



The Write News

November, 2024

A Monthly Newsletter
Denis Hoye, Editor

Mt. Diablo Branch

November 9th, 2024 General Meeting with Michelle Glogovac

Michelle Glogovac



Michelle Glogovac is THE Podcast Matchmaker™, a podcast publicist, author of *How To Get On Podcasts* (McGraw Hill, 2024) and host of the award winning podcast, *My Simplified Life*. She

works with entrepreneurs, authors, and experts hone their storytelling abilities, grow their businesses, and elevate themselves as thought leaders. Michelle is a wife, mom of two, stepmom of two, and a fur mom. She has her B.A. and M.S. in Law and is the Founder + CEO of The MLG Collective®.

[Click Here to Register](#)

Podcast Book Tour™

Podcast interviews allow readers to hear your voice, your story, and get to know you, the author behind the books they love. There's no better way to expand your author brand, connect with readers and promote your book than a Podcast Book Tour™. Join Michelle Glogovac, author of *How To Get On Podcasts* (2024, McGraw Hill), podcast host and Founder of The MLG Collective® at our November meeting.

Attendees Will Learn How To:

Discover how your speaking topics are about more than only your book.

- Learn how to pitch to podcasts and where to find podcasts that are a good fit
- Find out how to be a great guest and promote your book with your personal stories
- Identify ways to repurpose your podcast interviews into marketing content for your author brand

Location

Zio Fraedo's Restaurant
611 Gregory Lane
Pleasant Hill, California

Cost

\$30 Members and \$35 Non-Members.

Includes a buffet luncheon. Pay at the door or online with PayPal when registering. You do not need a PayPal account.

Scheduled for November 9th, 2024

- 10:30 am Door Registration Opens
- 11:15 am Writers Table
- 12:00 pm Buffet Luncheon
- 12:25 pm Business Meeting
- 1:00 pm Keynote Speaker

CWC Mt. Diablo Branch President's Message

When most people think about writers, they imagine a person hunched over a keyboard, pounding out pages of incredible prose. Wouldn't that be wonderful?

But we know better. For some of us, if not all of us, the time we spend writing amazing text is once in a blue moon. No, most of our time is spent coaxing a storyline out of a thought that happened to cross our minds. That requires us to spew words and thoughts onto the page without judgment. That damn first draft will likely be ugly, but it's a start.

Following that first milestone is a series of cycles of crafting, researching, editing, redrafting, cutting, proofreading, and thinking. I'm exhausted just thinking about them. And we do it for the love of doing it. Some writers may have secondary motivations like income or fame. I suspect within our branch, they are few.

Non-writers reading this may wonder if we are a bunch of masochists. I would strongly disagree with such a notion. However, there are some traits that masochists have that we share. A good bout of determination and persistence are commendable in writers. Not being overwhelmed by self-criticism is another.

Masochists serve only to please themselves. Writers also derive pleasure from their work. However, they achieve it by bringing entertaining, engaging, meaningful, humorous, or educational reading to others.

I want to mention another aspect of being a writer: how they see the world around them. For a story to come alive, its characters must be realistic and distinct. Hopefully, each main character has a unique style of speech. This allows dialogue to be written without excessive use of tags and beats, increasing the pace of reading and elevating the tension.

A writer can create believable and distinct characters only if they are students of the world around them. Our memory stores away interesting or distinguishing details about family members or people we pass on the street. Their voice, their stride, their coiffed hair, their missing teeth, details that catch our attention. If necessary, carry a notebook and keep a record.

In conclusion, I apologize to anyone who took offense at my comparison between writers and masochists. It made sense to me because my sense of determination and persistence in writing came from years of training for racing marathons. Now, there was one masochistic preoccupation, and I thoroughly enjoyed overcoming the challenges.

I encourage you to be persistent in your writing and keep an open eye on strangers you pass in the street – but without being creepy. Write on

Barry

CWC Mt. Diablo Branch

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Mt. Diablo Branch Mission

Educating writers of all levels of expertise in the craft of writing and in the marketing of their work.

