



Author's Voice



Issue 10

SOUTH FLORIDA WRITERS ASSOCIATION

OCTOBER 2012

www.southfloridawritersassn.org

PLAY READING: MY NAME IS SOLAMAE

By Evelyn Benson

The South Florida Writers Association proudly presents a public reading of Act I of the musical stage play, *My Name is Solamae*, written by SFWA member Linda Cardinal Schneider and directed by Elizabeth Petersen, at our October 6th monthly meeting at the Pinecrest Library.

Adapted from a series of books written by Linda Cardinal Schneider titled, *The Little Mouse Solamae*, the play won Third Prize at SFWA's Second Annual One-Act Play Writing Contest.

Author/playwright Linda graduated summa cum laude from Barry University with a Bachelor's Degree of Liberal Studies in Literature and Humanities where her accomplishments included tying for First Place in the Sigma Tau Delta International English Honor Society Writing Contest for her essay, *The Path to Silence: The Uses of Meditation*, that was published in *What Oft Was Thought*. She was named Website Editor for the *Buccaneer*, Barry University's newspaper, where she also served as a staff writer. She is presently pursuing a Master's of Science degree in Organizational Learning and Leadership at Barry University.

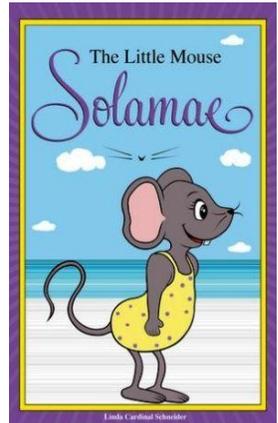
We thank playwright Linda Schneider, director Elizabeth Petersen, composer/lyricist Mark Philip Poncy, The Brown Sisters singers (Christine Pointer, Eva Peck, Colleen Johnson) and cast members for their generosity of talent and spirit in making this special presentation possible:

- Raquel Petersen* - Solamae
- Christine Pointer* - Mother's Voice
- Dorothy Danaher White* - Mrs. Big
- Don Daniels* - Mr. Big/Mighty
- Chris White* - PeeWee/Captain
- Holly W. Schwartztol* - Beanie /Ustabe
- Norma Chew* - Owl
- Simone Anderson* - Fox
- Lynn MacKinnon* - Puppino
- Lisa Villacci* - Stage Directions

Continued on page 8



Linda Cardinal Schneider



www.solamae.com

LEGENDS The Little Mouse *Solamae*

Play Reading

My Name Is Solamae

INVITATION

The play *My Name is Solamae* by Linda Cardinal Schneider has been adapted from the first in a series of books written by Ms. Schneider titled, *The Little Mouse Solamae*. *My Name is Solamae* takes place on an old wooden cargo ship and at a winery in the mountains of Italy. The play is drawn together through the clever escapades of the protagonist, a little mouse named Solamae, who challenges those she encounters to always do their best. The theme is simple, direct and unmistakable: the hero's journey, overcoming adversities, and man against nature. Solamae is the epitome of all of the virtues endorsed by the play: honesty, industry, confidence, kindness, and courage.

Featuring The Brown Sisters

WHEN? October 6th, 2012 10:30AM	WHERE? Pinecrest Library 5835 SW 111th Street Miami, Florida 33156	COST \$12 for guests and \$10 for members which includes Panera's breakfast buffet
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South Florida Writers Association

R.S.V.P. Mandatory by October 3, 2012 to Estefania Jaramillo, Director of Membership, e-mail: csvpsfwa@gmail.com Space is limited, so please reserve as soon as possible.

www.solamae.com

The South Florida Writers Association publishes the *AUTHOR'S VOICE* monthly. The official publication of SFWA carries authorized notices and articles regarding activities and interests of the organization but does not assume responsibility for the opinions of author's articles, stories, or other materials.

Members' subscriptions sent via email are included in the annual dues of \$50 for regular membership or \$20 for student/out of area membership. Printed editions are available during monthly meetings.

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Submissions/Comments/Suggestions?

