

Orange Ink

Our May Meeting



Darlene Quinn "What I Wish I'd Known Before Becoming a Published Author."

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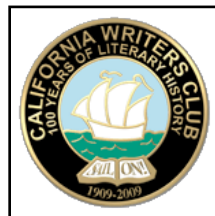


CWC ORANGE COUNTY BRANCH

At our **May** meeting, Darlene Quinn, author of *Webs Of Power*, shared the knowledge she gained on her road to publication.

In **April**, we had our second Three Minute Stories meeting. Kellin Francis, our Vice President, conducted the meeting.

Coming in **June**, "Gutsy Blogging for Writers" Sonia Marsh



THIS MONTH'S ORANGE INK

Allene Symons reports on the Festival of Books

Myra Milgrom contributes another excellent Tidbits

Wendy Levine writes about her experience at the LA Times Festival of Books

[Orange County Branch of California Writers Club](http://www.calwritersclub.org/orange-county-branch)

PRESIDENT'S MESSAGE

**Liquid Modernity . . .**

Change . . . some people love change; others hate it; some might try to ignore it—*Maybe it will go away*. But love it, hate it, ignore it, change is here to stay.

For the 21st century, rapid change is such an integral part of our lives that Zygmunt Bauman, the Polish sociologist, has named it “liquid modernity.”

Bauman’s term contrasts with what he calls “solid” modernity—the period of time before “liquid modernity” when life was stable, solid, predictable.

Liquids do not have shape, so they are constantly in a state of flux. People and society are challenged with an ever-changing, often chaotic life that lacks solidity and order. To survive, people have to adjust to change. Flexibility is key to surviving in a “liquid” society. Uncertainty is standard. High levels of frustration and anxiety are common. Gone are the days of predictability and stability. Now, we have fluidity and sometimes chaos: liquid modernity.

The connection that Bauman’s ideas have with current publishing trends is obvious. Publishing is in flux. We might say it’s in chaos. The industry doesn’t seem to know how to handle the current changes. Companies like Amazon, Google and Apple, who are more interested in profits than in books, are vying for a share of the possible profits, while the big publishing companies don’t seem to know how to handle the fluidity of these changes. Writers are standing on shaky ground, trying to make sense of what’s going on in publishing.

However, while some outcomes are uncertain, there are some trends that seem to be here to stay--for a while. Will these trends change? You bet they will, but change or not, we should move forward. Here are a few things that are pretty clear: writers have to promote themselves; writers have to understand how publishing works; writers have to research the publishing industry. You can add your observations to this list. We know that the Internet, social networking, and the ability to communicate with people around the world have permanently changed our world.

With this in mind, our CWC branch is doing what we can to keep members informed and educated. In June, Sonia Marsh will speak to us about blogs and blogging. A blog is an easy way to ease into some of the online opportunities and begin creating a platform. This meeting is going to be informative, hands-on instruction, and interactive. It will have information for beginners and advanced bloggers. Allene Symons and Kellin Francis are working on putting together a program devoted to eBooks. eBooks are in their infancy and, yes, in flux. Claudia Suzanne wrote about this in the March issue of *Orange Ink*. For those of you who are interested in personal websites and social networking, soon there will be a program devoted to those areas. We are going to weave these programs into the schedule.

We are moving forward to negotiate our way through the “liquid modernity” of the publishing world. It’s a great and exciting time to be alive. We can’t embrace liquid, but we can go for a swim. Don’t resist the 21st Century; plunge into it! --Cora L. Foerstner



I am pleased to announce that Julie (J.D.) Moore will take over as editor of ORANGE INK. Doing the newsletter and finding people to write articles is time consuming and often challenging. Let’s make sure that we support her in every way we can. Writing articles about writing and book reviews is an excellent way to give her the support she’ll need.

If you wish to contact me, please email me at clfoerstner@yahoo.com

CAL WRITERS CELEBRATES FESTIVAL OF BOOKS



Hundreds of writers stopped by the California Writers Club booth to chat with volunteers at the Los Angeles Times Festival of Books, which took place on the UCLA campus the weekend of April 24-25.

