

*SLO NightWriters*

**WORDSMITHS**



**August 2021**

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# President's Letter

by Janice Konstantinidis

Dear Fellow NightWriters,

I write this from my family's home in Paris, enjoying a long awaited visit with my daughter, her husband, and three of our grandchildren. Imagine Parisian street scenes - colorful boulevards, cafes, museums, gardens - that would be my present environment. And shopping, did I mention shopping? Well, at least looking.

I hope you are all well and vaccinated. Summer moves along, and I hope you are enjoying the warmer days - well, not too warm. Perhaps sitting in the shade of a tree with your pen and paper (or laptop) will stir your writing muse.

The board is discussing having our meetings in person again, with the hope of incorporating Zoom into them so that our out-of-town members or others who find commuting difficult can attend. We would also like to use Zoom to bring in more of the high quality presenters that Steven Mintz has arranged for us.

We are beginning to organize for elections in November. Per the bylaws, an election will be held for President, Vice-President, Secretary and Treasurer. You will be hearing more about this as we progress. Please consider stepping up.

Bonjour, mes amis. Bonne santé à tous.

*Janice Konstantinidis*

## **Yellow Rosella**

Such a colorful bird was he,  
who sat nibbling dinner at three.  
So punctual was he,  
we knew where he'd be,  
when we all sat down to our tea!

*Janice Konstantinidis*



Photo by Lorraine Flakemore

## General Meeting Previews

Tuesday, August 10, 2021

Wendelin Van Draanen and Mark Parsons

**5:15 pm: Join the Critique Table**

**6:30 pm: Wendelin Van Draanen and Mark Parsons**

### ***The Realities of the Writing Life***

**Wendelin Van Draanen** and **Mark Parsons** will discuss various aspects of being an author (with regards to both writing and publishing) as well as what it means to “live the writing life.”

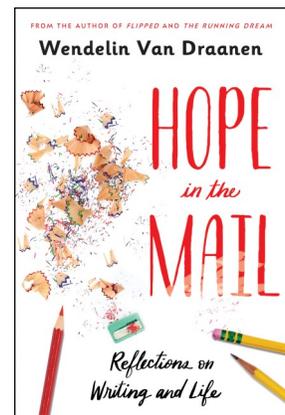
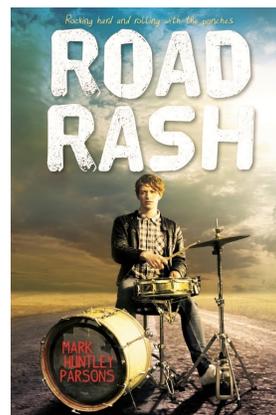
This presentation is for writers who may think the journey ends at finishing a manuscript... or publishing it... or landing a literary agent... or getting a book deal with a Big-5 imprint... or a follow-up deal, with options for more... or winning awards... or having films made from your books...

All these things are nice, but they’re the sauce on the ribs. The real meat is simply being a writer... living the writing life. Which includes that big chunk of your work life which is spent in support of your career as an author—but not on actually writing—as well as making sure you *do* allot the butt-in-chair time to actually do your real work: putting words on the page.

Presentation followed by Q&A. Come with questions!

**Wendelin Van Draanen** is the bestselling author of more than thirty books, including the long-running Edgar-winning Sammy Keyes mystery series. Her novel *Flipped*, named a *Top 100 Children’s Novel for the 21st Century* by SLJ, became a Warner Brothers feature film, and *Shredderman* became a Nickelodeon made-for-TV movie. Her first non-fiction book, *Hope in the Mail: Reflections on Writing and Life*, was published by Random House in 2020. Her latest novel, *Millions of Peaches*, is coming from Knopf/Random House in 2022.

**Mark Parsons** has written primarily non-fiction for several years, penning over two hundred articles for national publications as well as a pair of non-fiction books before turning to book length fiction. His YA novel *Road Rash* (Random House) was named to the ALA’s Best Fiction for Young Adults list, as well as Bank Street College’s Best Children’s Books of the Year list. His latest YA novel, *The 9:09 Project*, is coming from Delacorte/Random House in 2022.