Contact the Editor

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Evelynbenson2@aol.com

Author's Voice accepts submissions by the 15th of each month for publication the following month. AV's mission is to inform and enlighten writers with news, articles, and current affairs *related to writing*, as well as members' accolades. Letters to the editor are also appreciated.

SOUTH FLORIDA WRITERS ASSOCIATION

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PURPOSE OF SFWA

The purpose of the South Florida Writers Association shall be to establish and maintain a forum for fellowship, education and information among writers; assist in establishing and supporting high literary standards; encourage and promote interest in literary achievements in the community.



Yearly SFWA Membership

\$50 per person

\$20 student

\$20 outside Dade, Broward & Monroe Counties

Contact ESTEFANIA JARAMILLO

tefita.jaramillo@gmail.com

Register online at

www.southfloridawritersassn.org

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PRESIDENT'S MESSAGE

By Ricki Dorn

*"There is no season when such pleasant and sunny spots may be lighted on,
and produce so pleasant an effect on feelings, as now in October."*

- NATHANIEL HAWTHORNE, *American Notebooks*

Up north, some states have already seen the first tentative snowflakes, while corduroy, cashmere, and tweed have become visible on streets and in workplaces. On farms, families are now bringing in the harvest from their fields. The Jewish holiday of *Sukkot* is celebrated by the building of a *sukkah*, (which means 'booth'), a wooden structure on which fruits and vegetables are hung. Meals are eaten in the *sukkah*, in remembrance of biblical times when farmers had to live in their fields during their crop-gathering season. *Sukkot* is the origin of the American Thanksgiving.

Literarily, during electioneering in Baltimore, MD, on **October 3, 1849**, Edgar Allen Poe was kept drunk by a band of political hacks, who had him repeatedly vote; four days later, at age 40, Poe was dead. Charlotte Bronte's *Jane Eyre* was published on **October 6, 1847**, in London, where it became an immediate success. At 17 years old, on **October 26, 1822**, Hans Christian Andersen, desirous of securing an education, belatedly enrolled in a grammar school, where he towered over his 11-year old classmates. **October 1764** found Edward Gibbon harboring his first thoughts of writing *The History of the Rise and Fall of the Roman Empire*, as he sat musing amid the ruins of the Capitol in Rome. In 1787, he penned the last lines of this monumental literary feat, which took almost a quarter of a century to complete.

On a more current note, at this October meeting, South Florida Writers Association is happy and honored

to welcome author Linda Cardinal Schneider and her cast of readers as they present *My Name is Solamae* to members and guests. It is set on an old wood cargo ship and a winery in the picturesque mountains of Italy; the main character, Solamae, exemplifies the virtue of always trying to do her best.

Around town, writers may be interested to know that on September 20, Miami Dade College-Kendall Campus hosted another annual 100,000 Poets for Peace, as they did for the past several years; poems embodying themes of peace, change, nature, compassion, and the world were read by students, professors and a few members of the community. Joseph Adler's GableStage was the venue for the play-reading of *Unlikely Heroes*, on October 1. In addition, the play *Ruined* will run for two more days at the GableStage with three performances: Saturday at 8 pm, and Sunday at 2 pm & 7 pm. A probing work about the resilience of the human spirit, it won the 2009 Pulitzer Prize for Drama.

Enter our monthly contests; each winner will enjoy the prize of an entry fee to a national writing contest. Also, take advantage of SFWA's critique groups which focus on a variety of genres. Members of Florida Writers Association may be interested in meeting us. More on that later.

Have a great month. Write and write it right! A day without writing is like popcorn without butter. Be well and be well-read. Cheers to SFWA!

★ QUOTES ★

"I put a piece of paper under my pillow, and when I could not sleep I wrote in the dark."

- Henry David Thoreau, American author and poet (Contributed by Evelyn Benson)

When Gore Vidal was asked how he would like to be remembered he said, "I suppose as the person who wrote the best sentences in his time." Gore Vidal (1925-2012)

The above quote is from an interview in *Writers Digest*, March 1975.

