



CALIFORNIA WRITERS CLUB BULLETIN

WINTER 2022

Launching the 2022 CWC *Literary Review*

Good things are worth the wait, and that’s certainly the case for the 2022 CWC *Literary Review*. By now, all members should have received a copy via the U.S. Mail, as they were bulk mailed in early November. If yours did not show up, check with your branch Membership Chair to make sure your mailing address is correct in MRMS, the official CWC member database.

This is the biggest *Literary Review* in the 11-year history of the statewide anthology of prose and poetry, clocking in at 240 pages. The sheer length accounts for much of the delay in getting the publication into the hands of the members. Everything from editing to mailing simply took longer.

As President Roger Lubeck wrote in his message on page two of this edition of *The Bulletin*, “Elisabeth Tuck, Anita Holmes, and Joyce Krieg, along with a crew of member volunteers, have produced a wonderful new collection of poetry, prose, memoir, humor and essay.”


This year, for the first time, the *Literary Review* has the potential to reach a broader audience than just the members, as it is available for purchase on Amazon. The price is just \$10, which barely covers CWC’s costs. This is now the method for authors to order extra copies, or for branches to stock up for promotional purposes.

And what of the 2023 *Literary Review*? The Central Board has voted to make the *Literary Review* an every-

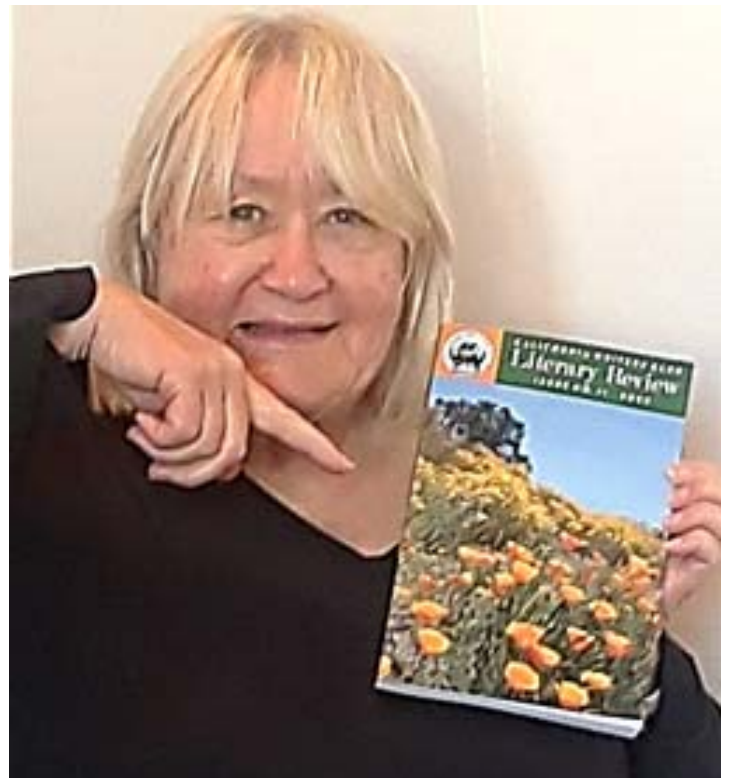


At top, *Literary Review* Managing Editor Elisabeth Tuck (Mt. Diablo) and “Poetry Wrangler” Anita I. Holmes (High Desert).

other-year project going forward, so 2023 will be an “off” year. As Roger mentions in his message, “In this next year we will consider all aspects of creating the *Literary Review* from the purpose of the *Review* to submission guidelines, submission process, judging, editing, cover and interior design, proofing, production, printing, and distribution.”

In other words, stay tuned for details and in the meantime—keep writing! 

Joyce Krieg (Central Coast) did the formatting and cover design of this year’s *Literary Review*. The stunning front cover image is courtesy of Jill Hedgecock of the Mt. Diablo branch.



President's Corner: Make 2023 a Great Year to be a CWC Member



by Roger Lubeck, CWC President

First, I am very pleased that the 2022 CWC *Literary Review* has been delivered to our members and that a new KDP (print on demand) version is available for purchase on Amazon. Elisabeth Tuck, Anita Holmes, and Joyce Krieg, along with a crew of member volunteers, have produced a wonderful new collection of poetry, prose, memoir, humor, and essay. I personally want to thank all involved, because this book was not easy to bring to print. It was larger than expected which is a plus, but far more expensive to produce and mail than anticipated.

A problem the Central Board addressed in a rare November meeting.

At the November CWC board meeting, we updated our budget and discussed and voted on five amendments to the club's policies and procedures.

1. *Literary Review.* The board amended our policy regarding the *Review*. Going forward, a club publication will be produced every other year as the budget allows. In this next year we will consider all aspects of creating the *Literary Review* from the purpose of the *Review* to submission guidelines, submission process, judging, editing, cover and interior design, proofing, production, printing, and distribution.

2. *Board Meetings.* The board amended our policy regarding CWC Central Board meetings, specifying the CWC board can meet up to four times a year (quarterly) in online virtual meetings. However, we allowed that one meeting can be in person, based on budget considerations. This change enables the board to meet and address issues and vote on changes in a timely manner.

3. *Jack London Awards Luncheon.* In a related change, the Jack London Service Award luncheon, which is every other year, is to be part of a quarterly CWC business meeting in the year the nominees are selected. It no longer has to be in July.

4. *CWC Vice-President.* The board made a change to the language on selecting a candidate(s) for Vice-President on the CWC board. Going forward, candidates for President must have served at least one year in the previous five on the Central Board. Candidates for Vice-President must have served at least one year in the previous five on the Central Board or on a branch board in the past five years.

5. *Policy on Diversity, Equity, and Inclusion.* An appointed CWC committee on Diversity, Equity, and Inclusion,



CALIFORNIA WRITERS CLUB

A 501(c)3 NONPROFIT

OUR MISSION: TO EDUCATE WRITERS OF ALL ABILITIES IN THE CRAFT OF WRITING AND THE MARKETING OF THEIR WORK.

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ROGER LUBECK (REDWOOD)

VICE-PRESIDENT

BOB ISBILL
(HIGH DESERT)

SECRETARY

ELISABETH TUCK (MT. DIABLO)

TREASURER

CONSTANCE HANSTEDT (TRI-VALLEY)

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SANDY MOFFETT (WRITERS OF KERN)

P.O. Box 11212

PLEASANTON, CA 94588-1212

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President's Corner: continued from previous page

consisting of Gloria Pierrot-Dyer (Sacramento), Brian Gaps (Orange County), and Karen Gorback (San Fernando Valley), submitted a draft for a CWC policy on Diversity, Equity, and Inclusion. The board approved the following policy:

“As writers, we recognize the immense and storied power of the written word to inspire or crush, save or destroy, enrich or mislead, and to contribute to the advancement of peace and understanding. However, past inequities have served to exclude or limit the voices of certain segments of our society, a practice which has deprived our world of valuable perspectives. Therefore, we encourage individual branches to honor and promote diversity, equity, and inclusion through any means by which they interact with their members and communities, including but not limited to programming, publications, board representation, and outreach.”

In the board's discussion of this policy statement, we recognized that these words are only a start. What is required are actions at the club level and especially at the branch and member level. Methods to promote diversity, equity, and inclusion will be the responsibility of every branch.