Upcoming Events

Sit in on a Zoom Board Meeting, Next meeting: November 8th, 3 pm

Mt. Diablo Meeting, November 9th, 2024 11:00 AM to 2:00 PM

Podcasts Book Tour™ with Michelle Glogovac

OPEN MIC on Zoom, Wednesday, November 20th, from 7 pm to 9 pm

Writers Connection, Chicken Pie Shop, November 27th, Noon to 1:30

Writers Helping Writers Fund

CWC's motto is "Writers Helping Writers." We help in obvious ways, with professional speakers, critique groups, sharing what works and what doesn't, and other things. But we also know that a struggling writer needs a little more... practical help.

We want to help you with that, too.

Our branch has established this fund for any member who needs help with paying for a meeting or workshop, or with membership costs.

Just fill out the form below and our WHW committee will discreetly review your request. When approved, you will receive a coupon code to use when renewing your membership or registering for a meeting or workshop.

Your information is not shared anywhere. The Writers Helping Writers Fund relies only on donations for funding.

Donations are welcome at any time and are tax-deductible. CWC Mt. Diablo is a 501(c)3 charitable organization EIN: 94-6082827.

49 Romance Publishers Open to Direct Submissions

This list includes traditional print publishers, established romance stalwarts, up and coming eBook publishers, and everything in between.

Ten Manuscript Publishers Open to Submissions this Month

Major publishers and small presses accepting direct submissions. No agent required.

Penstricken: Now Seeking Submissions

A new online journal seeking short fiction and poetry.

Ten Manuscript Publishers Open to Submissions this Month

How to reach readers without depending on social media.

23 Memoir Publishers that Accept Direct Submissions

Memoir publishers that don't require an agent to submit are few and far between. However, there are still options out there. Some are old and respected, others are new and still figuring things out.

Not all the publishers on this list are currently open to submissions, but most are.

Arcade Publishing

Arcade Publishing is an imprint of [Skyhorse Publishing](#), a large independent publisher with a number of imprints. Arcade publishes fiction and nonfiction, including memoir.

Coffeetown Press

Coffeetown Press is a literary and nonfiction imprint owned by Epicenter Press. They primarily publish nonfiction, as well as memoir, literary fiction, and historical fiction.

Three Rooms Press

Three Rooms Press is an independent press that is inspired by "Dada, Punk, and Passion". They were founded in 1994. They have good distribution. As one can see by their tagline, they have a very clear sense of what they like and what they are interested in publishing. The memoirs they publish are mostly focused on punk rock.

Monkfish

Monkfish is an independent press that focuses on publishing religious, spiritual, and literary books from a diverse range of perspectives. They have published memoirs, fiction, scholarly works, and wisdom literature, which you can get a better feel for by downloading the catalog [here](#).

Persea Books

Persea Books is an independent book publisher based out of New York that was established in the 1970s. Since then they have gained a reputation for publishing thoughtful books in a variety of literary genres, including memoir. They are closed to prose submissions at this time.

Schaffner Press

Schaffner is an established press with distribution through IPG. They publish literary fiction, short fiction collections, and crime fiction. They also publish a wide variety of nonfiction including memoir, autobiography, biography, journalistic expose or narrative, true crime, art, culture, pop culture, world history, current events, science, and music.

Arsenal Pulp Press

This Canadian based press is open to direct submissions of memoir, as well as a variety of other genres. They have separate guidelines for Canadians and those based abroad, so please read carefully.

Clash Books

Clash Books started in 2015, they also publish Clash Magazine. They publish fiction, nonfiction (including memoir, mostly in terms of essay collections), and poetry. They are currently closed to submissions, and are reopening January 1st, 2025.