(Contributed by Connie Goodman-Milone)

MANATEES

By Jo Christiane Ledakis

Peaceable sea monsters
lazily floating under bridges,
giant mammalian leftovers
finding their way
to inlets and river banks.

Hungry herbivores
feeding on sea weed,
mangrove leaves, turtle grass,
swallowing fishing gear,
the fatal deserts of monofilament lines.

Endearingly playful,
vulnerable, antediluvian,
sliced through by boats
as if they were bloated frankfurters
outfitted with paddle-like flippers.

In the ancient Taimo of the Caribbean
manatee meant breast;
folklore linked them to mermaids,
and in some cultures killing one
carried a penance.

Manatees
starring in a Woody Allen movie
with Spielberg effects
about a tortured love
for a humble, endangered species.

AFFLICTED MINDS

By Gonny van den Broek

My senile aunt, who's in my care,
Just vanished while she spat.
I clearly heard the flapping wings
Of a giant fleeing bat.

At times I see a sneaking snake
Escape with hissing sound
The moment auntie throws a fit
And tosses food around.

Or gentle, on a muted day
A quivering butterfly
May leave me in a moment's grief
As it ripples to the sky.

While tears are smudging my makeup
She's always seated there,
Whereto I'm heading patiently
To see to all her care.

My old, old aunt, I love and fear,
A mystery is she!
Throughout the tricks she plays on me,
My mirrored face shocks me.

★QUOTES★

"Although it's an 'internal' publication, it would still appear to constitute a publication of the poem or story submitted by a member ... that a story published in Author's Voice may disqualify the same story submitted to a publication or contest that does not allow "previously published" stories or poems?"

– Ed Ahrens, SFWA Member

"If you want to rule the world, you must keep it amused." Ralph Waldo Emerson
(Contributed by Evelyn Benson)

"Bill Clinton has made it cool to talk about numbers."- Senator Bob Graham, in a discussion of foreign intelligence at his book presentation with SFWA and Democrats of South Dade on September 10.
(Contributed by Connie Goodman-Milone)

A VOTER'S GUIDE TO THE ART OF DEBATE - AND DE SWITCH

By Joe Klock, Sr.

As the quadrennial contest for occupancy of the White House and our congressional brothels rises to peak of hyperbole, hypocrisy and hollow hissyfitting, we present hereinafter a reflection on various terms and expressions which will be dredged up, dusted off and strewn about between now and Election Day.

They involve simple words and phrases which, if interpreted literally, would appear to direct the average citizen toward a greater understanding of the issues, candidates and governing philosophies that will best benefit our nation over the ensuing years.

Alas, such oversimplification would and will hold no more water, metaphorically, than a leaky bucket or a newborn puppy dog.

The following list of examples, although woefully incomplete, is offered as reference material for those readers who will be exposed to the deluge of male bovine excrement (we strive here for maximum delicacy) which will be forthcoming in print, over the airwaves and in the mouth-to-ear therapy administered by friends, foes, pundits, peers and professional propagandists during the daze (sic) ahead.

Each such message will be capitalized, then followed in lowercase and within parentheses, by our interpretation of its true meaning, which will be camouflaged and/or cannibalized in the process of miscommunication.

"THAT'S NOT THE POINT!" (You have, dammit, confronted me with a question or accusation to which I simply do not have a valid response. Therefore, I shall reply to a substitute question or accusation that I would rather you had expressed.)

"MY/OUR OPPONENTS" (A society of snotbags who, inexplicably and unforgivably, dare to disagree with me and the enlightened people who see things my way.)

"IN MY OPINION" (Consistent with the views and interests of my supporters, sychophants, contributors and/or party leaders.)

"THE TRUTH" (Every pronouncement I or my myopic me-too-ists make, have ever made or might make in the future, without reservation as to the source or substance thereof.)

"GAFFES" (The lies and utterly stupid comments, however unintended, attributed to my/our opposition.)

"MISQUOTATIONS" (Any and all similar goofs attributed to me or my ilkmates.)