On a personal note, I am writing this message on November 30, 2022. This morning, I finished the first draft of a new novel written as part of National Novel Writing Month (NaNoWriMo). This is my 19th year of NaNoWriMo. I appreciate that NaNoWriMo gets me and thousands of writers back in habit of writing daily. A positive habit for any writer.

In December I will start my process of editing. A recent speaker at Redwood Writers said his favorite part of writing screenplays was editing and revising his first draft. I agree. In my experience, too many writers labor over a first draft, and are so exhausted in the process, they never pick it up again and finish. If this has happened to you, make 2023 your turn-around year. If you have written a piece in the last year or two that you set aside, pick it back up and start editing it in January. For the new year, pledge to write a new poem or short story in January. Write a personal essay. Write in a genre new to you. Share your writing. I know many branches are looking for poems and stories to fill an anthology, compete in a contest, or to be performed in public.

Finally, in this holiday season, it is my wish that all our members and their families are healthy in body and spirit. Remember our motto, Writers Helping Writers. Make 2023 the year you write with friends, and share your work at salons and other events. Perform your work at libraries during California Writers Week. Whatever you can do, join me in making 2023 a great year for being a member of the California Writers Club.



How to Wow Readers with Your Website

by Pauline Wiles

Whatever else you're doing to promote your writing and reach more readers, your website is the hub of your writer brand and online marketing. And if you're like most of the writers and authors I help, there's every chance it could be working harder for you.

Read on for simple tips to transform your website into a valuable business tool.

1) Focus on your Call to Action (CTA)

Did you know that if you give a website visitor too many choices, it's likely they'll do nothing? The first step to a powerful website is for *you* to get clear on the ideal action that you'd like a visitor to take next. Then, make this the focus on every page.

Don't give viewers a dizzying array of choices for articles to read, publications where you've been featured, or social platforms where they could follow you. Instead, force yourself to choose: what's the best outcome from this visit?

Many published authors instinctively choose *buy a book* as their preferred Call to Action. In this case, include easy ways to purchase, and show buttons instead of links buried in text paragraphs. Research shows that your visitors are much more likely to click a button, and you'll get even better results when it's a strong color.

There's nothing wrong with aiming to sell a book, but if you're building a writing career over the long term, don't overlook the opportunity to grow your email list. Once your website visitor is on your list, you have permission to stay in touch with future news and purchase opportunities. That's potentially worth more than making a few dollars today.

And I challenge you to rise above a sign-up form alongside the message *Join My Newsletter*. These days, it's essential to offer something more enticing than the promise of inbox clutter. Often known as a *reader magnet*, you can offer a free resource, a short book, an insider club, giveaways, or—if you're early in your writing career—an inside scoop when you have exciting news. You're a writer, so please demonstrate your talents by striking the red pencil through *Join My Newsletter*, and show your value instead.

2) Clear clutter

The older your website, the more likely it is that you've accumulated clutter. This is content that does nothing to serve your reader, or point them to your Call to Action.

Your site should primarily contain the essential information your reader needs and wants. If you *must* have extra material, move it to subsidiary pages. This is not the Wikipedia of every word you've ever written!

Clutter lurks most often in sidebars, so ditching that bar altogether gives you an immediate advantage and more modern vibe. It also shows up in your footer, widgets, and menus. And is your blog neglected? Clean it up. You could purge a languishing blog altogether, remove boring posts, or at least hide the publication dates if you haven't posted recently.

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Wowing Readers with Your Website: continued from previous page

Decluttering also means freshening up the text on your home page and bio page. It's easy to forget to update your website when there's an exciting change in your writing life, whether it's landing an agent or publishing your fifth book.

3) Show the praise

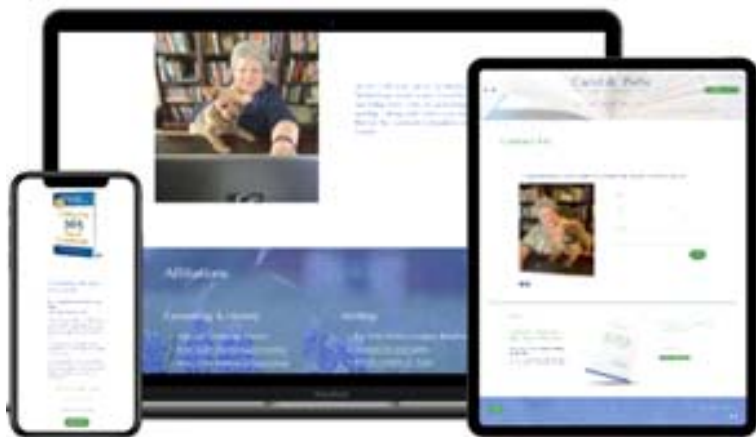
Now that you've cleared clutter, add reviews from readers and praise for your book or writing. Not only does this show that you're gaining traction, but, importantly, it helps a website visitor know if your work is right for *them*. (Guess what: getting your book into the hands of readers who will love it is the first step toward glowing reviews and happy fans.)

Include snippets of praise on your home page, as well as individual book pages. And if you've won or been shortlisted for any awards, make these especially prominent.

4) Improve your images

As a writer, you might overlook the instant and powerful role that images play on your website.

If you're already published, then your book cover(s) should take a starring role. Many authors make the mistake of teeny book images; I want to see yours large and proud, taking 25 to 50 percent of your available screen width. One of my favorite design tricks is to use mockup images of your book covers, so they look like actual books. You can make these for free: find instructions [here](#).



Your website may look great on a big computer screen, but how does it fare on phones and tablets?

However, if your website is older and appears broken or ugly on a phone, it may be time to start over.

Not only do these checks benefit your users, but Google penalizes your website in search results if you fail the mobile test. Check [here](#) to see if your website passes muster.

6) Don't wait for Google to bring you free traffic

Although you should aim to put your best foot forward with Google, search engine optimization is a huge topic. It's always a marathon, not a sprint. So even when you've spiffed up your website, don't just sit back and wait for book sales (or writing opportunities) to roll in.



Be sure to feature your book covers prominently, and don't be shy about including praise for your writing.

If you're not yet published, don't fret. Choose an attractive color palette and keep your website design crisp and simple. Then, add images when you can.

Don't forget the photo of yourself. Even if you can't yet afford a professional photoshoot, make sure your picture is high quality, recent, and clear.

5) Check on a mobile phone

These days, a large percentage of your website visitors will visit using their phones. As a courtesy to them, it's essential that you check your pages on a small screen. If your site is less than about five years old, any glitches you notice can likely be solved.

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Wowing Readers with Your Website: continued from previous page

It's essential that you accompany your website with a solid marketing plan. If you're just starting out, dip your toe in by finding one place (online or real) where your ideal reader is paying attention. Use your reader magnet from step 1 to invite them to visit your website and learn more.

7) Keep it fresh

Take the pressure off yourself! Your website is a living business tool, not something you do once and forget about. So, it will always be a work in progress and may never feel "perfect". Get comfortable making small edits, keep your news fresh, and enjoy a website that works hard for you while you write, rest, or get on with your life.

I fully believe that every writer needs a modern, thoughtful website. But it doesn't have to be complicated. A lean, simple site is a gift to both yourself and your ideal reader. Download your free Author Website Starter Kit here.