Vine Leaves Press

Vine Leaves Press is an international press with staff in the United States, Germany, Greece, England, and beyond. They were founded in 2011 as a literary journal and started publishing vignette collections in 2014. Vine Leaves Press publishes books in a variety of genres including memoirs, coming of age, literary and multi-genre novels, poetry and short story collections, and reference books. They are currently closed to submissions, but are scheduled to reopen in December 2024.

Pan Macmillan Australia

Pan Macmillan Australia is open to direct submissions. They are the Australian imprint of Macmillan, one of the big five publishers. This is the only way to submit to Macmillan directly. They have excellent distribution in Australia. They publish commercial fiction including women's fiction, romance, thriller, crime, historical, humor, paranormal, fantasy, as well as literary fiction and nonfiction, children's and young adult books, and commercial nonfiction ranging from memoir to diet.

Thread

Thread is a new nonfiction imprint from Bookouture which is owned by Hachette. Thread was launched in March 2020. Thread focuses on a wide range of topics including self-development, personal finance, parenting, and as they phrase it, “inspirational memoir”.

Roxane Gay Books

Roxane Gay Books is a new imprint of Grove Atlantic. Roxane Gay has written about this new imprint [here](#). Roxane Gay is the award-winning and bestselling author of a number of books including *Hunger* and *Bad Feminist*. This new imprint will publish non fiction, memoir, novels, and short story collections. They close to submissions for this open reading period on October 16th, 2024.

Tin House

Tin House is an established and respected small press. They now have three weekend long submission windows a year, each focused on a different genre, including nonfiction. They plan to relaunch their open reading periods in 2025, but have yet to release a schedule.

Blair

Blair is a nonprofit press combining the lists of Carolina Wren Press and John F. Blair, Publisher. To submit unsolicited fiction, memoir, or poetry, you must do so through their contests. They have historically been free with an option to donate. They have very limited submission windows.

Blackwater Press

Blackwater Press is a new small press based in West Virginia, with an international team of editors. They publish fiction, nonfiction, essay, short story collection, novella and memoir manuscripts. They are not interested in erotica or genre fiction. They are currently closed to submissions.

ECW Press

ECW Press is an established Canadian publisher. They accept poetry, fiction, and nonfiction submissions from Canadians. They only accept nonfiction submissions from international submitters. I cannot stress this enough – if you are not a Canadian, you can only submit nonfiction to them. Memoir is considered under the nonfiction umbrella.

Feral House

Feral House is a small independent publisher based in Port Townsend, Washington state. They were founded in 1989 by Adam Parfrey who has since passed away. They publish unique and unusual nonfiction and they are particularly interested in documenting cultural movements. They publish memoirs, biographies, and many other works of nonfiction including history not found in text books, nonfiction for children, and work focused on mysticism and the occult.

Mad Creek Books

Mad Creek Books is the literary trade imprint of The Ohio State University Press. With a mission to foster creativity, innovate, and illuminate, Mad Creek Books champions diverse and creative literary nonfiction, fiction, and poetry. Many of their imprints are open to memoir, including their Machete imprint. Please note that some imprints charge to submit. We are not encouraging you to submit to those imprints.

Apollo Publishers

Apollo Publishers was founded in 2016 and published their first books in 2018. Apollo Publishers focuses on publishing “timely and topical nonfiction for adult trade audiences.” Mostly, they focus on narrative nonfiction, including memoir.

Baobab Press

Baobab Press is a small press that publishes a wide variety of material. Full disclaimer, even before we get into the review proper, they charge for submissions in some genres currently, this includes adult fiction and poetry manuscripts. As part of our [guiding principles](#) we don't cover presses that charge overall, but as they are open to free unageted submissions in a variety of other genres including memoir, children's books, and comics (including cartoons and graphic narratives), they do qualify to be listed with us.

University of Texas Press

They primarily publish nonfiction in a wide variety of areas but are also open to a limited number of edited collections and memoir projects.