"MY/OUR PLAN, MOVING FORWARD" (A detailed catalogue of promised results, unaccompanied by specific strategies and tactics - also unencumbered by burdens of practicality - unfairly characterized by hostile realists on the other side as "pie in the sky, bye and bye.")

"THE OPPOSITION'S PLANS" (Pie in the sky, bye and bye.)

"SCURRILOUS LIES" (Unpleasant and unflattering facts about me, my party and/or my candidate, no matter how verifiable they might be, upon scrutiny.)

"THE PUBLIC TRUST" (A virtue which I proudly espouse, but which may later sink to the reliability levels of honor among thieves and the restraint exhibited by incurable chocoholics.)

"OUR PLATFORM" (Promises made almost solely for the purpose of getting elected, not at all dissimilar in sincerity to those made almost solely for the purpose of getting laid.)

"MY FELLOW AMERICANS" (Specifically, and exclusively, those among my listeners and readers who share my views, prejudices, dislikes, ethical standards, religious beliefs, political opinions, social standing, ethnic heritage, sexual preference, degree of couth, and/or who savor my flavors of political Kool-Aid.)

"PORK" (Benefits extended, sometimes in great gobs, to certain undeserving people, which is to say people who fail to find a place on our platform – see supra.)

Aside: "I WAS/WE WERE WRONG ABOUT THAT" is a statement you just might hear during the campaign, but bet on hearing it only if you get a kick out of losing money.

While all this may seem to be a rather cynical view of politispeak, it is a realistic profile of what lies ahead of us until Election Day.

Between now and then, the words capitalized above will be a mantra – nay, a drumbeat – on the airwaves, in the press, and on the lips of politicians, propagandists and purveyors of half-truth – all calculated to bring about specific results, not necessarily conducive to the public weal.

Continued on Page 6

Soon thereafter, nearly all the promises made, predictions proclaimed and virtues trumpeted will be buried under a collapse of the tower of babble which is, sadly, our "system." (Ain't there no better word for it than that?)

Some candidates will win and some will lose, but the only certain survivors will be those unresolved problems which successfully flew under the rhetorical radar.

Meanwhile, debate and (de switch) will prevail. It is, as my Dad used to say, part of the price we pay for living in a democracy. Free speech, you see, doesn't come entirely without cost.

Freelance wordworker Joe Klock, Sr. (joeklock@aol.com) winters in Key Largo and Coral Gables, Florida and summers in New Hampshire. More of his "Klockwork" can be found at www.joeklock.com.

★SFWA NEW MEMBERS★

PATRICIA BOCHI

GABRIEL VAZQUEZ

STEPHANIE W. ANDREWS

GIUSEPPE LUPO

GEORGE BURNS

★WELCOME★

★ ACCOLADES ★

GIUSEPPE LUPO has been appointed as SFWA Webmaster. Welcome to the Board!

Congratulations to DEBORAH DENICOLA AND PATSY ASUNCION, who were selected for inclusion in *2012 Reckless Writing Anthology: The Modernization of Poetry by Emerging Writers of the 21st Century*. This national anthology will be released in November 2012.

CONNIE GOODMAN-MILONE won the first monthly "Pre-Contest" Contest of the South Florida Writers Association for her haiku about Monterey Pines. She will be awarded the entry fee (up to \$20) for a national writing contest. Guidelines for this competition can be found on the "Pre-Contest" Writing Contest page of the SFWA website, www.southfloridawritersassn.org.

CONNIE GOODMAN-MILONE had a baseball themed letter published in *The Miami Herald* on September 4. The letter "No matter how low" comments on the Miami Marlins' less than stellar season. Connie observes that a true fan will always stand by their team and we are here for the love of the game.