Pauline Wiles is an indie author turned website designer who helps other authors and writers create beautiful, businesslike websites. She has made presentations for several CWC branches. As an author herself, she noticed others were often overwhelmed by this task. Now, she's helping to dispel the myths around how difficult a web project should be. British by birth, Pauline is now a contented resident of California, although she admits to an occasional yearning for afternoon tea and historic homes. <https://www.paulinewiles.com>

Creating an Effective Author Bio

by Sam Nichols, Inland Empire

Authors are frequently asked to submit a short bio to be included with publication or for use in promotion. However, the operative word 'short' is often overlooked or ignored and what is submitted could be likened more to a résumé or a *curriculum vitae*. This is generally a turnoff to the requester of the bio, who made a specific request, and can often lead to the author's submission being rejected for no other reason.

We all have a myriad of accomplishments that we take pride in and, of course, there are places to tout those accomplishments. The author bio is not one of those places and, if not, what the heck is an author bio anyway? An author bio is a snippet, a brief message that, much like a jingle, should seek to grip the reader's attention and provide a quotable and memorable takeaway. This should be accomplished within a single paragraph and that single paragraph should aim for about three sentences.

The writing of your author bio must always be in the third person—even though you are the one writing it. Never use personal pronouns like 'I' but always refer to yourself by name. Take, for example, Melinda Spencer's Amazon author bio (60 words over four sentences): *ML Spencer lives in Southern California with her three children and two cats. She has been obsessed with fantasy ever since the days of childhood bedtime stories. She grew up reading and writing fantasy fiction, playing MMORPG games, and living, as mom put it, "in her own worlds." ML now spends each day working to bring those worlds into reality.*

Most publications will request an author bio of less than 300 words and often closer to the 100 to 150 word range. I have seen publications limit the bio to somewhere between 50 and 75 words. You might think this a stretch, but take a look at Cati Porter's Amazon author bio that strings 51 words over two sentences: *Cati Porter is the author of three books and seven chapbooks, most recently The Body at a Loss (CavanKerry Press, 2019)*

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Author Bio: continued from previous page

and Novel (*Bamboo Dart Press, 2022*). She lives in Inland Southern California with her family where she runs Poemeleon: A Journal of Poetry and directs Inlandia Institute, a literary nonprofit.


Your author bio should also reflect what your writing is about or you will disappoint your reader, who might actually feel hoodwinked. Look back at Melinda's bio and you will find it clear that she not only writes fantasy fiction but is fascinated by it. Likewise, Cati is clearly into poetry and although the title *Novel* might cause a momentary pause, it too is a book of poetry from a publisher that specializes in such.

Also consider the Amazon author bio of Ben Alirez. Although a bit longer, it stills weighs in at less than 100 words and even though the images invoked by his titles are genre-suggestive they are tempered by his clarifying declaration of hope and promise: *Ben Alirez is retired after working more than 30 years with the City of Los Angeles, much of it writing correspondence, policies, procedures, and report writing. In 2004, he co-authored a young adult paperback with Paul Langan entitled Brothers in Arms. Four years later, he produced El Gato's Revenge, a novel about a promising inner-city boxer struggling with tragedy and vengeance. Ben has now dedicated himself to writing encouraging stories of hope and promise, including Embers of Innocence on the COVID-19 pandemic, and a continuation of El Gato's Revenge.*

The author bio may also include pertinent education, achievements, recognitions, or awards that pertain to your genre or subject matter. Winning a league bowling trophy would not be applicable if your genre is Westerns but most definitely so if you're writing about bowling—or even sports in general. It's also a good idea to include something of a personal nature in your author bio to help make a connection with your reader. This could have a serious nature but it could also be something you can have some fun with.

In each of the three short bios presented above there are brief allusions to the authors themselves as people, and brief is all that's necessary. You can also further personalize your bio by giving it some of the tone and character found in your writing, and, if relevant, indicate how your own personal experience makes you an authority. Take for example Rich Curtin, one of my favorite contemporary authors, who writes mysteries set in and about Moab and the Four Corners area: *Rich Curtin is the author of the popular Manny Rivera Mystery Series. He has spent many enjoyable days and nights hiking, jeeping, rafting, and camping out in the backcountry of the Four Corners area. He is intimately familiar with the canyon country about which he writes, and has been an Amazon Kindle Top-100 Author. He is a retired Executive Vice-President of Southwest Research Institute.*


One piece of advice I was given many years ago was to always have several author bios written and at hand for different purposes and for the different requests you might receive for a bio. Based on that advice, and upon specific bio requests, I keep them filed and available, though not always up-to-date, in a Scrivener project that



...make it
quotable and
memorable,
add some
personality ...

Author Bio: continued from previous page

includes bios with word counts of ≤ 50 , ≤ 150 , ≤ 250 , and ≤ 500 . I was once asked to provide an author bio that was exactly 50 words long. I also keep it on file which, for what it's worth, is: *Samuel Thomas Nichols is an uprooted Oklahoman who came of age on the south end of the Santa Monica Bay. He is the author of several novels, numerous short stories, poems, songs, and musical compositions. He resides empty-nested with his wife Denise in the foothills of the San Bernardino Mountains.*

In conclusion, when asked to submit an author bio follow the guidelines. When you write an author bio; write in the third person, keep it succinct, make it quotable and memorable, add some personality, and, by all means, have fun with it and make it you. 

Sam Nichols is the president of the Inland Empire branch. This article originally appeared in the November issue of the branch newsletter, Fresh Ink, and is reprinted with permission.



Finding My Voice: Author vs. Character

by John Byrne Barry, Marin

In October, I participated in a panel discussion on “Finding Your Voice” for the California Writers Club Marin branch. I’m writing my fourth novel, another “page-turner with a conscience,” and I know I have an author voice that is me, the writer, and it’s distinct from my characters’ voices. But until I was asked to take part in this panel, I had never *studied* that author voice, or identified how it differs from my characters’ voices. (Spoiler alert: too often it doesn’t.)

Here’s a video of the presentation if you prefer to watch, not read. Only nine minutes.

To deconstruct my author voice, I skimmed through my novels, and compiled dozens of excerpts, though I included only three in my talk.

From *Wasted: Murder in the Recycle Berkeley Yard*:

Once, while we were unloading groceries from the car on a rainy afternoon, Eileen said to me that she had mistaken my unhappiness for depth.

Ouch.

So I know Eileen is absolutely the last person in the universe to seek comfort from. But bad habits die hard.

From *When I Killed My Father: An Assisted Suicide Family Thriller*:

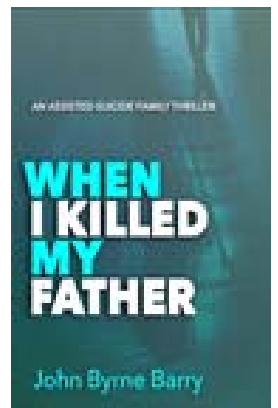
Robert Rose lay on his back, his hands crossing his chest. Peaceful. Deep in sleep. Lamar used to be able to sleep like that— “You could probably nod off on a fire engine with sirens blaring,” Janis once said, not hiding her resentment. He couldn’t sleep like that now.