## General Meeting Previews

Tuesday, September 14

Judythe Guarnera

**5:15 pm: Join the Critique Table**

**6:30 pm: Judythe Guarnera**

### ***Using the Five Senses - Add Descriptive Dimension to Your Writing***

Most writers know that description—of setting, characters, action—can make or break a story.

In this presentation, Judythe will cover general information on description, including show vs. tell and then go into detail about a tool which can convert ordinary, prosaic, non-memorable writing to exciting writing that readers won't want to put down.

Writers and readers take in information through the five senses: sight, taste, sound, smell, and touch, but approximately 83% of our knowledge comes to us visually. What about the other 17%? What about audial learners or those who need tactile stimuli to learn? Prepare to be surprised about which of the five senses leaves the deepest memories.

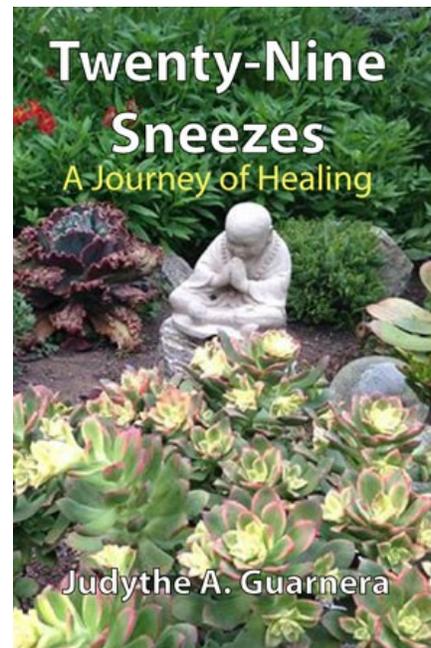
Yet, despite our different ways of learning, we often expect our readers to respond to just visual descriptions. Check your own writing to see if most of your description isn't visual.

Judythe confesses that her desire to learn more about how to use the other senses to enliven her writing is what inspired her to research this topic and share it with you. Her goal is to inspire you and herself to enliven our writing by using all five senses in whatever genre we are writing.

#### **Bio:**

Now 82, Judythe Guarnera declares herself too old to die young, which she considers a benefit to her writing. She's happy with her one published novel and now focuses on short stories, memoir, and essays because they provide instant gratification when her time might be limited.

Judythe, the former editor of the *NightWriter* column in Tolosa Press, and editor of four anthologies, has been published in nine anthologies, including four in *Chicken Soup for the Soul*. Her novel, *Twenty-Nine Sneezes*, is available on Amazon in paperback and on Kindle. Within the next few months, she hopes to begin releasing three books—collections of her shorter writings which cross a variety of genres.



## General Meeting Previews

Tuesday, October 12

### Forrest Gander

**5:15 pm: Join the Critique Table**

**6:30 pm: Forrest Gander**

#### ***Is There A Relationship Between Poetry and Ecology?***

As globalization draws us together and industrialization and human population pressures take their toll on natural habitats, as species of plants and animals flicker and are snuffed from the earth, it may be worthwhile to ask whether an ethnocentric view of human beings as a species independent from others underpins our exploitation of natural resources and sets into motion dire consequences.

What we have perpetrated on our environment has certainly affected a poet's means and material. But can poetry be ecological? Can it display or be invested with values that acknowledge the economy of interrelationship between human and non-human realms? Aside from issues of theme and reference, how might syntax, line break, or the shape of the poem on the page express an ecological ethics? If our perceptual experience is mostly palimpsestic or endlessly juxtaposed and fragmented; if events rarely have discreet beginnings or endings but only layers, duration, and transitions; if natural processes are already altered by and responsive to human observation, how does poetry register the complex interdependency that draws us into a dialogue with the world?

Forrest will also talk about his experience as an editor of the poetry series at University of California Press and of Lost Roads Publishers, and to delve into literary subjects of interest to members.