SFWA CRITIQUE GROUPS					
Group #1		Group #2		Group #3 Telephonic Group	
Leader:	Don Daniels, 786-877-0136 d_donald@bellsouth.net	Leader:	Jnita Wright, 305-232-5200 jnita@juno.com	Leader:	Steve Liebowitz, SLiebowitz@aol.com
What:	Novels, Short Stories	What:	Poetry	What:	All genres
When:	4th Saturday 9:30 AM -12 NOON (NEW TIME)	When:	2 nd Monday from 1 – 3 pm	When:	2nd and 4th Wednesday from 9:30 AM- 10:30 AM
Where:	Nordstrom eBar (NEW LOCATION) Merrick Park – Coral Gables (1 st Level) 358 San Lorenzo Ave.(off LeJeune Rd)	Where:	Pinecrest Library (next to Pinecrest Gardens) 5835 SW 111 St., Pinecrest	Where:	*Call Norma Chew* Tel. 305-274-1337 for conference phone #

THE BOILING FROG

By Mort Laitner

We were all sadists in 9th grade. In the name of science, we pinned down live frogs, sliced their bodies in half and examined their bleeding, beating hearts. In dissection pans, we repeatedly stuck battery-powered electrodes into their exposed leg muscles and watched them contract. Wearing our goggles, lab aprons, and latex gloves, we pulled out their organs and raised them to our partners' faces as if a trophy. As amateur biologists, we gleefully identified each organ: lung, liver, stomach, pancreas and intestines. We compared them to the frog anatomy dissection wall chart that hung in the front of the class over Professor Sam Beyton's desk.

Washing our hands, we wondered what effect, if any, this experimentation had on our psyches. But as 9th graders, the only things we had on our male minds was watching and identifying the bodily parts of the blonds cutting through the veins, tendons and muscles of the poor amphibians. These female classmates made our blood boil.

In the next class, our middle-aged, balding professor demonstrated what he called, "The Boiling Frog Syndrome." We watched as he dropped a live frog into a large beaker filled with boiling water. This sadistic act had little effect on us since we had just dissected our own live frog the day before. We watched it jump out and land on the white tile floor. Professor Beyton grabbed the frog and tossed it in a clear beaker of cold water. The frog looked relieved. Then our teacher, using his engraved WWII US Navy Zippo lighter, lit a Bunsen burner and placed the flame a few inches away from the beaker. Every few minutes



Professor Beyton would turn the burner's knob, slowly heating the water. We watched silently as the temperature on the floating thermometer climbed upward until the frog died.

Our professor gestured toward the beaker and explained, "The frog did not jump out because the change in water temperature was so incremental. It never sensed danger. It was lulled into a sense of complacency. This experiment is a metaphor." Beyton lowered his voice, "Throughout your lives incremental changes will occur in your environment, both good and bad, and you may not notice these changes until it is too late."

At the time, we were still too busy admiring our blond classmates to fully grasp the implications of his lecture. Now, as we approach retirement, none of us can identify the parts of the frog we dissected, but we can name the blondes who raised our temperatures and comprehend the incremental changes that have flooded our lives.

MESSAGE FROM THE PROGRAM COMMITTEE

By Dorothy Danaher White, Chairperson

The South Florida Writers Association still needs members to volunteer and serve on the Program Committee. Fresh ideas for speaker suggestions as well as hands-on workshops will help SFWA grow, move forward, and provide better opportunities for our members to learn more about writing.

SPEAKER SELECTION: We are now taking suggestions from the General Membership. Please list the writing accomplishments, speaking ability, and potential to create hands-on workshops to provide entertainment as well as instruction to our group. We welcome feedback and suggestions.

MY NAME IS SOLAMAE PROGRAM

By Linda Cardinal Schneider

INTRODUCTION

This is a reading of Act I of the musical *My Name is Solamae* by Linda Cardinal Schneider. Adapted from a series of books by the title, *The Little Mouse Solamae*, this portion of the play is taken from the first volume in the series. The musical form of the play consists of two Acts with five scenes in each, alternately located on land and at sea.

Solamae, a plucky little mouse, has lost her way after unexplained circumstances occurred at the palace, where she and her parents had previously lived a very comfortable life. Solamae wanders for three days trying to find her way back home to her family. She smells bacon cooking on an old wooden ship docked at the wharf and she proceeds to jump aboard to find it. Once fed, she immediately falls asleep in the galley. Act I of the play begins as the ship is leaving the dock with her on it.

