at the Southern Bard, a hole-in-the-wall just off the interstate. I got there early, grabbed a booth not far from the front door but near a window, and checked out the creek winding between the restaurant and the tin-roofed shack next door. Pigeons skittered about and pecked at food scraps.

I sipped my vanilla lavender latte as my reflection bounced off the silver water carafe. No more knitting classes at Hobby Lobby or Tuesday night Bible study. Goodbye Savannah restoration meetups. Could this be an autumn romance? More like winter my arthritic knees reminded me. Still, someone to go to dinner and the movies with. I shouldn't get ahead of myself. Better to see how this breakfast goes.

An old clock throttled on the wall. 10:00. 10:30. 10:45. He was late. I patted my silver bob and adjusted my lucky Hermes scarf. A dented knife served as my mirror while I reapplied my lipstick. Fuchsia lit up my face. 11:00.

The last time I waited for a date was at a pizza parlor when I was sixteen. He never showed, never offered an explanation. My heart was broken. I learned not to trust men. Now I'm retired with a good pension, a little house, and too much time on my hands.

My gum-popping waitress came by for another pour. She set the coffee pot down. "Are you Gail? Waitin' for Larry?"

"Yessss."

"He called. Says he's sorry. Overslept, won't be meetin' you today. You still wanta order? Lunch startin' soon."

I scanned the stained menu held between the mustard and ketchup. At that moment, my face and neck felt redder than my lipstick.

The waitress took my order and studied me a few seconds longer. "You look like a nice lady. I see this happenin' all the time."

"No problem. I'll take the Denver omelette but skip the church hike next year."

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## **Golf in the Time of Pandemic**

By Mark Heckey

Whack! The clean crisp sound of driver on ball cracks the air. The ball sails true, headed slightly left and in the fairway. My golf buddy Randy has squared one up and is in good shape, about 175 yards out with a good line of attack. He smiles and moves towards his golf cart. I am up.

In the time of pandemic, golf is more than sport, it is mental salvation. We are outside in the fresh air, and despite the new restrictions and controls of pandemic golf, we can escape the anxiety of COVID-19 for at least four hours. Sometimes it's more like five hours as social distanced golf is a slow process. We don't share golf carts anymore. Bathrooms and water stations are closed. Keeping everyone six feet apart has slowed the game down. This is fine with us as golf is a game designed for a slow and deliberate pace. No one is complaining in the age of the COVID-18, holes that is.

I step forward to line up by my ball. I practice a back swing. I do the little dance called the waggle, checking my set up. Everything is precisely aligned. I curl into the backswing and...the ball dribbles 20 yards into the fairway—somehow, I topped the ball.

"I'll take a reload. I can do better than that." Embarrassed by my duff, I ask for a mulligan.

"No problem, be my guest," says Randy. Our two randomly assigned pandemic partners are waiting but the group is indulgent.

I retee the ball and try again. This time, like some miracle from golf heaven, I strike the ball pure in a beautiful rising arc, bouncing down the fairway 190 yards. If I average the two drives, I might achieve a pathetic 105 yards. Such are the vagaries of golf.

It's April 8, 2020, the pandemic is in full force, but a few golf courses are open under strict social distancing guidelines. We are at Randy's favorite course, Whitney Oaks in Rocklin. It's a course known for narrow approaches and enigmatic greens. We are thankful to be on the

course and will endure any inconvenience caused by the rules. We are a little surprised that our assigned golf partners are sharing a cart but assume that they know what they are doing. Maybe they got tested. Maybe they are careful not to breathe in the same direction. They are a cheerful pair and we find ourselves gingerly stepping back when they approach just a little too close. They have lit up cigars and are letting their plume flow in the wind. I am sure this day is liberating for them. I hope they have read the rules. In normal golf times, a plume of cigar smoke would be fairly benign. Now it can be an engine of death.

Randy strikes a solid approach shot, within a short pitch from the green. I hit a worm burner but then reach the green with a solid 9 iron pitch. For a few hours we will begin to forget about the pandemic and enter our golfing happy space.

Randy and I have a very serendipitous friendship. We have known each other since 1975, about 45 years. We met as young rookie planners, wet behind the ears, working our first professional jobs in Ontario, California. Since that time, we have become disconnected on moves and job changes. For some odd reason, we have always bumped into each other at a conference or on the street. We can go several years and pick up the friendship from the last interaction. As we have entered our retirement years, we now have time to go deeper with our friendship. It has been great seeing each other once a week, usually for a round of golf or a hike in the foothills. Before the lockdown, Randy and his wife, Julie, joined our theatre group for monthly plays. Our friendship has created a lot of recreational activity—we started calling our time “Mark and Randy’s Adventure Club.” We either hike, golf, play pool, bike ride, grab a beer, or consult on home improvement projects. The Stay at Home Order has crimped our style but we are determined to keep the adventure club open.