From *Bones in the Wash: Politics is Tough. Family is Tougher*:

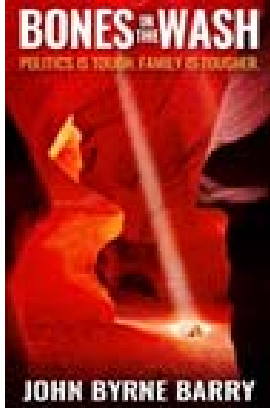
(This is a conversation between Lamar and his daughter, Sierra, who has returned home to Albuquerque to work on a political campaign just as her parents are separating.)

“Tell me what’s new,” he said.

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Finding My Voice: continued from previous page



“You mean, other than the fact that my parents are splitting up and I’m coming home to land in the middle of it?”

As they neared downtown, the windows of the Plaza Tower and the Hyatt reflected the afternoon sun. “You’re upset and you’re not sure how you’re going to manage,” he said.

“There you go, doing that therapy thing on me.”

“No, that’s called listening, a highly underrated part of conversation. It’s where you say something, and I pay attention. You may want to try it sometime.”

“Dad, I am a good listener. That’s why I can hear you manipulating me.”

When I examined these and other excerpts,

I came up with the following adjectives

and attributes to describe my author voice:

- Sharp
- Snappy
- Witty
- Staccato
- Tight
- Irreverent
- Dramatic, sometimes melodramatic
- Over-the-top
- Metaphorical
- Visual
- One-word sentences and sentence fragments

It was a valuable exercise, and I encourage you to try it. We all have a voice, but often, we are not conscious of it. It’s like accents. Many of us don’t think we have one, but we do.

“
It’s like accents.
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think we have one,
but we do.”

The Difference Between Author Voice and Character Voice.

There’s a difference between author voice and character voice, but they can blur together. Many successful writers write characters that sound alike — one example is Aaron Sorkin, writer of *The West Wing*.

But ideally, we don’t.

Think of the difference in how Barack Obama and Donald Trump speak. Obama is thoughtful and deliberate, sometimes painfully so, as if he’s formulating his entire sentence in his head before he says it. Trump is impulsive and improvisational. He has riffs he repeats, but there’s sense that he opens his mouth and blurts, almost without thinking. We can guess which of them is speaking without identification.

That’s what I aim to do with my characters, to identify speech patterns so they sound distinct. Here are a few ways I do that:

- Ask rhetorical questions or answer questions with questions.
- Speak in long, grammatically correct complete sentences.
- Speak in fragments, go on tangents. Leave sentences unfinished.
- Use contractions, or avoid contractions.
- Use words like “brilliant” or “groovy” or “awesome.”

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Finding My Voice: continued from previous page

- Use verbal tics like “you know,” “look,” “at the end of the day” and “actually.”
- Interrupt others. Finish others’ sentences.
- Try to be funny, sarcastic, or self-deprecating.
- Use big words, or never use big words.
- Use certain sentence constructions, like more-this-than-that. “Other friends didn’t disappear so much as recede.”
- Tell stories or jokes.

One critical way we make characters’ voices unique is by what they notice, who and what they care about, and so on. Their goals. Their regrets. Their yearnings. We don’t want all our characters to sound alike, but if their journeys and their conflicts and what’s meaningful to them are unique, their voices will reflect that. Let’s look again at Lamar’s voice. (This is him talking to his daughter again, later in the scene above, about listening.)

“OK. My Story, by Lamar Rose. Chapter 1. I still care for your mother. I do. I take marriage seriously. I take my responsibility as a husband seriously. I believe in keeping my promises. But love is a verb, not something static. It’s how you act. In our case, it’s become acting—on my part. Your mother doesn’t even bother with the acting.

“There’s a difference between the unconditional love I have for you and what I feel for your mother, which is conditional love. I’m going to love you no matter what. I want you to love me too, but if you don’t, well, I’m never going to stop loving you or being your father. It’s not a choice I have to make.

“But I can’t live a healthy life married to your mother and I’m not willing to give up my own life because I made a promise. I can’t heal her. I can only heal myself. So I am. I apologize for not consulting you, not giving you a warning. This has nothing to do with you.”

“But why did *you* move?” she asked. “You love the house, the garden. Mom doesn’t care about any of that.”

“I brought that up, said we should figure out who lives where, to which she said something like, ‘after all you’ve done to me, I’ll be damned if you kick me out of my house too.’ Those were the exact words—they’re seared in my mind.”

Sierra flinched.

Sorry,” he said. “I should have kept that to myself.”

“What did you do to her?”

That’s when my nine minutes were up. 



John’s book, When I Killed My Father, was a finalist in the San Francisco Writers Conference 2022 writing contest. You can learn more about John’s author voice and character voice in his books, at johnbrynebarry.com.

Put Your Work in the Spotlight!

Share your latest book release or other literary achievement with your fellow CWC members. Send an announcement, 50 words or less, to editor@calwriters.org. Covers should be submitted in JPEG format as an attachment to the email. Deadline for the Spring 2023 issue is March 1.

The Silent Sentinels, Hear Their Voice

Wanderings in the CWC Memorial Grove

by Kristen Caven, Berkeley

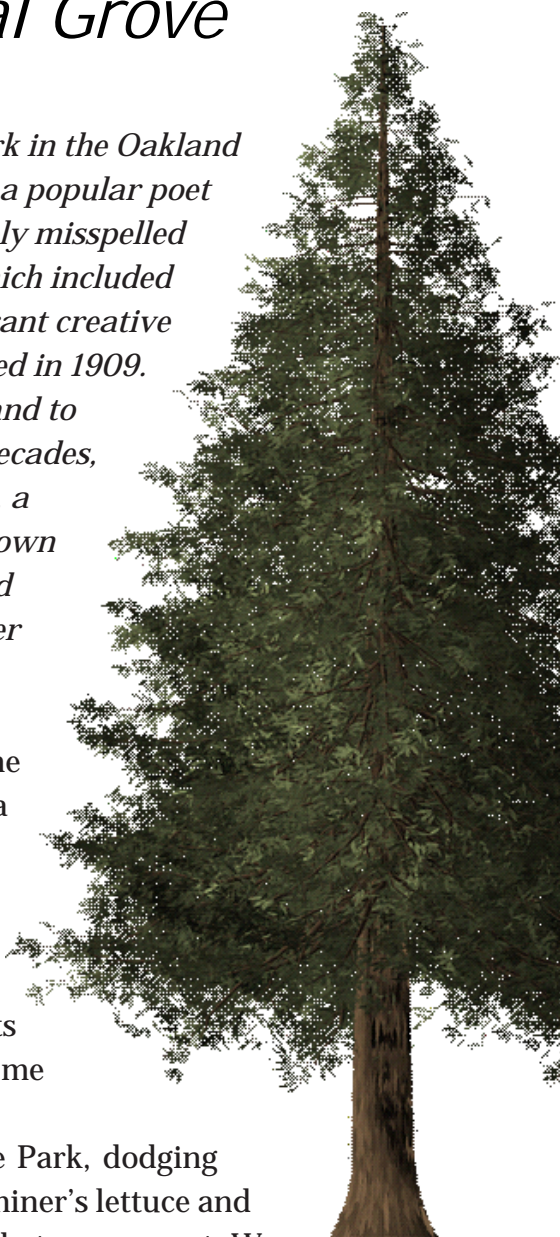
Editor's Note: CWC has a long tradition with Joaquin Miller Park in the Oakland hills, going back to the earliest days of the club. Joaquin Miller was a popular poet in the final decades of the 19th century. His home, which he purposely misspelled as "The Hights," was a hangout for the Bohemian literary scene, which included Jack London, George Sterling and other luminaries. Out of this vibrant creative community, the California Writers Club emerged and was formalized in 1909. Following Miller's death in 1913, CWC teamed with the City of Oakland to have his home and spacious grounds made into a park. For many decades, CWC planted trees in a memorial grove to honor California writers, a tradition maintained until the 1980s. From 2006 to 2020, Linda Brown of the Berkeley branch functioned as CWC's liaison with the Oakland Parks and Recreation Department, and the Friends of Joaquin Miller Park. Kristen Caven, also of the Berkeley branch, is now the CWC liaison and Writer-in-Residence.