[Zibby Books](#)

Zibby Books was founded by Zibby Owens, an established book influencer, as part of her company Aibby Media. You can read more about her launch of Zibby Books, [here](#), and [here](#). They primarily publish fiction and memoir and they are open to agented and unagented submissions. You can see all the books they've published so far, [here](#), to get a feel for what they are interested in.

[Library Tales Publishing](#)

Library Tales Publishing was founded in 2011. They describe themselves as “a distinguished independent publishing house, renowned for publishing, marketing, and distributing a wide spectrum of books, spanning self-help, memoirs, and niche fiction, penned by skilled and creative authors.

Book Review by Denis Hoye

[Angel of Mercy](#)

- Written by Bruce Lewis, [angelofmercy.com](#)
- Cover Design: Tatiana Villa, [Vila Design](#)

A Gripping Tale, Well Paced and Engrossing

Angel of Mercy is a gripping novel that keeps readers on the edge of their seats from start to finish. Written by Bruce Lewis, the story revolves around Jim Briggs a 6 foot 6 inch veterinarian who cares for dogs for free and provides their owners in need with a pain-free exit from the city's harsh winters and brutal lives on the street. What makes this story intriguing is Briggs' way of helping the people of the Dignity Acres homeless community.

Lewis excels in building suspense, and the narrative is full of unexpected twists and turns that keep readers guessing whether he is simply an angel of mercy or an angel in waiting. He works with Mattie Powell, a best-selling author who has herself descended to a member of the Dignity Acres community, and considered its Mayor. Without her agreement, no-one is assisted in suicide.

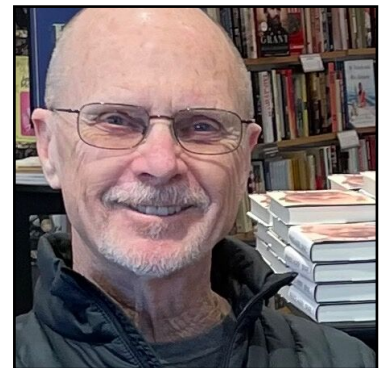
One of the standout elements of the book is its exploration of themes like trauma, and the depression of the human psyche. Lewis weaves these themes expressly through the story, adding depth to what could have been just another mystery.

However, while the book's twist-ending is certainly shocking, it may not satisfy all readers, but it will certainly be argued that it engages one to deeply consider their own beliefs. Nonetheless, the journey to the conclusion is engrossing and well-paced.

Overall, *Angel of Mercy* is a compelling read that offers a fresh take on the subject matter at hand. It's perfect for readers who enjoy complex characters and unexpected plot twists, making it a recommended read for psychological mystery fans.

Bruce Lewis is the author of this first book in the series.

It is followed by 3 more novels with Briggs as the main character.



Cheryl Spanos Releases Debut YA Fantasy



Cheryl Spanos' debut young adult fantasy novel, *Bedlam Bewitched*, was released on October 1, 2024.

“A teenage witch, a chaotically-enchanted bookstore, and scheming adversaries. The magical shop promises a new start. But it comes at a price.”