#### **Bio**

Forrest Gander, a writer and translator with degrees in geology and literature, was born in the Mojave Desert and taught at Harvard and Brown Universities. Awarded the 2019 Pulitzer Prize for poetry for *Be With* and fellowships from the Guggenheim, Whiting and United Artists foundations, Gander has most recently published *Twice Alive*, a book focused on human and non-human intimacies. Gander translates books by poets from Spain, Latin America, and Japan. He lives in California.

Find out more about Forrest Gander at: [www.forrestgander.com](http://www.forrestgander.com)



## Notices

### **An Offer to Complete Susan Tuttle's Unfinished Editing**

In appreciation of Susan Tuttle's contribution to the writing life of San Luis Obispo County, professional marketing editor **Rhonda Collins** has volunteered to complete any reviews or edits that Susan may have had in progress, free of charge.

If you have a story or work that Susan was assisting you with, Rhonda will be happy to help finish the editing. Please contact her at:

Email: [rkcmtg@gmail.com](mailto:rkcmtg@gmail.com)

Mail: Rhonda Collins, RKC Marketing, PO Box 12916, San Luis Obispo, CA 93406

### **Monthly Online Zoom Meetings**

During the pandemic isolation, we are offering online meetings and presentations via Zoom (see page 3 for details of our August 10 General Meeting). We encourage interested visitors to join us. The meetings will be held on the second Tuesday of the month. The Critique Table will begin at 5:15 pm and the General Meeting will begin at 6:30 pm.

If you have any ideas or comments about our online presentations, please contact our Program Director, Steven Mintz, at [smintz@calpoly.edu](mailto:smintz@calpoly.edu)

Visitors are always welcome. For details, visit our website: [www.slouidnightwriters.org](http://www.slouidnightwriters.org)

### **How to Join the Monthly Zoom Critique Table**

1. If you desire to have your work critiqued, send your chosen two pages to Terry Sanville ([tsanville@sbcglobal.net](mailto:tsanville@sbcglobal.net)) by the Saturday before the meeting.
2. Login to the monthly Zoom meeting a few minutes before 5:15 pm on the day of the meeting using the link below, the link on our website, or the link provided in the email that is sent to members. You are welcome to join us even if you just want to listen and hear the critiques.
3. If you have any specific issues or questions you'd like covered at the Critique Table, just let Terry ([tsanville@sbcglobal.net](mailto:tsanville@sbcglobal.net)) know before the meeting.

### **The Zoom Meeting Link**

[Click HERE to join the Zoom meeting](#)

## Notices

### The Writing Corner

Welcome to a new, trial column in the *Wordsmiths* newsletter. To encourage NW members to submit to the newsletter and to give them the opportunity to be published, we've created this monthly column.

Each month, a writing prompt will appear in this space. Submit your response before the 15<sup>th</sup> of the month. Example: Respond to the prompt in this issue (see below) by August 15<sup>th</sup>. One or more of those submitted will be published in the September issue.

We welcome any suggestions to make this column more appealing.

#### Guidelines

Entries should be double-spaced, Times Roman 12 pt., at least 100 words and no more than 500 words. Please spell-check your work before submitting. Stories may be fiction, non-fiction, essay, memoir. Be funny, serious, angry—whatever.

Be sure to add your name and contact email.

Put "Writers Corner Submission" in the subject line.

Send submissions by the 15th of the month to: [judy.guarnera@gmail.com](mailto:judy.guarnera@gmail.com)

#### Prompt for this Month

Most of us have at one time or another had to wear something we didn't want to wear. Write about a time when you had to wear something you hated.

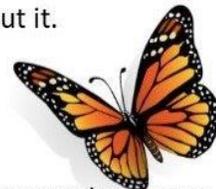
### Sunshine Corner

Need a Little Sunshine?

Into every life a little rain might fall, times when we long for sunshine, but no one notices.

NightWriters would like to send a card to any of its members who are ill, have lost a loved one, had surgery or an accident, but we don't always hear about it.