ABOUT THE DIRECTOR

Elizabeth M. Petersen is a playwright, director, and actor. She is currently a Ph.D. Candidate and adjunct faculty member at Florida Atlantic University.

She is a recipient of the Provost's Dissertation-Year Fellowship and several other research grants for her dissertation, *Body and Mind: A Somaesthetics Approach to Comedias and Women of the Stage*, an interdisciplinary project that examines the role of the thespian woman from the seventeenth-century Spanish theater from a performance as well as a literary perspective.

Elizabeth has also received Honorable Mention for her research in the 2011 Ford Foundation Diversity Ph.D. Dissertation Fellowship, as well as the 2009 Ph.D. Fellowship. She holds a Masters of Arts in Spanish and Latin American Literature and a Bachelor of Arts in Spanish from FAU, and has undergrad training in acting from Rutgers University. Her literary articles and theater reviews have been published in peer-reviewed academic journals.



CAST (in order of appearance)

Solamae	<i>Raquel Petersen</i>
Mother's Voice	<i>Christine Pointer</i>
Mrs. Big	<i>Dorothy Danaher White</i>
Mr. Big/Mighty	<i>Don Daniels</i>
PeeWee/Captain	<i>Chris White</i>
Beanie /Ustabe	<i>Holly W. Schwartztol</i>
Owl	<i>Norma Chew</i>
Fox	<i>Simone Anderson</i>
Puppino	<i>Lynn MacKinnon</i>
Stage Directions	<i>Lisa Villacci</i>
DIRECTED BY	<i>Elizabeth Petersen</i>
COMPOSER/LYRICIST	<i>Mark Philip Poncy</i>
VOCALS	<i>The Brown Sisters</i> <i>Christine Pointer, Eva Peck, Colleen Johnson</i>

Special Thanks...

To the Family of Mark Philip Poncy, Alice Zyne, South Florida Writers Association and the Pinecrest Library.

“Sing-A-Long”

My Name Is Solamae

Music and Lyrics by Mark Philip Poncy



My name is Solamae, gonna make it all the way,
as I Sing my song come sing along with me
And with you all the way is where I'll be.

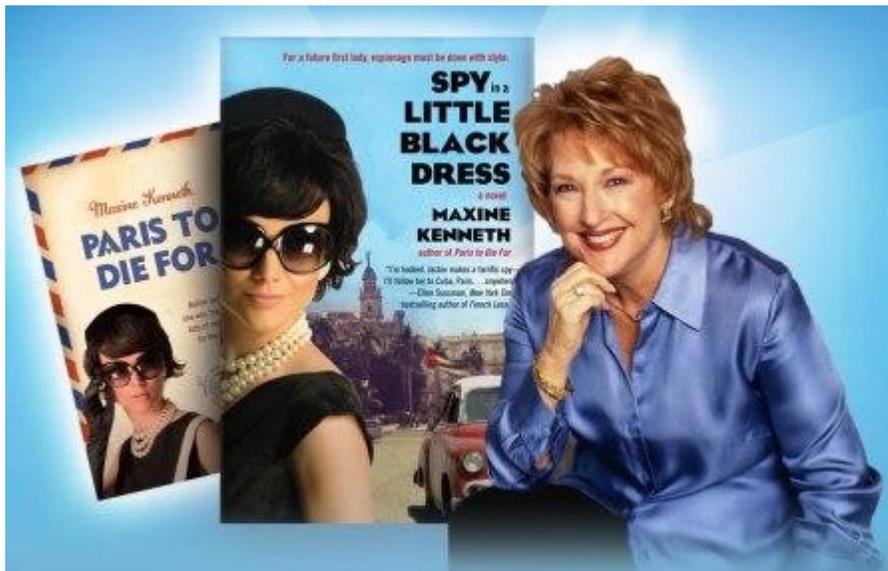
So when times are rough and things get tough we can sing this melody
It's the thing to do, it'll get us through any adversity you see.
No matter what the weather we can stay together as long as we recall
It's all for one, with lots of fun, come join me one and all
Come join me one and all.