The 15th annual event drew a record-breaking crowd estimated at 130,000 to the outdoor event, with its colorful booths and banners, costumed characters, event stages, and no lack of food vendors offering tempting treats.

Concurrent events took place both days in lecture halls, where noted writers talked about and read from their works. The long list of around 100 author-speakers included Mary Higgins Clark, T. C. Boyle, Dave Eggers, Lisa See, and numerous film and music celebrity authors.

Panels covered subjects ranging from literary fiction and books for young adults to memoir and current topics, among them California water politics. Publisher, editor, and literary agent panels discussed the future of the book industry in a time of e-books and new media. The panels were free and available online for a one dollar processing fee.

Meanwhile at CWC booth 619, a dozen volunteers

from four Southern California branches--including Orange County members Carol Celeste, Ed Kaufman, Wendy Levine, and Allene Symons--handed out 1,000 brochures with information about the 18 branches. Volunteers covered two-hour shifts. The exhibit featured eight cumulative montage displays of CWC member book covers, with 50 more added this year.

Throughout the weekend, two hundred of the writers who stopped by to chat asked about specific CWC branches. Those individuals gave their e-mail addresses for further follow-up. (The names with contacts will be forwarded to board reps of respective branches later this month.)

With perfect weather, timely topics, and excellent book sales reported by on-site booksellers, by all accounts the 15th L.A. Times Festival of Books was a resounding success, a promising sign for the future of the book.

--Allene Symons



Wendy Levine of the Orange County branch and John Fulford of Long Beach answer questions about CWC.



TIDBITS

*Morsels of seasoned wisdom
from the world of writing*

By Myra Milgrom

Reading Like a Writer

The first portion of Francine Prose's book *Reading Like a Writer* puts forth the importance of slow reading -- noticing word usage, sentence excellence, paragraph decision-making. Then, using excerpts from the classics, she demonstrates the importance of nuances in narration, character, dialogue, details, gesture.

POV Pickle

Prose shows how several points of view can be used in fiction. She gives examples for study: *Madame Bovary* by Gustave Flaubert, *The Autobiography of Alice B. Toklas* by Gertrude Stein; *Wise Blood* by Flannery O'Connor being a few.

Sometimes it is a struggle to determine which POV works best, she writes. Dostoyevsky's notebooks show that he wrote early drafts of *Crime and Punishment* in first person, as a diary, as confession, as memory, as a combination of journal and drama before he chose "a close third person that, at critical junctions, merges with the consciousness of the protagonist."

She writes: "The only way I was able to trick myself into writing a first novel, as well as the first short story I published that I liked ... was to write both the novel and the story as stories within stories, narratives told by one character to another. Eavesdropped upon by the reader, the storytellers and their audiences appeared at the beginning and end of the works, and occasionally throughout, to interrupt and comment upon the action.

"...this device enabled me to overcome one of the obstacles confronting the novice writer. This hurdle disguises itself as the question of voice and of who is telling the story (should the narrator be first or third person, close or omniscient?) when the truly problematic question is: Who is listening? On what occasion is the story being told and why? Is the protagonist projecting this heartfelt confession out into the ozone, and, if so, what is the proper tone to assume when the ozone is one's audience?"

"...For me, writing framed stories not only answered all those troubling questions about the narrator's audience, but also neatly integrated the answers into the narrative itself. I knew not only who was speaking but who was spoken to, where the speaker and listener were, and why and when the event -- that is the telling of the story -- was occurring. At the same time it forced me to confront the painful question of whether what I was telling was actually a story, or merely, say, a rumination." -- Francine Prose, *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. Prose is the author of 14 books of fiction (as of 2006), winner of the Dayton Literary Peace Prize, and a finalist for the National Book Award. She has taught literature and writing for more than 20 years at major universities.

Tasty alliterative metaphor chain

I was as dizzy as a dervish, as weak as a worn out washer, as low as a badger's belly, as timid as a titmouse, and as unlikely to succeed as a ballet dancer with a wooden leg. -- Raymond Chandler, *The Little Sister*.