So, Fellow Writers, we need you!



Please email me, Judythe Guarnera: [judy.guarnera@gmail.com](mailto:judy.guarnera@gmail.com) and let me know when someone you know needs a little sunshine.

## New Books by Members

### Beyond Curry: Quick and Easy Indian Cooking

by Hemalata C. Dandekar, PhD

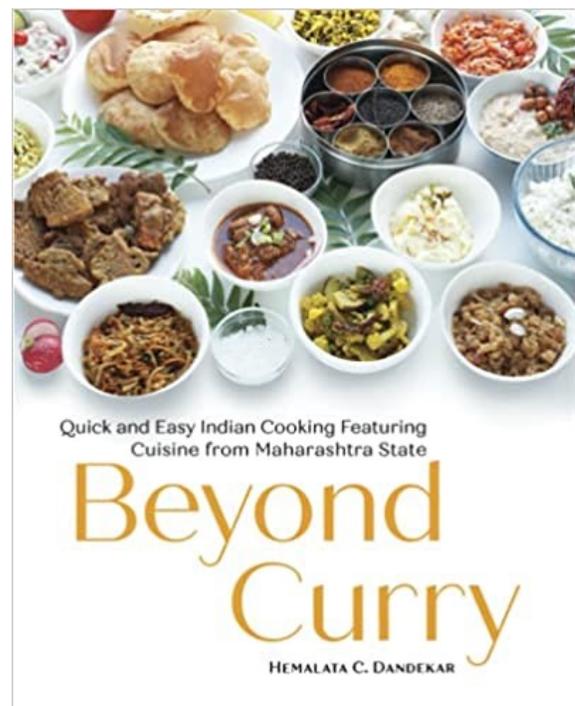
For some Western cooks, the diversity of flavor and tradition in Indian cuisine can be mysterious and seemingly impenetrable. *Beyond Curry: Quick and Easy Indian Cooking Featuring Cuisine from Maharashtra State* brings the culinary delights of the State of Maharashtra into the kitchen of the everyday cook and expands the repertoire of those already well-versed in Indian food, with a focus on sustainability and locally-sourced foods.

*Beyond Curry* synthesizes the authentic taste of Indian culinary traditions and the years of creatively modified recipes to present a collection of meals suitable for a broad audience.

Simplicity, authenticity, and sustainability set this book apart from other "coffee table chic" cookbooks. Each recipe is remarkably quick and easy with the majority of recipes taking less than 30 minutes to prepare. Readers will encounter traditional recipes modified such that the majority of the dishes can be made using ingredients available in supermarkets.

Learn more about *Beyond Curry* at: [Beyond Curry \(Amazon\)](#).

Hemalata C. Dandekar, PhD, grew up in Maharashtra, India cooking and eating delicious, home-cooked food made by family members who were connoisseurs of the details. Dandekar's experimental approach to traditional dishes is reflected in the recipes in *Beyond Curry*. In her other life, Dr. Dandekar is Professor and former Department Head, City and Regional Planning, California Polytechnic State University. She is the author of several scholarly books and numerous articles on current topics in urban planning and international development. See her author page at [www.amazon.com/Hemalata-C-Dandekar](http://www.amazon.com/Hemalata-C-Dandekar).



## Moved or Changed Email?

Please notify NightWriters of any change in address or email: [jkon50@gmail.com](mailto:jkon50@gmail.com). Join NightWriters and send dues or renewal checks (payable to SLO NightWriters) to: SLO NightWriters, PO Box 2986, Paso Robles, CA 93447. Or join/renew online through our website: [www.slouightwriters.org](http://www.slouightwriters.org) and pay with a credit card.

## Submit Stories, Photos and Ads to the Newsletter

We will publish advertisements for NightWriters' books and book writing-related events. This advertising is Free For Members. Please provide the graphic (book cover or other graphic) for the announcement.

