

SACRAMENTO
JULY 2024



BRANCH
NEWSLETTER

SACRAMENTOWRITERS

July 20th Meeting, 1 to 3 pm

Comparing Notes: on Genres

Saturday
20
July

How is it to write in your genre? To switch genres?

What are the challenges? What are the fun parts?

Come and share with your fellow writers



A Round Table Discussion

Arcade Library

2443 Marconi Ave, Sacramento 95821

Governor's
Mansion State
Historic Park

1526 H St.
Sacramento

Roundtable Networking Session: Exchange Tips & Challenges

Friday
5
July

By tradition, the Sacramento branch doesn't schedule speakers in July. That doesn't mean we can't get together to share our struggles and experiences, ask questions and chat about what we're doing. Join us for a lively roundtable discussion.

July 5th, 9 to 11 am

C&H Café & Grille

6215 Sunrise Blvd, Citrus Heights

SUMMER OPEN READING

by John Patterson

Sign Up To Read Your—Or—Listen To Your Colleagues' Work

Tuesday, August 13th 7:00 pm

Sign-up for the Zoom (link below) Open Reading at:

2johnpatterson@gmail.com

If you don't sign up to share a part of, or a piece, you've worked on, maybe only to gauge audience reaction, you're *still* invited to attend and listen to fellow members' work. We share comments and questions, but this is not a critique group. Please note, if you arrive after the reading has started, you will be admitted as soon as that piece is concluded. Pieces are approximately eight (8) minutes long.

CHECK-IN for readers between 6:25 and 6:50, and audience before 7:00 pm.

Topic: CWC-SAC Summer Open Reading

Time: Aug. 13, 2024, 7:00 pm Pacific Time (US and Canada)

John Patterson is inviting you to use this Zoom [link](#).

Meeting ID: 813 6741 5942 Passcode: 876999

Mural near
16th & K Sts.
Sacramento

Find Your Passion, Find Your Genre



Friday
2
August

Carolyn Radmanovich

Craft a universe in your genre so real you can see its wonders, hear its whispers, and breathe its air.

What attendees will learn from this presentation:

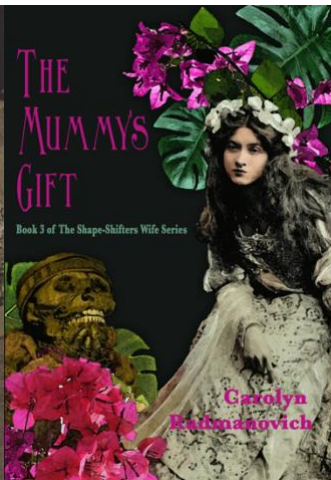
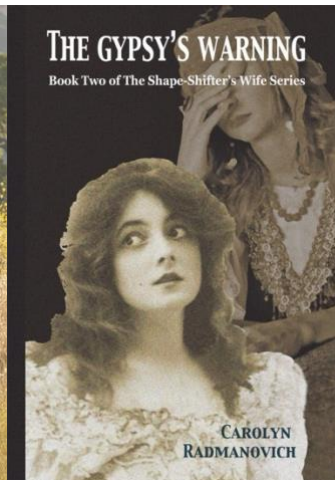
- Knowing what you're passionate about will determine what genre you choose.
- Find inspiring authors who have written in that genre and learn their techniques.
- Ground your world in research.
- Create a vibrant, immersive world.
- Have your characters live, breathe, and speak realistically in your genre.

Award-winning author Carolyn Radmanovich wrote [The Shape-Shifter's Wife](#) trilogy after a near-drowning experience on the Russian River. She holds a history degree from SJSU and has extensively researched the California Gold Rush.

Denny's, [8841 Greenback Lane](#), Orangevale, just west of Hazel Ave. 9 am.



New
Location!



Giving Voice to Your Words



June 7th presentation given by Dena Kouremetis

Long before writers put pen to paper, people told stories. Humans sat around fires and gave voice to their words. They flooded the night air with imagery and adventure to spark imaginations. They shifted their voices and brought characters to life. Actor and writer Dena Kouremetis brought these skills to the First Friday Networking meeting on June 7, 2024. The long-time member invited writers to consider publishing their stories in audiobooks and increase their readership.

The hour-long presentation was both informative and entertaining.

“Expand your market,” Dena said. Reach people who won’t pick up a book but will listen as they perform other tasks. “Often, there is no crossover.” Many people won’t read a book but will listen as they drive or perform other chores. “Some hate to read,” she said, “and others are too busy.”

People are listeners. “So much of our engagement is audio first.” Podcasts and audiobooks flood the market.