Walk with me, through the Park where poets lived, and try to imagine an Oak Woodland down there, not a town creeping up the hill, not a temple pointing to the sky, not a stadium, airport, and in the distance, the jutting middle finger of a bigger city. Try to imagine humans seeking truth, seeking each other, feeling the sky is enough, seeing it through impassioned verse and purple prose. So inspired, that over the years they saw the view through to become a park. These Hights that once swarmed with artists, with storytellers, all with the call of some frontier or another in their veins.

As the CWC Writer-in-Residence I walk and write weekly in the Park, dodging bicycles and poison oak, spying on crows and squirrels, snacking on miner's lettuce and berries, trying to build a bridge from that world to this one, and to what comes next. We need swarms of poets again, singing in the hills, fresh words flowing, knitting visions and unity. I try to do something every California Writers Week, where the works of historic writers are read. I've managed to host a few gatherings over the years, some lately featuring the resonant Ayodele, Oakland's first Poet Laureate, reading the words of Ina Coolbrith, California's first Poet Laureate, the first Poet Laureate of any American state. Goosebumps. We've unofficially named sister trees for the two of them. Can you hear the redwoods sing? I can. [Click here to read more.](#)

I'm currently working on the mysteries of the Writers Memorial Grove, planted within and around the WPA Cascade, dedicated in 1941 to the writers of California by our club, which was going strong by then. I've deduced from the map Linda Brown hunted down that the redwoods on one side are named for men—Stevenson, London, Sterling, Stoddard—and on the left for women—Doyle, Cleveland, Austin, Atherton, most now lost to history. There once were markers on all the trees. I've learned from another writer in Friends of Joaquin Miller Park that a madwoman in the 1960s wanted to cut off the tops of the trees so she could have a better view of the Bay

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The Silent Sentinels: continued from previous page

from her picnic table at the top of the amphitheater. She mixed up the signs, as a prank, and then they all disappeared.

On my to-do list is a visit to the archives to look up the unmarked trees, to learn the history of this stand of giants, which is our legacy as a club. I'm looking into replacing signage, and re-marking the trees in hopes of preserving and expanding the grove. And planting trees for writers everywhere, because we need to plant trees. Wouldn't it be great to honor some California writers, great since the 1940s? Who would you nominate? Would you like to work with me on this project? Write me at vp.cwc.berkeley@gmail.com.

Join me in the Hights! Do you ever get to Oakland? Look me up (up, up, up the hill) and come listen to the minister of the woods. Bring your pen and notebook. The inspiration is still there. Can't make it? Walk with me on my blog, Walkin' with Joaquin. Click that button to subscribe. <https://kbc-cwc-wir-jmp.blogspot.com/>



Kristen Caven is the vice-president of the Berkeley branch and the Writers-in-Residence at Joaquin Miller Park. She is the author of seven books, several plays, and an award-winning cartoon collection. Among her many projects is the launch of the 35th anniversary edition of The Winning Family: Where No One Has to Lose, co-authored with her mother, Dr. Louise Hart. <https://kristencaven.com/>



Joaquin Miller at his home in "The Hights" and the beautiful park that bears his name.



Park photos courtesy the City of Oakland Parks and Recreation Department.

Image of Joaquin Miller from Wikipedia Commons.

The Veep Speaks: The Value of Volunteerism

by Bob Isbill, CWC Vice-President and Director of Publicity and Public Relations



Experts generally agree that the best way to succeed is to surround yourself with great people.

How best can we do that?

You may think you know someone at the office (whatever “office” may mean in this context) or in your branch of the California Writers Club. Whether you are considering forming a business partnership, developing a professional project, or just contemplating the thought of hanging out together more often, one way to find out more about people is to volunteer with them. Immersing yourself in a temporary project can reveal flaws as well as talents you otherwise would never encounter in a relationship. The simple act of working together to complete a goal can be beneficial in many ways. We bond (or not) in a more meaningful way with the mutual joy of accomplishment. When I have related with others to achieve something together, I have been astounded several times to discover they knew something or knew how to do something that I otherwise would never would have been aware. Discovering the abilities of others is just one byproduct of volunteering. Another obvious reason to “show up” is for our own personal development. It is a safe way to explore your own abilities. Giving time to do something for the general good of a project can be fulfilling in many ways.

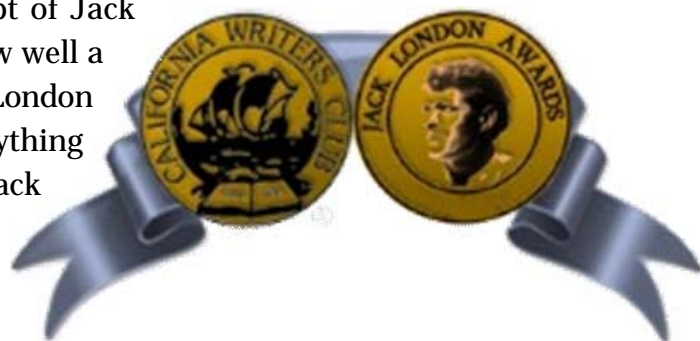
I remember a dozen years ago when our High Desert CWC had enormous growth. We went from 14 to 100 members in 26 months. The reasons? Determination not to fail, but to excel, was one reason. Another was not caring about who got the credit. Another key factor was establishing to visitors that we were looking for members, not dues payers. We expected them to contribute to our growth and achievement. It was something of a rite of passage. Newbies were expected to join in our success story by sharing their talents and abilities. The outcome was outstanding relationship building. Even today, years later, the close bonding that took place through massive volunteering is present now. Friendships formed are solid and growing stronger. And our branch is still thriving.

One of the things I love about the CWC is the concept of Jack London Awards. They are something of a barometer of how well a branch is doing. For example, if there is a year where no Jack London Award is given, it is a red flag that either nobody is doing anything or that people are doing a lot without recognition. The Jack London is awarded only once per lifetime, but have you noticed that JL Award winners just keep doing exceptional things over and over again? I recently contacted one of our former members who was a Jack London Award winner. I was not surprised to learn that years later while working for an internationally famous company she has been awarded that organization’s equivalent to our Jack London Award. She knows the value of volunteering and it has paid off all her life.

I find myself writing this on the anniversary of the assassination of President John F. Kennedy, who is famous for his challenge, “Ask not what your country can do for you but ask what you can do for your country.”

Find a need in your branch and fill it.

You will discover the value of volunteerism.





BERKELEY

Jan. 15: Speaker series featuring Gail Carriger, bestselling author of urban fantasy and steampunk romance. Noon to 4:30 p.m. Zoom only. \$5 members, \$10 non-members. Register in advance at <https://cwc-berkeley.org/about/meetings/>

Feb. 19: Speaker series featuring television writer Jorjeana Marie. Same details as above.