We will also accept original photographs, and unpublished Flash Fiction between 400-800 words from current members. Excerpts from published works, if they stand alone as their own mini-story, are also acceptable. We are also interested in articles, kudos and event notices. And if you have any other ideas for content, please let us know.

Send all submissions as attachments to: [slonwnewsletter@gmail.com](mailto:slonwnewsletter@gmail.com), and put NEWSLETTER SUBMISSION in the subject line. We're all writers... so, take advantage of this opportunity to be published in your newsletter.

**President:** Janice Konstantinidis  
**Vice-President:** Vacant  
**Secretary:** Leonard Carpenter  
**Treasurer:** Steve Derks  
**Program Director:** Steven Mintz  
**Membership Coordinator:** Jim Aarons  
**Critique Group Coordinator:** Tina Clark  
**Social Media/Publicity Coordinator:**  
 Meagan Friberg  
**Contest Director:** Vacant  
**Welcome Committee:** Vacant  
**Sunshine Chair:** Judythe Guarnera  
**Website Master:** Janice Konstantinidis  
**Web Assistant:** Steve Derks  
**Newsletter Editor:** Steve Derks  
**Photographer:** Vacant  
**Member at Large:** Vacant

### We Need Your Help

The success of non-profit organizations like SLO NightWriters depends on its members. We all have talents other than writing that any organization could make use of. NightWriters has many special opportunities for members to get involved, working "behind the scenes." If you'd like to assist in any capacity, email: [jkon50@gmail.com](mailto:jkon50@gmail.com).

# TIPS AND TIDBITS

by Judythe Guarnera

## STORY PLOT: PLOT POINTS, PLOT HOLES AND POTHOLES



One nice thing about living in Grover Beach, California, is that I don't have to worry about all the potholes that used to turn Ohio streets into a war zone after a snowy, freezing winter.

Potholes got me thinking about plot holes. But, as I dug into my research, I realized I'd best start by defining a plot; and, oh yes, a plot point, and finally plot holes and the potholes the latter can lead to.

### **PLOT**

A plot is a series of events—the **storyline**. The sequencing of that series of events is the plot. To use a simile, a plot is the like the tree trunk from which all other elements of a story grow. It behooves a writer to develop a plot in such a way as to capture a reader's interest.

According to Christopher Booker, these are the seven basic plots...and examples of such:

- Overcoming the Monster... *The Golden Legend of Saint George and the Dragon*
- Rags to Riches... *Aladdin*
- Quest...*Quest for the Holy Grail*
- Voyage and Return... *Gulliver's Travels*
- Comedy...*Sleepless in Seattle*
- Tragedy...*Snow White*
- Rebirth...*Les Misérables*

*Disclaimer: Although Booker lists seven basic plots, other authors claim other numbers. For the purpose of this discussion, we'll stick with*

*the above seven.*

### **PLOT POINT**

*Wikipedia* describes a plot point as any incident, episode, or event that "hooks" into the action and spins it around in another direction. Well-placed plot points can make a page-turner. Some writers recommend keeping a running journal of each plot point, because, if you let your plot points get out of control, it can lead to disturbing plot holes. Imagine your reader spinning out of control. Will they keep reading if this continues to happen?

You may be thoroughly confused by now, but the following information taken with two aspirin should fix you up. So, here goes.

**Plot points** keep the action moving forward and the story fresh. A full length novel might have one plot and three or four subplots (side stories which put obstacles in the way of the main character and become story conflicts as the story moves toward the climax.) In a short story, more than one subplot can make the reader dizzy as it spins off in too many different directions in too short a period of time.

Depending on which writing column you read, you'll see headings such as "The Four Main Plot Points," or the seven main, or whatever. A point I make often in my columns is that there are many different opinions out there about the correct way to write. My response is to read them and use what fits my style, voice,

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and the kind of writing I'm doing.

Although the other articles had good information, I settled on "The Four Main Plot Points", because it listed and discussed key points that could apply in any story.

The following examples are from the first book in the Harry Potter series, *Harry Potter and the Sorcerer's Stone*.