Audiobooks can be self-published on Amazon. The only significant expense is the cost of the performer.

Voice actors strive to become your character.

“They crawl into the character,” and they use intonation and accents—the power of the human voice to bring stories to life.

[Kouremetis](#) is available to take on projects. Her repertoire includes numerous male and female voices with a variety of accents. Writers can also contact several marketplaces like [Fiverr](#) and [ACX](#) to ask actors to audition. They must submit a brief sample of the text. A professional's price begins at about one hundred dollars for a finished hour. Auditions are provided for free.

A Great Success!

Your club held the Sacramento Book Festival on Sunday, June 2, 2024, at McKinley Park. Twenty local authors participated, sharing twelve booths. Two bookstores—[East Village Bookshop](#) and [Capital Books](#) on K Street—helped to sponsor the event. The East Village Bookshop also had a booth at the festival. The club expects that this will be the first of an annual book festival event.

By all accounts, the book festival was a success. The weather cooperated nicely. Authors reported selling many books. In a quick survey at the end of the day, every author said they hoped to return to the book festival next year. The festival also gave us a chance to tout the California Writers Club to potential new members, and to talk about books with the many people who came to the festival.

A shout out to members of the club who joined a committee to organize and publicize the book festival: [Bernard Wozny](#), [Judith Starkston](#), [Lois Buchter](#), [Terri Dorow](#), [Larry Mandelberg](#), and [Tim Schooley](#).

Although we shared McKinley Park with a farmer's market, our publicity seemed to be effective as many people told us they came specifically for the book festival. We all hope to make the festival grow year after year. If you're interested in helping to plan or publicize next year's book festival, please email [Bernard Wozny](#).

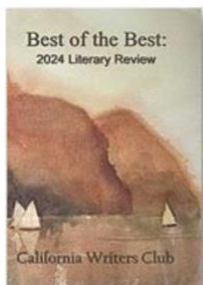


CALIFORNIA WRITERS CLUB BULLETIN

SUMMER 2024

Two New Releases from CWC Press

by Roger Lubeck, CWC President



CWC Press announces two releases for the summer of 2024: *Best of the Best: 2024 Literary Review* and *Vision & Verse, A Fusion of Art, Photography, Prose and Poetry*. Both books feature CWC members' literary and visual art and will be offered in electronic format as a member benefit.

Mike Apodaca (High Desert), Jenny Margotta (High Desert), Elisabeth Tuck (Mt. Diablo), Joyce Krieg (Central Coast), Roger Lubeck (Redwood), and the High Desert team have been working hard to bring you the *Best of the Best: 2024 Literary Review* by the California Writers Club. The *Best of the Best* is 383 pages with 68 pieces (half prose and half poetry). These works are from members in 17 branches. Each branch was able to choose the best prose and poetry from its members. The number accepted for each branch was based on the number of members; one prose and one poem per each 50 members in a branch. Some branches relied on their anthology editors, some held contests with judges, and others relied on their board to select poems and stories. In the

The CWC Summer 2024 Bulletin is available for [download](#).

Old Sacramento
State Historic Park

ROSEVILLE TUESDAY NIGHT MARKET



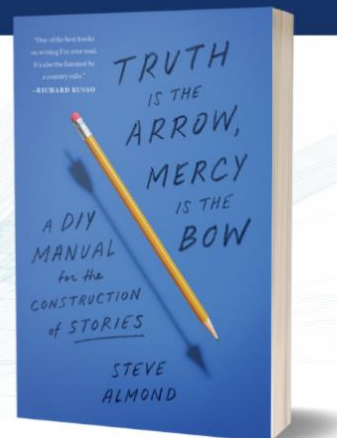
As a reminder, Roseville's downtown Tuesday Night Market brings in thousands of visitors every Tuesday night in June and July. This year, CWC Sacramento has arranged to have a booth each of the nine Tuesday nights. Even if you don't have a book to sell, please come on out to join the festivities and support your fellow club members. Two author spaces are still available on Tuesday, July 23—if interested, please email Tim Schooley ASAP, at timschooley@comcast.net.

ANNOUNCEMENTS

NEXT REDWOOD WRITERS GENERAL MEETING: HOW TO CONQUER WRITER'S BLOCK, EGO NEED, ENVY AND THE OTHER EVIL VOICES INSIDE YOU



STEVE ALMOND
New York Times
bestselling author



July 20 @ 11 a.m. Finley Center
redwoodwriters.org

Steve Almond, author of *Truth Is the Arrow, Mercy Is the Bow*, will discuss the emotional struggles that we bring to our writing, everything from the anxiety of exposure to the crippling doubts that drive us into writer's block—without judgment or platitudes. We will consider this radical question: Is it possible to view moments, and even eras, of creative doubt as necessary and even essential to our artistic growth? How can we move from anxiety and self-loathing to a posture of forgiveness and curiosity. [Register.](#)

Finley Community Center: Santa Rosa Recreation & Parks
1705 Northstar Drive, Petaluma, CA 94954 [View on map](#)

Jul 20, 2024, 11:00am to 1:30pm

Notes: Please bring a potluck dish to share. All registrants will get a recording.