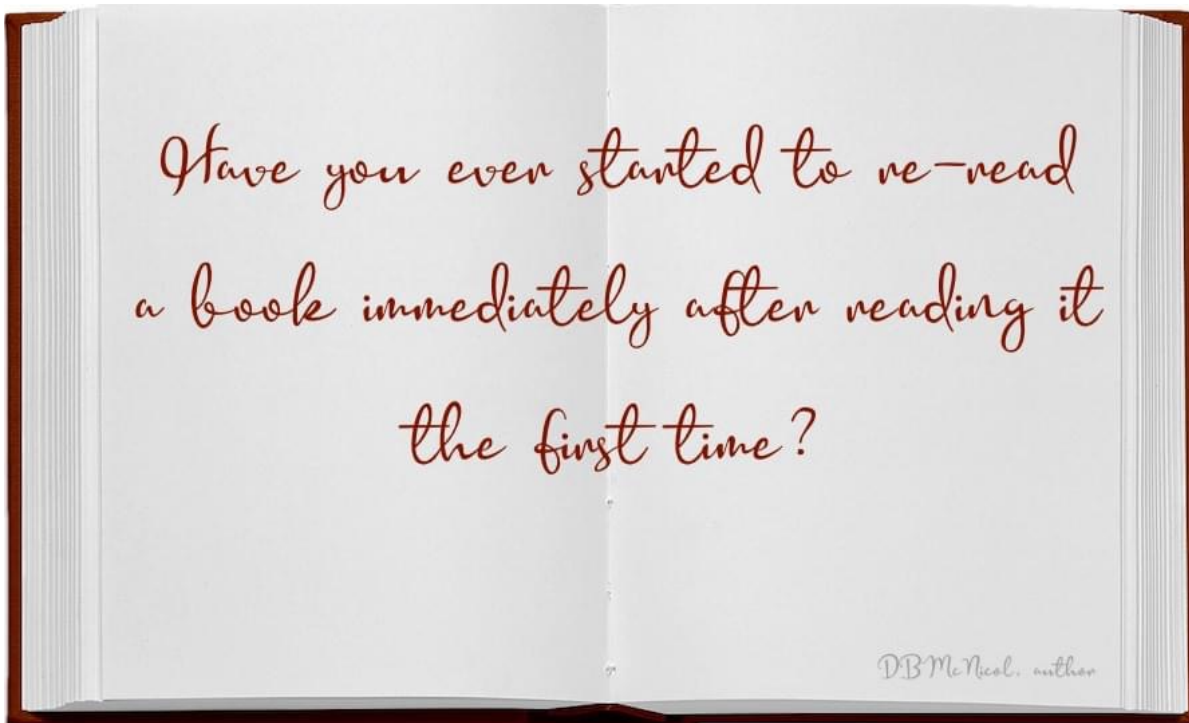
Bedlam Bewitched is available as an eBook and on Kindle Unlimited from Amazon, and in paperback from Amazon, Ingram Spark, and by request at your favorite indie or other bookstore.

For further information and purchase links, visit her book details page on her author website:

[HTTP://WWW.CHERYLSPANOS.COM/BEDLAM-BEWITCHED/](http://www.cherylspanos.com/bedlam-bewitched/)

Available on Amazon here:

[HTTPS://WWW.AMAZON.COM/BEDLAM-BEWITCHED-CHERYL-SPANOS-EBOOK/DP/B0DCHNLMTM/](https://www.amazon.com/bedlam-bewitched-cheryl-spanos-ebook/dp/B0DCHNLMTM/)



Writing Dialogue: Errors to Steer Clear Of

by Richard Wertime, Woven Tale Press

Effective dialogue in fiction is a created artifact; it is not a mere transcription of “things actually said.”

Rule One: Have your characters, wherever suitable, talking with each other, and not at each other

The exception might occur where you *intend* for a character to be “monologuing” or else be a blow-hard who constantly, as we say, talks “over” other people—then it’s apt to be creating a largely one-sided conversation. (In a subsequent craft note, we’ll consider the art of *extended story-telling*.)

Normal talk among people is a balletic give-and-take—and, as often as not, a fairly fast-paced affair. The participants take turns yielding the “floor” to other people, expecting that *their* turn will come soon enough. Not that others won’t interrupt! Frequent interruptions typify conversation, and give it its lively interactive flavor—

“... So I said to him, ‘Listen, buddy, if you’re going to give me that kind of crap—’”

“Whoah! Oh my! You actually said that. To him?”

“Well, so what if he’s CEO? By this point I knew it was a total non-starter, you know, me working here, so—”

“Still... Like, wow! I wouldn’t have thought!”

—and so on. The first speaker *still* has the floor in this exchange, the intrusions notwithstanding, and so what we’re hearing is real *dialogue*. Whoever is interrupting is genuinely *involved*, is showing real *interest*—the word, in Latin, *INTER-EST*—meaning “what is *between* people.”