1. The inciting incident is important because it hooks the reader and initiates the set-up for the main goal or conflict. In *Harry Potter* the fact that he didn't read the letter from Hogwarts resulted in the great scene where he learns he's a wizard from the school's groundskeeper, Hagrid.
2. The first plot point comes after the inciting incident and takes place when Harry steps on the Hogwarts Express to begin his schooling. The story is now kicked into high gear.
3. In the midpoint, Harry, or any protagonist, is trying to get his feet on firm ground and solve the immediate problems he faces. Harry discovers that Snape is trying to steal what Hagrid brought to Dumbledore from Gringott's Bank. As expected, this is the midpoint of the book. It sets the stage for Harry to take a more active role to overcome the conflict.
4. The second plot point signals the beginning of the end. This is the moment when Harry discovers that it isn't Snape who wants the Sorcerer's Stone, but Voldemort. Now the main conflict is clear.

### **What's the difference between a plot point and an event?**

There can be many plot points in a story, as well as simple events. A plot point is an incident that directly impacts what happens next in a story. In other words, it gives a point to the plot, forcing the story in a different direction, where otherwise it might've just wandered.

But not every incident or event in a story can be significant enough to move the story forward. A character hiding a gun in their glove compartment is a plot point. A character eating breakfast is not—unless he succumbs to his poisoned coffee.

The secret is to use plot points to add dimension to the story, without creating a (plot) hole which confuses or annoys.

Plot points have great potential to help the reader turn their attention at a pivotal point in the story and can keep readers turning the pages.

Ah, now what other kinds of actions, events or episodes can you conjure up to make your story compelling, to hook readers? Let's look at the characters in the story and what we must know about them to make plot points work.

What is it about characters that makes them interesting? The author needs to know his characters—what drives them, motivates them, annoys them. The more complete the characters' bios, the less likely the character will do something out of character without a good reason.

The writing world often refers to writers as *plotters* or *pantsers*. Plotters plan novels to the nth degree. Pantsers fly by the seat of their pants and write.

Plotters might know the whole story, including the ending before they begin. They use outlines and bios to flesh out the story.

On the other hand, pantsers like me often get an idea for a story and just sit down and write. They often say they let their characters tell the story. They discover what's happening just as the reader does—as they write.

If you're a plotter, after you've determined the central idea of the story, and written bios for your main character, your next step may be to develop and list plot points from that idea. If

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you write by the seat of your pants, you may still identify your central idea for the story or write character bios, but you may develop plot points as you go along. Some authors keep a plot point journal to which they can refer to avoid creating plot holes.

Imagine a character who is out of work and has no health insurance. One morning he sees his son's realistic-looking toy gun on the table by the door. Without conscious thought, he picks it up and stuffs it in his pocket.

As he does many mornings, he drives to the mall to walk around for a while to try to clear his head before he sets out to job hunt. This day, toy gun in his pocket, he realizes after he parks the car that he's parked in front of a bank. His hand goes to his pocket, and he fingers the gun. **Plot Point:** On the spur of the moment, he decides to rob the bank.

If an out of work character is planning to rob a bank, it's helpful to know why he's doing it, or else this might send the reader into a head spin. What if the protagonist is basically a good and decent man who would never consider driving through a stop sign? But his child needs lifesaving surgery, they have no health insurance, and he's driven to do something out of character.

This out-of-character action which becomes understandable because of his family's dire needs makes sense. The story spins in another

direction, but the reader understands. The writer avoids a plot hole.

This is where knowing your character helps an author create a plot and add plot points that make sense to the reader.

The story can go anywhere from that point. Perhaps the character enters the bank intending to rob it. A man in line chokes on a cough drop and he performs the Heimlich maneuver and saves his life. The writer has avoided another plot hole, because now the protagonist is back in character. Next, he might discover that the rescued man is a millionaire, who in turn offers the protagonist a job and arranges for his daughter's surgery to be performed for free—another plot point spinning the story in yet another direction.

Whether you're a fiction writer working on a novel or a screenwriter trying to create a feature film, understanding plot points can help make your story tighter, richer, and more compelling.