Now we are setting up for Hole 4, a downhill Par 3 with an expansive green guarded by a creek that crosses the entire fairway. If you miss the green, you are sure to be in a briar patch. As I get ready, one of our assigned partners offers an observation: “You know how this corona virus thing started, don’t you?”

“Yeah, the meat market, Wuhan. People buying exotic bush meats.” I report what I think is common knowledge.

“No, that’s not it. It was that rogue scientist. He went nuts. Wanted to punish the world. He let it loose from a Chinese lab.” My newly minted virus expert says this with a straight face.

“Rea-a-a-ally. Are you sure? Where did you hear that?” I can’t believe what I am hearing.

“I got it from a newsfeed. Saw it on the internet.”

“Oh, I see.” I turn my back and look at Randy. I am not sure he heard our conversation.

Our new friend and COVID expert hits a great drive. His partner also lands on the green. They head on down the hill. Their game is much stronger than their data base.

I repeat the mad scientist story to Randy. He smiles and recounts another version of the origins of the pandemic. “I was in Trader Joe’s the other day. I know a guy from my neighborhood that works there. As he bagged my groceries, he told me how COVID is emanating from the new 5G

cell towers. He was totally serious.” Randy rolls his eyes. “You hear some crazy stuff these days.”

Randy takes a scientific point of view on most things. He’s a logical thinker. We take our shots and board our separate, socially distanced, golf carts. We will adhere to the rules. We have our hand sanitizer, in fact Randy has created a home brew of it. We will just have to give extra space to our cigar smoking, cart sharing partners.

We group up near the edge of the green. Randy is on the fringe. I am almost in the creek, in the tall grass. The guy who told the mad scientist story comes over to help me find my ball. I start to reach for my mask. Before I can get it on, he is right next to me, poking the grass with his club.

“Let me help, I can always find a stray ball. I have a sixth sense for it.” He is now right next to me and I smile but try to move away.

“No problem, I think I can find it.” He is really getting close. I am bent over pulling the weeds away.

“There it is,” he says. As he locates it, he exhales a huge plume of smoke directly into my face.

“I got it. Thanks. No problem.” I grab it and nearly run to make a drop on the shorter grass.

Throughout this encounter, my cigar smoking viral expert has no clue he has broken at least three social distancing protocols.

But this is how the pandemic seems to go. It’s like people look at the pandemic through very different sets of lenses. Some of us take it all very seriously, doing our best to comply. Others think its all overblown, an overreaction, a fearful foolishness. Who knows, the truth is probably somewhere in between. Simple things take on complex nuances. A mask becomes a political symbol, a mark of party affiliation. Americans are an ornery breed. We don’t take well to government orders. The experts tell us that social distancing is our only weapon, our only tool against an undetectable threat. The Pandemic Golf Rules try to bridge these two disparate points of view. If you follow a few simple rules, you can be outside with a friend, breath some fresh air even if through a mask, and play the game in a close comparison of normalcy. We need to hold on to some semblance of normal.

The hours pass quickly, even though the new rules slow the game and it takes more time to complete the course. We were normal, even if for only 5 hours in the week.

Thank you, rulers of the links. For a little while we escaped the dreadful news, the grim statistics, and isolation of Pandemicia. Randy and Mark’s Adventure Club had its day.



## “Making Monsters”

Author Skills Workshop, CWC San Francisco  
Peninsula Branch  
Wednesday, October 21, 2020, 7 PM via Zoom

By Marcia Ehinger

Mark Dooley, our host began by saying that in October our thoughts turn to apple cider, changing leaves, and the intense mind-destroying shock of Horror. Elizabeth Suggs and Jonny Reddoch, of Collective Tales Publishing and the League of Utah Writers, brought us

their ideas for writing monsters, by asking:

Are your creatures coming off a little lifeless? Let's reanimate them! This presentation will help you create the next Frankenstein, Dracula, or zombie. In this webinar, you will learn:

- How to create memorable monsters
- What monster is ideal for your story
- How to recreate classics
- What makes a monster believable, relatable, and sympathetic

Liz and Jonny began by asking the audience about their favorite monster. “Tell us who you fear and why.” Elizabeth says she fears the more abstract concepts, a lack of substance, the shadows. Others mentioned Dracula, the Devil, cockroaches, and those who seem human on the outside but are monstrous on the inside. She then asked about our favorites as the ones we love to watch or experience. These monsters might be funny but creepy, perhaps the strange neighbor next door.