SPY IN A LITTLE BLACK DRESS

Spy in a Little Black Dress, the second in the Jackie Kennedy spy novel series co-authored under the pen name Maxine Kenneth by SFWA member Maxine Schnall and screenwriter Ken Salikof, was published by Grand Central on October 2. In this one, Jackie (Bouvier) is sent by the CIA to Havana to investigate a young revolutionary named Fidel Castro and also has her first date with JFK, which ends in disaster.

Maxine Schnall is the author of six nonfiction books and a novel, *The Broadbelters*, optioned by film director Stanley Kubrick. Her nonfiction work includes *What Doesn't Kill You Makes You Stronger* and *Limits: A Search for New Values*, which was nominated for a Pulitzer Prize. Maxine is also a former contributing editor with *Woman's Day*, a CBS radio talk show host, and a popular media personality with six appearances on Oprah.

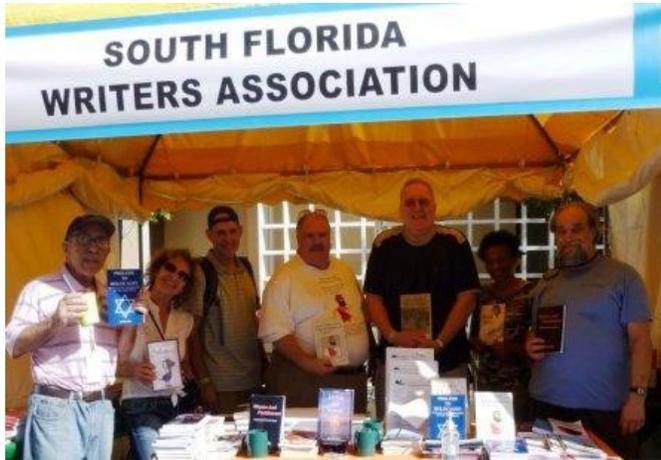
For details, visit Maxine's website, www.MaxineSchnall.com.



MARK YOUR CALENDAR!



MIAMI BOOK FAIR INTERNATIONAL: NOVEMBER 13-20, 2012
STREET FAIR: NOVEMBER 18- 20, 2012
WWW.MIAMIBOOKFAIR.COM



2011 MBFI Street Fair

From Left to Right: David Miller, Linda Schneider, a guest, Gus Venegas, Bob Goldstein, Norma Chew and Don Daniels

The South Florida Writers Association will have a booth at the Miami Book Fair International (MBFI) during the Street Fair, November 18-20, 2012, in Downtown Miami outside the Wolfson Campus of Miami Dade College.

As a membership benefit, members can sell their books at our booth and network with the public and fellow authors.

For details about selling your books at our booth, contact:

Don Daniels

Tel. (786) 877-0136

d_donald@bellsouth.net

A MESSAGE FROM DON DANIELS

If you plan to be there for the Miami Book Fair International, that's great. As soon as I get the actual booth number and location, I'll email that to you, or call you with it. You can bring your books (please have them marked with a price). If you don't have any price stickers, I will have the re-usable kind, and markers.

I recommend no more than five of each title, unless they're very thin books of less than 100 pages. For normal size novels of a few hundred pages, I won't put more than five of any one title on the table at a time anyway. Our space is limited to the two tables they give us, plus an extra table I usually bring. You can bring more books if we sell out, or I can refer people to your website. Also, if you have any kind of poster, postcards, bookmarks or other advertising giveaways, bring those. If you don't, but think they're a good idea, this would be the time to get them done, so there's time to do them over if they come out wrong.

If you plan to be at the booth to autograph copies of your book, that's great. I usually wait until the Fair posts the schedule of events before I ask anyone for specific times they'll be at our booth, but if you want to set up something tentatively, or just plan how many hours you can be at the booth, you can certainly do that. The booth starts getting crowded if more than five of us are staffing it at any one time. I usually bring some non-perishable, non-melting snacks for the people working the booth, and I always have hard candies and hand sanitizers on the table.

See you at the Fair.