What you *don’t* want in dialogue is to have your characters making “statements” to each other, “speechifying,” as we say—that’s talking at instead of talking with. When it’s said of a character that “s/he spoke in full sentences” or “s/he spoke in full paragraphs,” it’s usually not a compliment!

Rule Two: No “disembodied” dialogue

You need to sustain—to keep “alive”—the sense of your characters’ *physical presence*, even though (and when) they might be engaging in a long verbal exchange where little *narration* invokes their physicality—gestures, bodily movements, setting, whatever. Keep your characters continuously within your reader’s *field of vision* (unless, of course, it’s a phone conversation or on-line talk without visuals). This can be accomplished with just the slightest “tincture” of physical input:

“So—you don’t want to.”

“No.”

“You’re sure. You’re absolutely sure.”

“Yes.”

“You’ve thought about it, then.”

Sam looked away, gazing off toward the far wall. He brought eyes back to hers.

“Yes,” he said. “Yes. I have.”

“Well, then. I guess it’s settled.”

You don’t want your characters to become “disembodied”—mere, abstract “voices” resounding in a vacuum.

Rule Three: “Who’s saying this?” No unattributed speech

“Attribution”—clarifying for your reader *who’s* saying *what*—is key to maintaining good order in your dialogue. It orients the reader as the dialogue proceeds, sustaining its pace (the matter of “flow” again), and relieving the reader of unnecessary guesswork. You don’t want your reader to have to go window-shopping in search of a speaker to “assign” your dialogue to! Confusions and momentary distractions of that sort break the spell of the dialogue, such confusion being an earmark of the inexperienced writer.

We're speaking here, of course, of "*she said*" and "*he said*"—the most common attributions—and their host of variants. (More on them shortly.) Attributions are needed where uncertainty might occur as to who's doing the speaking. When it's evident who's talking, you can readily do without them. Often enough, in a brisk exchange between two people (as in Sam's conversation with his "other," in Rule Two), once the talk gets rolling, it takes nothing more than a *paragraph change*—the customary tool for differentiating speakers—to make clear to the reader who's saying what.

There's the inverse danger of ***over-attributing***, although repeated indications as to who's doing the talking can, in fact, be used for dramatic effect:

I said to her, "No."
"Well, then," she said. "Go on! Have it your way."
"But it's your way," I said.
"No," she said. "It's yours."

In this quick fragment, the repeated attributions serve to heighten the *contentiousness* of the exchange the two are having. And, speaking of "inverse dangers," let's pause to add that ***you needn't labor overmuch to vary the attributions you use in your dialogue***. Beginning writers in particular are prone to suppose that "she said" and "he said" become too humdrum, are used too frequently, and need to be switched out for such alternatives as "she replied," "he explained," "he responded," "she murmured," "she protested," and so on... all of which, yes, when used judiciously, *are* useful.

In a similar vein, avoid, wherever you can, *adjective and adverb blight*, as I like to call it—the pointless use of modifiers in writing dialogue where the gist is clear without them. "She shouted loudly"—*no!* When is "shouting" *not* loud?! "He castigated her severely." When is castigation *not* severe? Such needless qualifiers are effectively *redundant*. They slow the pacing down and deprive the reader of opportunities for *inference*—again, the "reader's share."

Don't misunderstand me: adjectives and adverbs, properly used, can be key to creating the exact desired effect. But they're often like lichens covering boulders in the woods—tough ingrained old habits that need to be scrubbed away.

Rule Four: Don't "over-name" characters who are busy conversing

This error is typical of writers starting out. While, it's true, people *do* address each other by name while they're busy conversing, and might do so for one reason or another—emphasis, accusation, congratulation, and so on—they do it less often than you might think. People *know* one another's names, and have no need to repeat them:

"Well, Bob, I guess if that's the way you see it..."
"I do, Virginia, having given it some thought."
"Then go ahead, Bob. Do as you think fit."

You see how quickly the inclusion of names here makes the exchange sound *stagey*, artificial, clumsy. Best to avoid.