A Writer's Notebook

... the point of my keeping a notebook has never been, nor is it now, to have an accurate, factual record of what I have been doing or thinking ... perhaps it never did snow that August in Vermont, perhaps there never were flurries in the night wind, and maybe no one else felt the ground hardening and summer already dead even as we pretended to bask in it, but that was how it felt to me, and it might as well have snowed, could have snowed, did snow.

How it felt to me is getting closer to the truth about a notebook. -- Joan Didion, "On Keeping a Notebook."

Send comments and suggestions regarding this column to:

writeonbiz@dslextre.me

CWC AT THE L.A. TIMES FESTIVAL OF BOOKS



Volunteering to man the CWC booth at the L.A. Times Festival of Books a few weeks ago gave me an excuse to attend the mega-event for the first time.

The fair was absolutely mobbed, so getting from one area to another was challenging and time consuming. I didn't get a chance to visit many booths before my shift, and I decided against the free Koran and the \$5.00 glass of lemonade.

The action at our booth never stopped. Throughout the final day, there was a steady stream of people stopping by to ask about the club. What struck me about the diverse group of visitors is what most of them had in common: a reluctance to call themselves writers. When we asked, as we were instructed to do, what kind of writing they did, one after another of the inquirers would give us a sheepish or guilty look as though the title of "writer" was automatically rescinded after a certain amount of time had passed without practice or publication. As members, how many of us have reacted the same way? I know I have.

Though I have participated in writers' groups for 25 years, I didn't call myself a "writer" for the first 15 years. I thought writers got paid. I thought writers had a byline. I thought writers were disciplined artists who practiced every day. As a result, I waited until I was a

professional reporter before I allowed myself to use the word.

I love the title of writer and only wish I'd accepted it sooner. With all the technological jobs that have been created in the last 25 years, it is comforting to have a job that most people think they understand. Compared to many conventional industries, it even sounds exotic. When I tell people I am a writer, they are instantly more interested in me and usually want to know more.

I will never again deny myself that title, no matter how long it has been since I've produced something. But I wonder about all those curious and hopeful people who stopped by our booth. Will they wait until their work appears at Barnes & Noble to call themselves what they already are? I just hope they don't take as long as I did to "join the club."

-- Wendy Levine



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clfoerstner@yahoo.com

EVENTS



2010 East of Eden Writers Conference

Date: September 24-26

Place: Salinas, California

Early Registration Deadline: June 30

Only \$325 for Full Conference (\$110 off the regular price and \$50 savings on registration fees)

Registration includes:

All 3 days - September 24, 25, and 26, 2010 - all meals and events: 48 workshops; pitch sessions--multiple opportunities to pitch your work to literary agents at no additional charge; Saturday evening gala dinner; Writing Contest awards ceremony (grand prize is \$1000)

Saturday Only (7:30 am to 5 pm) option available for only \$179!

For more info, conference details, and to register, visit southbaywriters.com.

High Desert Branch of CWC All-Day Writers' Conference

Place: Apple Valley

Date: Saturday, September 25

Sponsor: High Desert Branch of the California Writers Club.

The quality is going to be high, and the cost low! Check out the information on www.hdcwc.org on the Howl At The Moon page!

Kudos To:

Ed Kaufman for winning a week long scholarship to the prestigious Norman Mailer Writers Colony in Provincetown, MA. Ed is working on his memoir. Congratulations.

Wendy Levine for completing her editing job.

Sonia Marsh for her publication in *Writers of Orange Country Anthology*, which is being published this week. Way to go Sonia.

Julie (JD) Moore for volunteering as the new editor of ORANGE INK! Welcome aboard Julie. Let's all help her by sending her wonderful articles for the newsletter.

Calendar

June 12, 2010

"Gutsy Blogging for Writers"

Sonia Marsh will speak to us about blogging. She has been successfully blogging for two years. She will give us a hands on presentation and answer your questions for you. We will have a projector and online access so you can see first hand how the process works. The presentation is for beginners and those experienced in blogging.

CWC OC Branch Meeting Place and Time:

Second Saturday of Every Month
The Orange Public Library
407 E. Chapman Ave., Orange, CA
from 11:00 to 12:30 p.m.
Members \$5, Non-members \$8