I decided to read *Frankenstein*, by Mary Shelley, (should I say the full title?) [Frankenstein; Or, the Modern Prometheus](#). There are many reasons I chose to read this, primarily because I know the original story was radically different than the old Hollywood movies. Also, because Mary Shelley created an everlasting meme from her story. Everything from monsters to genetically modified crops.

While I was reading this, I found my progress to be very slow. I'm not a speed reader at the best of times, but this was becoming ridiculous. As I reflected on the words, I began to realize why I was so slow. The vocabulary used, and the construction of the phrases were more akin to the Victorian era, and not the twenty-first century.

The secret to reading works like this is to not race through the words. As a reader you need to forgive yourself for slow reading and in your mind apply yourself like a formal English gentleman. It may take longer, but it's a lot more fun.

Casting my mind back to other classic writings, I thought of Shakespeare. His writings were theatrical and more poetic. Whilst reading Shakespeare in school, it had to be read slow, if only to enjoy the rhythm and his unique descriptives. Reading it slowly enhanced his words.

Then my English literary teacher introduced us to Geoffrey Chaucer. "Open your books to page one," we were told. Are you kidding me? I couldn't even read it, never mind understanding it. I even asked to do a double class in mathematics instead.

"Shut up Wozny! Sit in the front row and behave yourself."

Chaucer turned out to be some of the greatest writings I ever encountered. Our teacher instructed us with a simple trick; read it in an old English accent. The closest I can describe is Somerset or Cornwall accents, similar to pirate slang. The entire class took off, and we competed amongst ourselves to read aloud.

So, what is the point of all this? I've led you through part of my literary appreciation for what reason?

Reading is a remarkable thing; in a sense, it is not natural for us. Modern humans are about 300,000 years old, while we've only had writing for about 5,000 years. Yet look at how the written words guide you along, suggesting to you how fast or slow to read it. I have read some passages (Stephen King) which made me jump out of my

seat. Comical books can cause me embarrassment while I burst into uncontrollable laughter.

When you return to your writing, bear these thoughts in mind. The art of reading is the direct result of the art of writing. I cannot begin to advise how to construct such lively text, I have enough challenges of my own.

May I mention [Susan Dlugach](#), who, in last Saturday's meeting, stated something like: all writing has a musical intonation.

Remember, your words must be read. Bernard Wozny (bpwozny@gmail.com)

MEMBERS' CORNER

by [Bonnie Gault-Blue](#)

We welcomed 6 new members this last month. They are:

Ann Naimark who writes autobiography, non-fiction, children's lit

Luanne Oleas who writes women's fiction, contemporary fiction, and literary fiction

Susan Owen who writes short stories, poetry, and memoir

Julie Snider who writes literary fiction, narrative non-fiction, and short stories

John Childress who writes memoir, opinion pieces, and poetry

Mary Alice Tomoeda who writes cross genre, mystery, speculative fiction

Please say hello if you see them.

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Interested in finding a **Critique Group**? So many of us write alone and have gotten very little feedback on our work. Exposing our creative efforts to a group of like-minded and considerate writers is the first step towards sending our masterpieces out into the world.

Email [Bonnie](#). Your names and genre will be collected and linked with other interested members. Your newly formed group can get help with getting started on our website under Members Resources then select [Critique Group](#).

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Asking for your help

We are looking for a restaurant to meet at for our quarterly Saturday meetings. Centrally located, it must have a separate meeting room. If you know of a place that you feel might work, please let us know at sacramentowriters@gmail.com.

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[Gloria Galloway](#) submitted Amber's Way to the [2024 San Francisco Book Festival](#) contest in the young adult category and it placed! "I am beyond thrilled! This is an international competition."

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[Raymond Blain](#) reports on his new book: "Good news just arrived by email from Columbia University. My latest book, A More Perfect Democracy: Modernizing the United States Constitution for the 21st Century, has been accepted for consideration in

the Non-Fiction book category for a possible 2024 Pulitzer Prize. It is a long, long shot but wouldn't it be great for our branch if it won?"