Rule Five: No TV speech

Dialogue in fiction isn't playing to a crowd. There's no "laugh machine" (or whatever they call it) chiming in, line after line, to suggest that it was hilarious. Humor that's forced (what "*har-di-har*" produces) is painful and irritating to the adult reader, sophomoric and excessive. *Authentic* humor is artful and difficult—and welcome when achieved. It's rarely the product of a direct, deliberate effort on the part of the writer to be, as we say, *funny*.

Rule Six: There's no need to replicate "stammered speech" faithfully

Awkward pauses, "stammering," groping for words... all such moments where the flow of speech grows halting is best *conveyed* and not "replicated." Hence, it's wise to avoid lines like,

"Ah, um, er, well, uhh..."

which *isn't* to say that no room exists for clumsy forms of speech when they serve a functional purpose:

"I mean, like, you know—well, look! So, I said to him..."

For fractured speech that's under the writer's full control, have a look at Marlow's tormented musings in Conrad's *Heart of Darkness*.

Let's note, as well, that to convey halting speech—or, perhaps better stated, the *presence* of halting speech—it's advisable at times to use what I'll call *narrative indicators*. This also applies to lapses of the sort that "groping for words" produces:

Stymied, Joe fell silent. Then he went on. "No," he said, "I didn't."

Such narrative indicators can also "represent" experiences in speech, and in *sound* more broadly, that are essentially *irreproducible* on the printed page. In *The Sun Also Rises*, where his characters are listening to a drummer doing a riff, Hemingway throws the whole experience on the reader, and represents the riff in this economical way:

"..."

Ellipses enclosed in quotations marks!!!!

Rule Seven: Go easy on both profanity and dialect—unless there's good reason for going in with the "heavy hand"

Having one's characters cussing up a storm—swearing, talking garbage—is very fashionable these days, and appears in some writers (poets as well as those in other genres too) to indicate that the writer feels "liberated" somehow—although from *what*, it's rather hard to deduce.

The very worst of our swear-words are very *LOUD* in the reader's ear, and remain, for all their use in our everyday lives, *strident-sounding* in our literature. Deprived of essential dignity (yes, yes, we grant, there *are* exceptions! profanity *can* be used to good effect!), they forfeit "suggestion" in favor of bulldozing. As I used to tell my students—this applies, often as not, to *dialect* as well, and not merely to swearing—"One drop of iodine turns the whole bucket purple." Was that actually the case? I wasn't entirely sure (four drops? was it five?), but it got the point across.

It's remarkable how effectively a *toned-down* version of our swear-words will "token in" the same desired effect—e.g., "Rats!" for "Crap!" and "Crap!" for "Shit!" and things like "Oh hell!" for "Fuck!" or "Goddammit!" Euphemizing? Sure! But the point gets across.

Writers Helping Writers Fundraising

Sponsored by:

The California Writers Club

Please consider joining one of the following donor clubs to benefit our programs in support of practical help to writers. California Writers Club is an IRS 501-3c designated non-profit educational organization. The Mt. Diablo Branch EIN Number is: 94-3068331. Please consult your tax advisor for the deductibility of your donation.

Your tax-deductible gift will appear in the Mount Diablo CWC newsletter every month in the year you donate. Anonymity is an option if that's what you prefer.

Check our branch website for details: <https://cwcmtdiablo.org/writers-helping-writers/>

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THANK YOU TO ALL WHO SUPPORT THIS IMPORTANT FUND!

A Short Story — Crows by Robert Poirier

Everyone knew two things about Michael Savage—he was a bully, and he hated crows and ravens. What they didn't know was that he was deathly afraid of them. His high school therapist called it ornithophobia, the fear of corvids.

Savage was leaving his driveway on his way to the refinery's night shift when he saw two small American crows and a small Common raven hopping around and occasionally pecking at a roadkill squirrel. He quickly accelerated his truck, swerved, and plowed into them.