CENTRAL COAST

Jan. 17: John Byrne Barry, “Settings that Work,” 6:15 p.m. via Zoom and in-person at the Center for Spiritual Awakening, 522 Lighthouse Ave., Pacific Grove. No fee for Zoom, \$5 donation requested at the door. For the Zoom link, email President Sarah Pruitt, sep23@sbcglobal.net, at least 24 hours in advance. Please put “CWC-Want to Zoom Your Meeting” in the Subject line.

COASTAL DUNES

Jan. 7: Mike Sewall, former branch vice-president, “Goal Setting for 2023.”

Feb. 4: Judythe Guarnera, Steve Guarnera, Carol Willey, Terry Willey, “Panel on Collaborative Writing.”

March 4: M. Diane Smith, workshop on “Characters, Story Arc, Tension, Goals and Thwarted Goals.”

Meetings begin at 10:00 a.m. and are via Zoom and in-person at the Nipomo Library, 918 W. Tefft St., Nipomo. For the Zoom link, go to www.coastaldunescwc.com and complete the form on the Information page. No fee, donations welcome.

HIGH DESERT

Jan 24: Zoom program by Robert Flaxman on “Seducing the Script Reader,” a presentation originally made at the Echo Creative Screenwriting Expo. Filled with useful information for screenwriters. CWC branch presidents will be sent the Zoom link via email for distribution to their members.

continued on next page

On the Horizon: continued from previous page

LONG BEACH

Jan. 14: Anne Cleeland, “How to Quit Your Day Job: Writing for Fun and Profit.”

Feb. 11: Mark Sevi, “Essential Story Solutions.”

March 11: Joe Donnelly, “Writing Sucks But to Have Written Is Best.”

Meetings are 3:00 to 5:00 p.m. on Zoom and in-person at the Ruth Bach Neighborhood Library in Long Beach. The in-person and Zoom meetings are free and open to all, as long as non-members make arrangements in advance. Send a request to info@calwriterslongbeach.org by the first of the month.

MT. DIABLO

Jan. 14: Paul Zeidman, “Writing and Marketing Screenplays.”

Feb. 11: Kevin Fisher-Paulson, “Honoring the Creative Self.”

Meetings are in-person only, 11:00 a.m. to 2:00 p.m. at Zio Fraedo’s Restaurant, 611 Gregory Lane, Pleasant Hill. Cost is \$25 for members, \$30 for guests and includes a buffet lunch. Register in advance on the branch website, <https://cwcmtdiablo.org>

NAPA VALLEY

Jan. 11: Betsy Graziani Fasbinder, “Introduction to the World of Podcasting.” 7:00 to 9:00 p.m., in-person only at Napa Valley Unitarian Universalists, 1625 Salvador Ave., Napa. \$5 cash at the door.

ORANGE COUNTY

Jan. 7: Ash Bishop, “How to Write Good Antagonists.”

Feb. 4: Lisi Harrison, middle-grade novelist, on the Author’s Journey Series.

March 4: Amy Wallen, “Publishing, Pie and Perseverance: Sweet and Savory Tips for the Writing Life.”

Meetings are in-person only, 9:00 to 11:00 a.m., at Anaheim Packing House in Anaheim. Free to members and the general public.

REDWOOD WRITERS

Dec. 17: Member Appreciation Party.

Jan. 21: Alka Joshi, *NY Times* best-selling author of *The Henna Artist* and *The Secret Keeper of Jaipur*.

Feb. 18: Author Launch. Redwood Writers will present and read from their newly published books.

Meetings begin at 1:00 p.m. on Zoom and in-person at the Finley Community Center, 2060 W. College Ave., Santa Rosa. \$5 fee for CWC members, whether Zoom or in-person. Sign up at redwoodwriters.org/meetings.

SAN FERNANDO VALLEY

Jan. 7: Angie Chapman, “The First Draft Club: Beta Readers and Critique Groups—How to Get Your First Draft Ready for Publication.”

Feb. 4: Laura Hensen Walker, *Writing by the Seat of My Pants: From Memoir to Mysteries*.”

March 4: Mandy Jackson Beverly, “Getting Your Book Published in the Modern World.”

Meetings begin at 1:00 p.m. and are Zoom only. Free to all members. For the Zoom link, contact Monte Swann, cwcsvhost@gmail.com.

continued on next page

On the Horizon: continued from previous page

SAN FRANCISCO PENINSULA

Jan. 21: Sam Kauffman, "How to Read Your Writing to an Audience." 10:00 a.m. to noon, in-person only at the Sequoia Yacht Club, 441Seaport Ct., Redwood City. \$10 in advance, \$15 at the door. Register and pay in advance at <https://www.cwc-sfpeninsula.org/upcoming-meetings>.

SAN JOAQUIN VALLEY

Jan. 14: Pam Van Allen, "A Hands-on Demonstration of the Copyediting Process."

Feb. 11: Workshop with Denise Lee Branco in which participants will create a written tribute to a pet.

Meetings are Zoom only, noon to 2:00 p.m. Free for all. For the link, email president June Gillam, gorillagirlink@gmail.com

SOUTH BAY

Jan. 28: The first in-person workshop in three years will feature Jordan Rosenthal on "Powerful Plotting." 9:00 a.m. to 2:30 p.m. at the Headen-Inman Historical Museum, 1509 Warburton Ave., Santa Clara. Early-bird registration (before Jan. 15) \$75 members, \$85 non-members. After Jan. 15, \$85 members, \$95 non-members. Register at <https://southbaywriters.com>.

TRI-VALLEY

Dec. 17: Kymberlie Ingalls, "Create a Relevant Marketing Plan." 2:00 p.m. at Four Points Sheraton in Pleasanton. Members \$14, nonmembers \$18, student members \$6, non-member students \$10. Register at <https://www.trivalleywriters.org>.

WRITERS OF KERN

Jan. 21: Sheryl Giesbrecht Turner, "Find Your Writing Voice."

Feb. 18: Jim Grayson, "Storytelling: Fitting the Pieces Together."

Meetings begin at 9:15 a.m. and are in-person only at Holden's Country Dining, 5917Knudsen Dr., Bakersfield. \$10 for members, \$18 for guests and includes a buffet breakfast. Register at <https://writersofkern.com/meetings/>



Don't miss out on the latest
branch activities! Stay up-to-date
on the CWC website, calwriters.org.
Click on the Events Calendar tab.



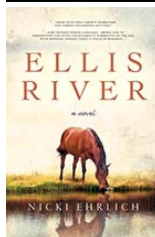
Member Spotlight



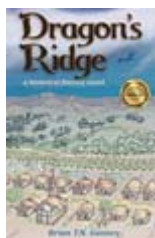
NEW RELEASES



Scotty Cornfield (Central Coast) has released *Fast Fiction*, a collection of 101 word short stories. Fans of the combo platter will see it all here, from the dark to the darkly comical; the laugh-out-loud funny to the thought-provoking; offering more twists and turns than a pretzel—more ups and downs than a soufflé. Designed to be picked up and perused at any time.



Nicki Ehrlich (Central Coast) released her debut novel, *Ellis River*. This historic novel was named a semi-finalist for the Publishers Weekly Booklife Prize, and was hailed by Kirkus Reviews as “An earnest and poignant bildungsroman.” A young woman and her beloved horse travel across war-torn country in search of family. More at nickiehrlich.com.