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It's Time To RENEW YOUR MEMBERSHIP \$45 Due

CWC-Sacramento's membership year starts July 1st.
Please renew as soon as you can.



You can renew online with a credit card
at <https://california-writers-club.square.site/>

—Or—

a preferred method is to mail a check for \$45 to:
CWC-Sacramento, PO Box 1231, Orangevale, CA 95662

MEMBER PROFILE: DOROTHY RICE

by Kimberly Edwards

NEVER TOO LATE TO DREAM



[Dorothy Rice](#) is the author of two memoirs published by small presses, the Small Press Distribution best-seller [Gray is the New Black: A Memoir of Self-Acceptance](#) (Otis Books, 2019), and [The Reluctant Artist: Joe Rice 1918-2011](#) (Shanti Arts, 2015), a hybrid art book/memoir. She also edited the anthology, [Twenty Twenty: 43 Stories from a Year Like No Other](#) (Stories on Stage Sacramento, 2021).

Her essays, stories, flash fiction, and nonfiction have been widely published in literary journals and magazines, including *The Rumpus*, *Hippocampus*, the [Brevity](#)

[Blog](#), *Saturday Evening Post*, and *Sacramento Magazine*. Her fiction has been nominated for a Pushcart Prize and Best of the Net, recognized several times by the regrettably defunct *Glimmer Train Magazine*, and long-listed for the 2018 Bath Flash Fiction Award. Her essay “In Photographs” was awarded second place in the 2018 Kalinithi Awards. Her essay “Fathers and Daughters” was one of two essays selected for Honorable Mention status in Tiferet Journal’s 2021 nonfiction contest.

Dorothy is the Managing Editor at Sacramento’s [Under The Gum Tree](#), a reader supported, quarterly literary arts magazine, publishing creative nonfiction and visual art. She is also a certified Amherst Writers and Authors method creative writing workshop facilitator and provides developmental editing and other author support services on a case-by-case basis. For three years (ending with the 2022 season) Rice co-managed the award-winning *Sacramento Stories on Stage* program with co-director and author [Shelley Blanton-Stroud](#). She is currently working on a novel in flash and a middle grade novel.

How and when did you interest in writing begin?

My father was an artist and I always admired and wanted to impress him. I thought the way to do that was by being creative too. I quickly discovered I’d little talent for drawing or painting, so I began to write stories and poetry as a kid. I won a citywide poetry contest with a poem I copied from an 18th century English poetry book, something about a swing in a garden. I changed a few words to make it more plausible that a child had written it. That got me put in the gifted and talented program. I think this was 4th or 5th grade. After that my siblings and parents labelled me the family “writer.” The label stuck.

During grammar school, I also wrote a “horse opera” styled after Farley’s *Black Stallion* books, and a rousing creekside novel à la [The Wind in the Willows](#) titled *The Disappearing Peas*.

I never stopped writing or dreaming of being a writer, though I mostly journaled and it was mostly drivel about how much I wanted to be a writer if only I had the time. I meant to major in creative writing in college but was quickly scared off when my very first creative writing professor didn’t think I was brilliant and didn’t immediately ask if she could mentor me. Huge mistake of course. It would be decades before I took another writing class. Not long after college, life intervened—marriages, divorces, kids, needing to support a family as a single parent. I didn’t find the bandwidth to return to writing seriously until I retired, early, at 56. Then I took every class I could find. I joined writing organizations and groups, and eventually earned an MFA in creative writing at 60 and published my first book, [The Reluctant Artist: Joe Rice \(1918-2011\)](#) at 61.

What in your writing career are you most proud of?

I suppose I’m most proud of my published memoir [Gray Is The New Black](#) (Otis Books, 2019), for several reasons. It was challenging to write, very personal to my

own experience and yet also, I believe, relatable and readable by a wide audience, in terms of age, gender, and other factors (reviews seem to confirm this view). Also, just completing a book, or any complex project, is an accomplishment to take pride in. I've reread *Gray* and it doesn't make me cringe or want to take it all back—so there's that too. It's a good mix of funny, thoughtful and sad, which is a lot how I feel about life.

I'm not happy that the paperback is out of print, but that's not uncommon for a small press title. The first and second printings sold out quickly (which I'm also proud of), then the press shut down, as has Small Press Distribution (which distributed for Otis Books and hundreds of other independent presses, leaving them all in the lurch, *sigh*). At the moment, [Gray Is The New Black](#) is only available as an ebook. One of the memoir's threads is my writing journey, for CWC members interested in reading more about that (the ebook is available from numerous sellers via [draft2digital](#)).