When he glanced in the rearview mirror, he saw a large black hook-beaked Common raven, twice the size of the crows, standing over the dead birds. The raven's black beady eyes were fixed on him until he turned the corner onto Center Avenue.

When Savage returned before dawn the following day and slowed to exit State Route 4, he saw a lone crow flying toward him. As the crow came closer, he saw it was carrying a ball bearing the size of a marble in its beak. The crow dropped the ball bearing as it flew over the truck, striking the driver's side windshield and creating a crack that spread diagonally across his field of vision.

As he turned right from the stop sign, he saw a line of crows coming at him, each carrying a similar-sized ball bearing. Within a few seconds, multiple strikes turned the windshield translucent. Savage powered down the side window and stuck his head out to drive. A crow dive-bombed his face and pecked at his eyes before Savage pulled back into the cab along with the crow.

Savage powered up the window, then pushed the dash cigarette lighter as he fended off the bird. When the lighter was ready, he pressed it against the crow's chest until it screeched and collapsed.

He watched in horror as the crows pecked at the windshield stripping. Realizing the windshield was not secure, Savage donned safety goggles from his work kit, opened the driver's side door, and sprinted for the safety of a Shell station fifty yards behind him.

Several crows flew into his legs, tripping him before he reached the truck's length. He stumbled near the rear wheels and desperately tried to crawl under the truck, but the same large raven stood hopping in front of him. When Savage tried to swing his arm and push the bird away, the raven broke his finger with its beak.

There was silence for a few seconds. Then Savage heard the thunder-like roar of hundreds of wings and the incessant cawing of hundreds of birds. Savage shrieked once, and then they were on him.

Robert Poirier began writing in 2018 with a small creative writing group at the Martinez, California Veteran's Administration Medical Center. He has since published short stories in the annual statewide California Writers Club Literary Review of 2019 and 2020 and *SURVIVAL: Tales of Pandemic*, a CWC anthology, 2020.

His gritty thriller novel, *The Killings at Hulls Cove*, was published on Amazon in November 2021. His second book, a collection of the fifty short stories he has written since 2018, should be published in April 2024.

A retired U.S. Navy Lieutenant Commander, retired mechanical engineer, and retired computer engineer, he lives in Martinez, California, with Teresa, his wife of fifty-three years, Pepper, their six-year-old Irish setter, and two spoiled rotten cat siblings.

Young Writer's Contest Fundraising

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California Writer's Club



Please consider joining one of the above donor clubs to benefit our programs in support of practical assistance to writers. California Writers Club is an IRS 501-3c designated non-profit educational organization. The Mt. Diablo Branch EIN Number is: 94-3068331. Please consult your tax advisor for deductibility of your donation. Your tax-deductible gift will appear in the Mount Diablo CWC newsletter every month in the year you donate. You can choose to remain anonymous if you'd like.

Middle school students from Contra Costa County can participate in the Young Writers Contest and have a chance to win cash prizes in categories such as short story, poetry, essay/personal narrative, and humor. Contest submissions are free. Check our branch website for details:

<https://cwcmtdiablo.org/young-writers/>

Mt. Diablo Branch hosts an awards luncheon in May, depending on Covid-19 and its offshoots: Delta & Lambda.

Individual contributions help cover program expenses. Thank you for considering membership in one of the above donor clubs.

Please list my membership in the following donor group:

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Name: _____ Address: _____

City: _____ State: _____ Zip: _____ Phone : _____

E-mail Amount enclosed: \$ _____

My donation is in honor/memory of: _____

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To pay via PayPal click "buy now" on the Mt. Diablo website: <https://cwcmtdiablo.org/young-writers/>

Or make a check payable to: CWC Mt. Diablo Branch.

And mail to:

CWC Mt. Diablo Branch
P.O. Box 606
Alamo, CA 94507
Attention: Young Writers Contest

THANK YOU TO ALL WHO SUPPORT THIS ANNUAL CONTEST