Brian T.N. Gunney (Tri-Valley) was named an American Fiction Awards finalist for his debut novel *Dragon's Ridge*. An aerospace engineer, Brian wrote this historical fantasy with realism in mind, including accurate medieval history and dragons that could actually take flight. <https://dragonsridgebook.com>



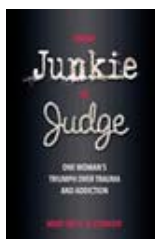
Johnna Iantorno (Long Beach), writing as Drew Dunmoore, released *Rent to Kill*, a fun, fast-paced whodunit with a love story and lots of humor. Buy it on Amazon and find out what happens when neighbor turns against neighbor. Also, check out the exquisite hand-painted cover.



Ana Manwaring (Redwood) In 2022 I released the second edition of books 1-3 of the JadeAnne Stone Mexico Adventures: *SetUp*, *The Hydra Effect*, *Nothing Comes After Z*, and on November 16th book 4, *Coyote*. Available in paperback and digital formats. In addition, *Set Up* is in audiobook format, all available on Amazon, Nook, Kobo, IngramSparks, D2D and more.



Era Martin (Long Beach) has published *Rutanda: Return to Your Essence through Meditative Yoga Movement*. It is a comprehensive instruction manual to the graceful practice of Rutanda that combines elements of meditation and mindfulness with poses that flow smoothly into each other. Available on Amazon.



Mary Beth O'Connor (SF Peninsula) has published a memoir, *From Junkie to Judge: One Woman's Triumph Over Trauma and Addiction*, covering the childhood trauma that led her turn to drugs at 12 and to shoot methamphetamine at 17, the chaos of her addiction, and her first years of recovery. Plus, how she became a judge! <https://junkietojudge.com/>





This time, our topic is ***Branch Newsletters***. If you've got an idea for a future CWC Roundtable discussion, send your topic to editor@calwriters.org.



Christine Sleeter, *Scribbles* Editor, Central Coast: We send a PDF attachment once a month. I know some people read it, but I have no idea how many. We email the attachment using the member database in MRMS.



Patrick Sturm, President, Coastal Dunes: The current four-member board assumed office in January 2022 amidst the COVID pandemic. Initially monthly meetings were held via Zoom only. Concerned about remaining in touch with the membership, a monthly newsletter entitled *Etchings In Sand News and Notes* was compiled by the President. In May, our Vice-President, Diane Smith, became the editor of the newsletter and she implemented several improvements which included improved graphics, adapting monthly themes, and links to online writing contests. It is formatted in Google Docs and then embedded in the monthly email sent to members. We are currently using Ipage to distribute the newsletter to our members.



Daniel Stallings, President and Newsletter Editor, East Sierra: We publish a newsletter, *Writers of the Purple Sage*, once a month. East Sierra does a combination of a PDF download for email and a physical newsletter we mail out. We find the physical newsletter is often read more than the digital one with our membership. We use a mailing list we've curated over the years and continue to update as new members join our branch.



Nancy Guarnera, *Inkspots* Editor, Fremont Area Writers: We publish a newsletter monthly, on or around the 1st. We do not publish a July issue and this year we are not publishing a December issue. It's a PDF download. I have no idea how many people read the newsletter. When I ask if everyone is getting one, everyone replies in the affirmative. I do hear from one or two members that they read it from the first page to the last, as soon as they get it. We do not use Constant Contact or Mail Chimp to send the newsletters. I send a blind copy group email to each member.

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CWC ROUNDTABLE (CONTINUED)



Bob Isbill, Programs and Publicity Chair, High Desert: We publish on the first of every month. We publish in pdf format and email the file to our members every month. We also publish it online at www.hdcwc.com. This seems to be working well for us. We use MRMS to generate a current mailing list and use that each month. We have been doing this since the inception of MRMS years ago and it works well. Aside from the *Inkslinger* newsletter, timely blast emails are used. We also use MeetUp.com and Facebook. Lately, we are also using Neighbors Next Door for social media.



Allene Symons, *Currents* Editor, Long Beach: Our newsletter, *Currents*, is a PDF download sent with a meeting reminder. We do not know how many members open the PDF and read the newsletter. (We plan to do a survey). We maintain a clean member email list, which is updated when needed. We no longer use the Contacts in the mail program that comes with our branch website for the newsletter distribution (issues included bloated list), but we do use that Contacts program for individual communications. The newsletter is emailed from our info@calwriterslongbeach.org mail program so members recognize it when it lands in their mailbox. The PDF is attached to the email (the body of that message is a meeting reminder). This is sent a week or so before the meeting so the time gap between message and meeting is not too long.



Jean Gordon Kocienda, Newsletter Editor and Events Chair, Marin: We do both, send the newsletter as a PDF attachment and embed the newsletter in the email message. People do seem to be reading the newsletter and getting value from it. We use Mail Chimp to distribute the newsletter. It is working fine but you can't do anything fancy with it. I am thinking of reawakening our Facebook page. It has been defunct since I joined. It's much easier and quicker for communicating with a large group.



Barry Hampshire, President, Mt. Diablo: Our newsletter is in .pdf format that we distribute using Mail Chimp. Members have adapted to it well. We are happy using Mail Chimp. It can be quirky, but it is functional.



Amber Lee Starfire, Newsletter Editor and Member at Large, Our newsletter is embedded in the body of the email. We use Mail Chimp to send it to our members—it works well. We also send announcements outside of the newsletter, when appropriate. We use MeetUp and local newspapers for publicity as well.



Brian Gaps, President, Orange County: Our newsletter is a PDF link inside the email. The typical click rate is 30%; high click rate is 51%. We use a free Mail Chimp account, accessed by three members for various club communications and managing our 400-plus email list. We promote our monthly speaker events through email blasts, Meetup.com, EventBrite, and venue marketing.

CWC ROUNDTABLE (CONTINUED)



Crissi Langwell, Vice-President and Newsletter Editor, Redwood: We send our newsletter embedded in the email, which gives our members one less barrier to reading club news. We send our email through Constant Contact. It allows us to create a beautiful newsletter that's easy to read from any screen, and we are also able to see who is opening it and clicking on links.



Tim Flood, Webmaster, SF Peninsula: We use Constant Contact for outreach to former members and those who have indicated interest. We use gmail to send news blasts to members. We replaced our newsletter with two short news blasts (500-700 words) per month emailed to members and others and packed with links to our website for more information. We have a new, upgraded website using Squarespace loaded with member news and lots of other stuff, including a repository of our news blast emails. Most members prefer this new approach to the old, much longer newsletters, which took much longer to produce. Many members did not bother to read them. We have shifted our communication approach to (1) increase frequency (hence, currency and relevance); (2) strive for excellence not perfection; (3) reduce editing; and (3) march in step to our website. We try to communicate with an occasionally whimsical tone. We send errata emails if and when necessary. We have received mostly applause and compliments after shifting to this approach. We made this change as a board decision stemming from some frustrations with long emails with old information, the inability to find a newsletter editor to do the hard slogging required, and an old, out-of-date website that we needed to replace anyway.




June Gillam, President, San Joaquin Valley: Our newsletter is embedded in the body of the email. We have an open rate of around 55-percent. We send it out by MailChimp and I hate it. Very hard to use, but it was set up by our previous newsletter editor.