*Next month we'll spend a little more time on types of plot holes and tips for using them and then finish with plot holes.*

*In the Rhythm of Writing,  
Judy*

## Kudos, Kudos, Kudos...

### *Terry Sanville*

Terry Sanville's short story, [\*Shotgun Divorce\*](#), has been published online and will appear in the November 2021 print edition of [\*Down in the Dirt\*](#) magazine.

### Have Kudos to Crow About?

**Do you have an article or story published, or soon to be published, in a local, national or international print or online magazine?**

**Or a book published?**

**How about a review, or an award, honor or recognition of your writing?**

**If so, we'd like to know about it. To have your literary kudos included in *WordSmiths*, send an email to [slonnewsletter@gmail.com](mailto:slonnewsletter@gmail.com) by the 20th of the month.**

### Have You Checked Out Our Website Lately?

#### Control Your Own Information

Post your bio, picture, book covers and ordering links. Contribute a writing blog post-free publicity!

#### MEMBER SITE LINKS

List your website(s) and blog(s) with live links — makes it easier for the public to find you and helps build your platform.

#### BOOK REVIEWS

Get your book reviewed. Write a review—it's a valid publishing credit.

#### WRITERS SERVICES

Do you have a writing or professional skill? Get listed on our new Services Page.

#### FACEBOOK

Become a "Fan" of NightWriters! Visit NW's Facebook page and sign up today! Also, link your Facebook page and your websites and blogs to NW sites.

#### LINKEDIN

Connect with NW on LinkedIn. Help build your author platform with writing professional connections.



## Lavender Tips

by Janice Konstantinidis

Lavender tips, peeping outside my window,  
swaying in a gentle summer breeze.  
Their perfume wafts beyond, fragrant,  
reminiscent of lavender sachets of yore.  
Seeds stripped from stalks, left to cure.  
Gathered by hands so soft, full of promise.  
Floral sachets, made with formative stitches,  
mauve ribbons to secure the lavender,  
to emerge as a winter joy,  
evocative of warmer days.  
Placed among lace and linens,  
its transformation, equally delightful,  
as we treasure the scent.



## Found In Translation

by Dennis Eamon Young

Sunset had begun to draw the curtains of night in Boca Chica in the Dominican Republic, as I left the noisy embrace of my party from America. I stumbled a few times on my way from our rented villa to the beach to take pictures. I ventured a tentative "Hola!" to the three boys we called, "The Peanut Boys." They flashed winning smiles as I continued across the sandy expanse toward the calm bay just beyond the palm trees.

The brilliance of the crimson, yellow and blue-green sunset seemed slightly unreal in the middle of December, even here in the Dominican Republic. I shook my head and looked again. It was the same. I fumbled a bit getting my camera equipment out, but I was determined to stay in control enough to take pictures. Maybe I'd even sober up in the process.

My professional instincts took over as I immersed myself in the fiery embrace of water and sky in my viewfinder. I became oblivious to everything other than composing my photos. As I turned toward the jetty and rowboat, bathed in the subtlety of muted colors on the edge of fading light, I became aware that I was not alone. "The Peanut Boys" had tied up their burro and come to stand by my left shoulder to watch me. My group called them by that name because they walked up and down the beach with their burro all day, selling peanuts, coconuts and sugar cane to the tourists like us.

The brilliance of the end of day was nothing new to them. They were more interested in the mechanics of how I changed wheels and gears as I took photos and pointed my light meter at the sky and ocean.

The biggest boy squatted in the sand and tentatively touched the side of my camera, speaking softly in a musical Spanish voice. Being a typical American, all I could muster in response was "No hablo español." We smiled at each other as the other boys crowded around us and leaned in. He became a bit more insistent, cradling the camera and holding it to my face, even turning the focusing ring on the lens. One of the other boys poked at the light meter in my left hand, nudging it with a skinny forefinger. Then they all hunched up their shoulders and spread their palms to the sky.