Taking a larger step back to consider the broader picture, I'm proud that realized my childhood dream of becoming a published author. The reality looks nothing like my *particular* childhood dreams, which included best selling novels that virtually wrote themselves, hobnobbing with rock stars, acquiring a designer wardrobe and the body, hair and boyfriends to match. Yet with my prickly personality, and tendency to overthink and procrastinate, I wouldn't have held onto any of that for long anyway.

What type of reading do you do when not writing?

In recent years, much of my reading has been related to books I read to prepare for interviews and book reviews. I've been interviewing authors and independent presses for *Hippocampus Magazine* (where I was an essays reader for several years). Most recently, I [interviewed](#) Molly Giles, the author of [Life Span: Impressions of a Lifetime Spent Crossing and Recrossing the Golden Gate Bridge](#). Prior to interviewing Molly, I [interviewed](#) Kristine Ervin, author of [Rabbit Heart](#), another memoir. *Hippocampus Magazine* is a creative nonfiction journal.

I also write book reviews for the Story Circle Network. Most recently I [reviewed](#) [Beware the Tall Grass](#) by Ellen Birkett. Story Circle Network is an organization that supports women writers.

For pleasure, I recently read Tod Goldberg's [Gangsters Don't Die](#) and [The Dutch House](#) by Ann Patchett.

What words of encouragement would you give to writers, new and experienced?

Keep writing, even if you aren't submitting. I go through stretches of time when I just don't feel like submitting, for various reasons—because I'm working on a longer project, because I don't want to deal with rejections, or because I'm just not in a very productive mode.

On the other hand, if you aren't writing at the moment, and that moment stretches, don't be too hard on yourself. Writing was, is, something I always wanted to do, a dream, a vocation, a desire. If, when it ceases to feel that way for me, for however long

or short an amount of time, or when there are other priorities—such as loved ones who need my attention, a garden that needs weeded and watered, dogs that need walked . . . whatever it may be, I am learning to allow myself the grace to realize that nothing breaks or shatters or hinges on, really, on whether I write every day or not.

Be kind, respectful, helpful and generous with your writing friends and colleagues, to the extent that you are able. But don't overcommit and neglect your own writing and the time you need to gather your thoughts or take care of yourself. Be open to feedback and constructive criticism. You may well find that the feedback you resist the most turns out to be just what you needed to hear but weren't quite ready for.

Don't take yourself too seriously. At the end of the day, it's only words. What's the worst thing that might happen? The very best? Either are possible, right?

POETRY CORNER

by Susan Marquez Owen

All the Seasons by Susan Marquez Owen

It's been so long since I've been home
I wonder what awaits me there
It's been so far that I have roamed
In all the seasons of the year

I've been to the mighty River's Mouth
I've traveled up its winding route
I've watched the stream push on the weir
In all the seasons of the year

I've seen the winter flurries blow
The reeds in a rivulet bow low
The Maples hold, then shed their tears
In all the seasons of the year

So much time has passed us by —
Did my leaving sever our tie?
I've dreams of you that left me seared
In all the seasons of the year

I am coming home now
where I'm hoping I will find you
And if I do, then I swear
never again to leave you there
for all the seasons of the year.



Susan Marquez Owen is a former newspaper reporter for *The Oakland Tribune*, *The San Francisco Chronicle* and *The Los Angeles Times*. She has a master's degree in English and American Literature with an emphasis on poetry. Raised in dual cultures by a Mexican-American mother and an Anglo father, Susan's two cultural perspectives can sometimes be found in her poetry and short stories.



Board of Directors

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President: [Bernard Wozny](#)

First Vice-President/Programs: OPEN

Second Vice-President/Membership: [Bonnie Blue](#)

Treasurer: Tim Schooley

Secretary: Mari-Lynne Infantino

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Kimberly Edwards (Board Member Emeritus)

Chris Hennessy

William MacDonald

Cheryl Stapp

Club Positions

Contest Coordinator: OPEN

Historian: Julie Bauer

Marketing and Program Chair: OPEN

Newsletter: [William MacDonald](#)

Open Readings Host & Coordinator: [John Patterson](#)

Publicity Chair (Print/TV/Radio/Social Media): Chris Hennessy

Webmaster: Bernard Wozny

Writers Network Coordinator: Cheryl Stapp

POST SCRIPT

by Bernard Wozny

Something sad has happened this month, the Long Beach branch of CWC has closed. Their last meeting was on Saturday 6/8/24. Their membership slowly dwindled over time, hence their income evaporated. This eventually forced the branch to close. Former members will move to nearby branches or other clubs.

Don't worry, we are not even close to such a tragic event. You can be proud that we are the second-largest CWC branch.

sacramentowriters@gmail.com