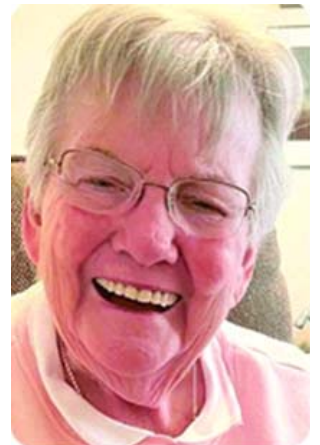


Rose Owens, President, Tri-Valley: We use MailChimp to send out our newsletters and it is working well for us. 

Camille Gavin: 1932-2022

Longtime CWC volunteer and Writers of Kern stalwart Camille Gavin died on October 12. Camille served as Central Board secretary in the early 2000s and was the Jack London Service Award honoree for Writers of Kern in 2004.

Camille had a remarkable career for a woman of her generation, a true trailblazer. She was an editor and columnist for *The Bakersfield Californian* and also was Director of Public Affairs for the Bakersfield NBC affiliate, KGET. She wrote articles for national publications and authored several books focused on local history. She was an ardent supporter of libraries and the founder of the Bakersfield Arts Council. 




CWC South: What the Dickens!

by Donna McCrohan-Rosenthal, East Sierra

California Writers Club South will have a booth both days of the Riverside Dickens Festival, February 25-26, featuring books by Victorian authors, books about writing, a Dickens writing game, CWC handouts, a sign-up sheet, and information about joining the 113-year-old California Writers Club.

We'd love to have members join us to help staff our table for two-hour shifts, allowing them plenty of time to stroll and enjoy the vendors and programs.

Imagine a Renaissance Faire but Victorian, with live performers, actors portraying Victorian-era authors in monologues and debates, and vendors selling Victorian-era clothing in case guests feel inspired to dress up. There is also traditional food from across the pond, including fish and chips, meat pies, scones, Welsh cakes, Scotch eggs and of course tea. Look for details at dickensfest.com. 




NorCal Group: Stepping Down after Seven Years

by Carole Bumpus, NorCal Group Chair



Following the decision to cancel our biennial Building Better Branches Leadership Conference in October, we took a short hiatus to gather our thoughts and breathe. A decision will be made within the next few months if/how we will proceed with the conference for next year. This will mean the conference may take a different form than before, maybe involving the entire state. NorCal will be looking at options.

NorCal will once again be 'manning' the CWC booth at the San Francisco Writers Conference 2023, representing the entire state. Calls for volunteers will be going out shortly. Once again, SFWC is offering free tickets for branch members to the Poetry and Screenwriters Summits.

The NorCal Board met on Wednesday, November 16th where I announced that, after seven years, I was stepping down as chair. A new task group has been formed and is active in the search for a new chair and also taking a new look at the goals for NorCal in the coming year. Will we continue to try to meet the same branch needs as pre-Covid? Will we be collaborating with branch presidents to determine what branches really want? The door has been swung open for suggestions. 



Hats Off to Coastal Dunes

Several of our branches hold Halloween costume contests at their October meetings. Coastal Dunes took it one step further by encouraging members to wear hats honoring the military for the November meeting. From left: President Patrick Sturm, A/V Coordinator Cathie Ortiz, Treasurer Jeana Beck.



THE CWC BULLETIN

THE OFFICIAL MEMBER NEWSLETTER OF CALIFORNIA WRITERS CLUB
 PUBLISHED FOUR TIMES A YEAR: MARCH, JUNE, SEPTEMBER AND DECEMBER
 SENT BY EMAIL TO ALL CURRENT MEMBERS

EDITOR-IN-CHIEF
 JOYCE KRIEG (CENTRAL COAST)

ASSOCIATE EDITOR/SUBMISSIONS
 SANDY MOFFETT (WRITERS OF KERN)

ADVERTISING/PROMOTION
 BOB ISBILL (HIGH DESERT)

SUBMISSION GUIDELINES

Member Spotlight: For new book releases, short stories, poems or articles, or news of literary honors. 50 words or less by email to editor@calwriters.org. Put "Member Spotlight" in the Subject line. Send a copy of your book cover in JPEG format as an email attachment.

Articles on writing craft, the writing life, marketing and publication: Send a proposal to editor@calwriters.org. Contributors will receive a short blurb to promote their books and/or services.

"CWC Roundtable" and "On the Horizon": Instructions on contributing to these features will be sent to all branch presidents, newsletter editors and publicity chairs approximately one month prior to the deadline. Watch for an email from Sandy Moffett, sm@sandymoffett.com.

Photographs: JPEG format, sent separately (not embedded in a Word doc or PDF). Please provide complete details in the caption, including names of people pictured.

Deadlines: First day of the month prior to publication. March 1, June 1, September 1, December 1.

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Details: Go to calwriters.org/bulletin and scroll down to the section on advertising. Or contact Advertising Director Bob Isbill, advertisingcwc@gmail.com, 760/221-6367.

From the Editor's Desk

The Fingers of Flame



My dad insisted I take typing in high school despite my abject protests. “I’m not going to be a secretary,” I declared with a stamp of my white go-go booted foot.

“You’re taking typing and that’s final,” Dad growled. “Everyone needs to know how to type.”

(In fairness to Dad, two years later, he also forced my brother to take typing. For my father, it wasn’t a “girl thing.” He simply believed typing was an essential life skill, like knowing how to drive.)

So I signed up for the least onerous typing class offered at Blackford High, just one semester and designed specifically for students not on the secretarial track. The teacher, Miss Pogue, proved to be a harsh taskmistress. Just one mistake—one teeny, tiny typo—and she’d insist we rip out the business letter we’d struggled over and start again.


Oh, the sheer torture of pressing the keys of those manual Remingtons, the ruined manicures, the fingers stained blue from carbon paper. The tedious repetition—a-s-d-f-j-k-l-semi—like musical scales but much less satisfying. I finished that semester of typing class and did not look back.

I didn’t develop any sort of speed until I landed a job just out of college at the *Woodland Daily Democrat*. I watched as a co-worker, a decent enough reporter, painstakingly hunt-and-pecked his way through a story on the city council meeting. Meanwhile, my fingers breezily danced across the keys of the IBM Selectric and cranked out the Police Log. Along the way, I acquired a grudging appreciation for Miss Pogue and her ten-finger, touch typing method.

This was back in the era when typing was seen as women’s work, journalism being one of the few exceptions. I can even recall a time when we ambitious career women were being advised to hide our typing skills, lest we be forever doomed to the secretarial pool.

Then along came the digital revolution and ... well, you know the rest. Suddenly everyone needed to ramp up their typing (I know, I know. *Keyboarding*) skills, or even worse, start from scratch at an age well beyond high school. By then, I’d developed a light touch and my speed was up to 90-plus WPM. Fingers of Flame, I call them. Transitioning to a computer keyboard was a cinch. For once in my life, I was ahead of the game.

Do high schools still offer typing classes these days? Or are today’s kids born with the ability, much like how my generation instinctively knew how to toggle the push buttons on a car radio to find the exact song we wanted to hear?

All I know is, typing has served me well for 50-plus years. It something I learned back in high school that I put to use every single day, a claim algebra cannot make. Thank you, Dad. You were right all along. Everyone needs to know how to type. 

—Joyce Krieg