Next were classic characters and how they became iconic. Think of Dracula, the Frankenstein monster, the Wolfman, the Mummy (Imhotep). Each is a symbolic representation of specific cultural fears. Other monsters are based on these archetypes, and Liz challenged us to create a new monster which was truly unique. For example, Dracula might be the model, but there are other vampires. Jonny wrote a story called “Padua’s Eyes” with a sparkling vampiric pony. We then participated in an exercise to start with a generic monster and create something different. This was followed by a lively discussion of people’s thoughts about monsters and horror and what could be innovative, new, shocking.

Jonathan shared a poem, published in A Little Darkness, called “The Piper’s Song”. It was a poem which explained what happened to the children who were lured away by the Pied Piper after the village elders refused to pay him for ridding their town of rats. Then, we participated in a flash fiction activity. The writing prompt was that a young person encounters a monster that they have never seen before. What happens next? There were many creative stories written by the group. Liz wrote her rough draft on her cellphone.

Liz is also president of the Utah Romance Group, and talked about gothic horror with love plus a monster. She reminded us that “romance” must end with “happily ever after” or at least happily for now. The ending question was to Liz and Jonny, asking what they were doing for Halloween. They replied that they were selling books at a haunted house because Halloween is the best time of the year for the horror genre. Sometimes they get a booth for free at a Halloween event (versus paying big bucks to participate during a conference). Of course, they will be wearing masks.

Collective Tales Publishing plans to publish a horror anthology every two years. For Darkness Between, the theme was darkness. They accepted short stories less than 2000 words, flash, and poetry. They will be accepting stories for both adult and young adult collections in the future, and Liz plans a fantasy collection. Elizabeth also has an editing business, editingmee.com.



# What's New with Lulu?

## Live on Facebook with Stephanie Chandler and Chelsea Bennett October 22, 2020

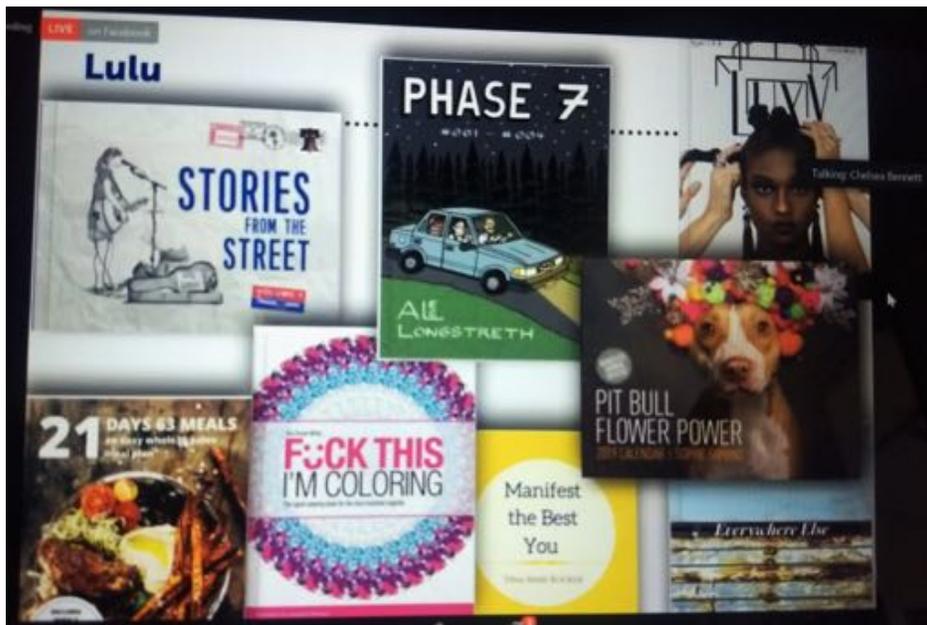
By Marcia Ehinger

Stephanie Chandler, creator of the Non-Fiction Writers' Association, offered a free event with Chelsea Bennett, the Brand Engagement Manager of Lulu (Lulu.com, the book printing service). Lulu is a sponsor of Stephanie's Non-Fiction Writers Conferences and Stephanie was an early user of their products for publication of her workbooks. Lulu offers many book formats, including hardcover and coil bound.

Lulu is a self-publishing and printing platform that was founded in 2002 by Bob Young, a serial entrepreneur who was interested in providing a free-to-use publishing platform after his own less than positive experience as an author seeking to publish a book. To date, over a million books have been printed and a great deal of royalties paid out. Their motto is Publish. Print. Prosper.