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*(Continued from page 15)*

I was impressed by the simple elegance of their desire to communicate. Perhaps with us working together the loss of words could be overcome. I let the camera rest against my chest, as I spread my hands to encompass the colorful sky and water, closing my hands to my eyes and then around the camera. I showed them how I could point my light meter at the sky and water, making the needle point to different numbers each time. They crowded around me, intent on absorbing and understanding this information. I had each of them repeat my actions. Next, I showed them how I used the numbers from the meter to set my shutter speed dial, to control how fast the camera opened and closed. I let each one hear it close. Finally, I adjusted the lens aperture on the camera, so they could see the lens open wide or close down to a small size. Only then did I take a picture.

We sat there in the sand going over the steps again and again, until they could go through the whole procedure by themselves.

The next day, as I lay on the beach with my friends, I retold the tale of the night before and listened to their comments of disbelief. I began to think that perhaps it was, indeed, wishful thinking on my part.

The three "Peanut Boys" appeared, leading their burro along the beach, and stopped near our group. I invited them over and handed them my meter and camera, as one of my friends explained in Spanish that we all wanted them to show us what they had learned the night before.

They took up my equipment with care and to the amazement of all, each one proceeded to follow the steps to accomplish a picture of us on the beach.

That is how three little "Peanut Boys" triumphed over language to learn something of interest and teach an American photographer what real communication is all about.

## NightWriters REVIEW BOARD

As writers, we need to read in order to see what others are doing. We also find out what works and what doesn't, what we need to avoid and what we want to incorporate into our own bag of skills.

So, as long as we're reading, why not read other members' books and write reviews for them? It's a win-win for everyone: we learn by reading, and authors garner those all-important reviews for their work.

NightWriters has set up a Review Board, where we connect member readers with member writers' new works. Below you will

find a listing of members who are willing to read and review (on Amazon, Goodreads, or their other favorite review site) specific works by other members. You must be a NightWriters member in good standing to take advantage of this board. If you have a new book for review, just contact the reader (s) listed here, and arrange to have a book sent to them. Please check carefully to make sure your genre fits the genres each person reads. Have fun!

### ***Review Board Members\****

<b><u>Name</u></b>	<b><u>Email</u></b>	<b><u>Genres</u></b>
Jim Aarons	<a href="mailto:jim@jeadv.com">jim@jeadv.com</a>	historical fiction
Mark Arnold	<a href="mailto:markarnoldphd@gmail.com">markarnoldphd@gmail.com</a>	historical, sci-fi
Judith Bernstein	<a href="mailto:ryewit@live.com">ryewit@live.com</a>	memoir, creative nonfiction
Steve Bowder	<a href="mailto:sbowder@live.com">sbowder@live.com</a>	historical novel
David Brandin	<a href="mailto:dbrandin@earthlink.net">dbrandin@earthlink.net</a>	political, historical, general, sci-fi
Tina Clark	<a href="mailto:outsidetheglasstjc@gmail.com">outsidetheglasstjc@gmail.com</a>	sci-fi, creative nonfiction
Ruth Cowne	<a href="mailto:abuela10@att.net">abuela10@att.net</a>	memoir, flash fiction
Steven McCall	<a href="mailto:steven.mccall7@gmail.com">steven.mccall7@gmail.com</a>	literary fiction
Jody Julkowski Nelson	<a href="mailto:jjnteacher@gmail.com">jjnteacher@gmail.com</a>	fiction, creative nonfiction
Jennifer Rescola	<a href="mailto:jkrescola@charter.net">jkrescola@charter.net</a>	autobiography, novels
Brian Schwartz	<a href="mailto:brian@selfpublish.org">brian@selfpublish.org</a>	nonfiction
Mary Silberstein	<a href="mailto:luvlamas@gmail.com">luvlamas@gmail.com</a>	poetry, fiction

***\*To be added to our Review Board listing, write to: [slonwnnewsletter@gmail.com](mailto:slonwnnewsletter@gmail.com) and put Review Board in the subject line.***