The platform is print on demand (POD). There is no charge to create an account and upload a cover file and interior file for a book. There is no minimum or maximum to the number of copies that can be printed. Lulu creates both e-books and print books in over 3000 formats. There is a pricing calculator to figure out the cost of printing a book (choosing size, paper, color, binding, etc.), a book shipping estimator, and a retail revenue calculator. You can find out what you would earn (list price minus printing cost, distribution fees, Lulu's cut = profit). Lulu gets 20% of sales, and the author 80%. If books are sold through the Lulu bookstore (online), there are no distribution fees.

Books can be distributed by Lulu, either in the bookstore, or by paying a fee to Lulu. The company sells to libraries, schools, Amazon, Barnes & Noble, and Ingram. You can also order copies for your own events or website. Your first copy for the Library of Congress can be printed, as well as another one to check for errors and make changes, before you list your book. Instead of selling on your website, you can have a link to the Lulu store. When you are putting the book together, you can also check which formats are appropriate for global distribution. There is a service called Lulu xPress POD which you can use for your galley and beta reader copies, and then make sales via the Shopify app. There is also a way of integrating this sales interface into your website (if you have techie expertise), using Shopify to sell your books.



Next, Chelsea took us on a virtual tour of books which have been created on Lulu, in many genres and formats. Besides black and white books, they can print in full color, and make magazines, comic books, calendars, coloring books, cookbooks, and photo books. She then showed us other free resources on the Lulu site: the Lulu Blog ([blog.lulu.com](http://blog.lulu.com)), the Help Center ([help.lulu.com](http://help.lulu.com)), and the teaching site Lulu U (<https://www.youtube.com/user/LuluEnterprises>).

You can reach Chelsea Bennett at [cbennett@lulu.com](mailto:cbennett@lulu.com).

# “Creating Life-like Characters with a Little Help from Psychology and Personality Testing”

## Marin CWC Zoom Meeting with Kerry Schafer October 25, 2020

By Marcia Ehinger

Kerry Schafer (aka Kerry Anne King) describes herself as a licensed mental health practitioner, a certified Myers-Briggs practitioner, a writing and writing mindset coach, and a partially-covered pantsler. As herself, she writes compelling and transformational stories about family and personal growth; under her pen name, she writes quirky paranormal mysteries. She is a bestselling and award winning author who also has a videocast/podcast “Tell Me Your Secrets” which features lively, informal interviews with authors and others in the book business. Her website is [www.writeattheedge.com](http://www.writeattheedge.com).

Kerry finds that knowing how your story characters fit into the Myers-Briggs categories prevents inconsistent character behavior. She says that each character has a defining moment, sometimes called “the wound”; however, it can be something positive. We should know what that moment is for each major character, which will be helpful when a character wants something badly and obstacles are getting in the way. She feels that personality profiles can be used to create tension between characters, a character and the environment, and the character and the ultimate goal. Donald Maas was quoted as having said that every scene needs tension. With built-in personality differences, conflict is also built in. Examples of such differences could be introvert versus extrovert, or making logic-based decisions versus using your gut. Environments can include your home, job, and neighborhood.

The two best known personality profiles are the Enneagram of Personality, a model of the human psyche, with 9 interconnected personality types, and the Myers-Briggs Type Indicator (MBTI), a self-reported questionnaire with differing psychological preferences about how people perceive the world and make decisions. It consists of 8 categories.

### Introversion vs. Extraversion (I / E):

- 1) Extravert/Extrovert: outward, people person energized by social interaction, prefers to communicate by talking, works out ideas by talking through them, broad interest in many things, readily takes initiative in work & relationships
- 2) Introvert: directs energy & attention inward, energized by reflection on ideas & experiences, tends to be private, prefers to communicate in writing, works out ideas by reflecting, in depth focus on a few interests, takes initiative selectively – when an issue is important
- 3) Occupations
  - a. Extrovert: sales, management, personal care & service
  - b. Introvert: architecture, engineering, military, computers, math, science, writing
- 4) Story ideas: A heroine who is an introvert becomes more extroverted as the story progresses. A hero who is very extroverted needs to be kept in check. An introvert is put into an extrovert environment. An extrovert child is concerned that his introverted parents need more friends.

### Sensing vs. Intuition (S / N): the way we take in information & information we like and trust

- 1) Sensing: focus on present realities, verifiable facts, experience; real & actual; observe and remember specifics; factual, concrete; build carefully & thoroughly to conclusions; understand ideas through practical application; specific and literal
- 2) Intuitive: focus on future possibilities, the big picture, insights; patterns and meanings; abstract and imaginative; move quickly to conclusion, follow hunches; generate ideas & theories for their own sake, application is secondary; metaphors & analogies; outside the box, exploring all possibilities
- 3) Occupations



- a. Sensing: protective services, production; installation, maintenance & repair
  - b. Intuitive: art, design, entertainment, sports, media; science; community & social service; education, training, library occupations
- 4) Sensing crime story detective is analytical, like Sherlock Holmes or a CSI. Intuitive crime solver has a gut feeling and then constructs the case, relies on inspiration; different types of humor, intuitive good at word play

Thinking vs. Feeling (T / F): the way we decide and come to conclusions

- 1) Thinking: decisions based on impersonal, objective logic (Spock); step back to get an objective view; analyze; use cause-and-effect reasoning; strive for an objective standard of truth; are "reasonable" and "tough minded"; fairness = everyone is treated equally
- 2) Feeling: decisions based on personal priorities & relationships; step in to identify with those involved; empathize; assess impacts of decisions on people; strive for harmony & positive interactions; compassionate, tenderhearted; fairness = everyone should be treated as an individual
- 3) Occupations
  - a. Thinking: architecture, engineering; installation, maintenance, repair; production
  - b. Personal care & services; office & admin support (compassionate HR officer); healthcare support jobs
- 4) Story ideas: Examples from "Big Bang" television series (Sheldon T, Penny F). S+T: rule based, "This is the law."; S+F: follow rules, but may be conflicted, choice

Judging vs. Perceiving (J / P): how we approach the outside world, act on what we know, why we do the things we do

- 1) Judging: want the external world to be organized & orderly; see decisions that need to be made; organized, systematic, methodical; make short & long term plans – then follow them; feel better when decisions have been made; resist re-opening decisions; try to avoid last minute stressors
- 2) Perceiving: seek to experience the world, rather than organize it; see options to be explored; adaptable and curious; casual; open ended; adjust flexibly to new information & changes; resist making decisions too soon; feel energized by last minute pressures (best work done right before deadline)
- 3) Occupations:
  - a. Judging: Production, architecture, engineering, business & financial operations; healthcare practitioner; technical jobs
  - b. Perceiving: art, design, entertainment, sports & media; food preparation & service; personal care & service; military specific occupations
- 4) Observations: Perceiving not a good type for nursing. J thinks P person is goofing off. J very anxious about not having a plan. P will "just experience", be spontaneous. Opposites may be "speaking different languages", especially S/N, J/P.

Q&A comments:

Q: Is there a table of personality types? A: There is an MBTI chart for couples counseling. To understand better, be an observer. Take the assessment\* and get other people you know to take it. Take the assessment as your character.

Q: Consider a character who had a major experience while young; what type is reality and what type is that person's coping mechanism? A: This adds another layer of complexity; perhaps there was fear or parental

conflict. Perhaps you exhibit the characteristics you think you should have, versus the ones that are trying to come out. Also, people with a long-lasting career may take on characteristics for the job, but this is not how they are at home.

Comment: Kerry likes to let her characters journal her about their lives, trauma.

\*To take a sample M-B test for free:

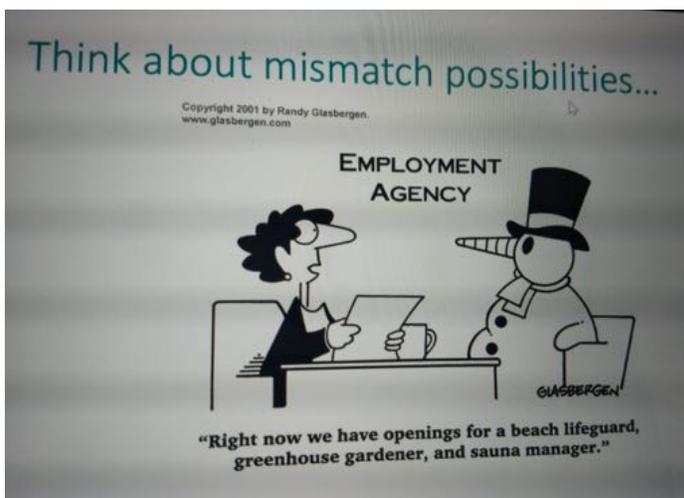
[www.personalityjunkie.com](http://www.personalityjunkie.com)

Kerry's book websites: [www.kerryschafer.com](http://www.kerryschafer.com) and

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

Facebook: Kerry Schafer Books page (also Instagram),

Tell Me Your Secrets podcast





# CWC Sacramento Branch Leadership

## FY 2019-2020

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