Don Daniels

Chairperson, SFWA Booth

Miami Book Fair International

EMILY AND ISABEL: LITERARY HEROINES IN DREAMS

Part 3 of a series

By Deborah DeNicola

The next day I took it home. All five hundred something small print pages with the gorgeously serpentine, Jamesian sentences that went on and on, clause after clause like intricate vines containing an English manor house. It took me about a month to read and I did love story about Isabel Archer, a young—if naive—wealthy American woman who comes to Europe to see her relatives and eventually marries an Italian man without any money to back up his aristocratic title. Isabel discovers at the end of the story that her husband and the woman who has become Isabel's best friend had an intimate relationship and have hoodwinked her into supporting their child. Isabel is both pensive and adventurous. She takes a risk marrying this morally questionable man and ends up quite unhappy. Once she realizes she has been manipulated, she must decide how to react. She maintains her dignity and one assumes in the end, although she understands her mistake in choosing this unfortunate marriage, she reconciles herself to her fate, or in other words, in her time and place, behaves like a respectable "lady." I could find little in the situation of the story to relate to myself except for certain characteristics in Isabel's personality, her Pollyanna attitude of trust in others and the scope of her psychological self-probing.

She is devastated by her double betrayal, but her will and some deep, residual confidence, helps her keep going.

. . . she should some day be happy again. It couldn't be she was to live only to suffer; To live only to suffer – only to feel the injury of life repeated and enlarged – it seemed to her she was too valuable, too capable, for that.

—Henry James

And what I found most truly bizarre—was that my unconscious mind managed to deliver up the information it had stored quite subtly long before the facts became clear. On some level I had known about my husband and friend's betrayal. It appears that the unconscious extends beyond our concept of time, and my fascination with the unbelievable knowledge we possess continued to grow. I suspected that with the right induction, our conscious intuition could have access to information outside our usual boundaries as

Noni and I could get too far with the dream. Yet strangely enough, three years later, a confession from my best friend suggested strange parallels to the novel. After thirteen years (there's the number thirteen again!) she decided to tell me she had had an affair with my husband precisely when my marriage was failing. Since the affair had ended, and my ex and I divorced, while she remained my closest friend, she wanted to come clean with me. Like Isabel Archer, I too, had been deceived, but at that point preferred to look forward rather than back. I was no longer in therapy though I called Noni to tell her. I was already divorced and on my own, and seeing that I was not trapped in the nineteenth century like Isabel, I was able to escape the situation which had betrayed me. I was angry however, that (like discovering the true circumstances behind my father's premature death) I learned the truth about something concerning me that was purposely kept from me by the people with whom I was closest.

When my anger evaporated, as for me anger inevitably does, I suppose you could say I remained a "lady" by forgiving my betrayers. Yet this incident energized me and motivated my decision to move out of the small town atmosphere of Maine to Boston. There is a long scene in James' novel where Isabel is sitting alone by the fire after the revelations, and thinking through her predicament. I had underlined this passage in my book:

well. In joining a training dream group, I discovered methods that would facilitate that access and became a dream worker myself.

I find dreams and poems to be similar in that they both utilize unconscious material. We are often confused as to why we would dream a certain dream, yet as we feel our repressed emotional knowledge, we can deepen our understanding of the unconscious.

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JUNIOR ORANGE BOWL CREATIVE WRITING CONTEST

By: *Connie Goodman-Milone*

The Junior Orange Bowl Creative Writing Contest awaits inspired essays on the theme of community. This contest is open to eighth grade middle-school students in Miami-Dade County. The competition allows young writers to explore a meaningful topic in a 500-word essay. The Creative Writing Contest is co-sponsored by the Junior Orange Bowl and the South Florida Writers Association.

The theme for the 25th annual Junior Orange Bowl Creative Writing Contest is "How Can I Help Build a Better Community?" Brochures have been sent to Miami-Dade public schools, private schools, and home school associations. Brochures can be found at Books & Books, Miami-Dade Public Libraries, Miami Art Museum, HistoryMiami, and SFWA meetings. The Creative Writing brochure is posted on the SFWA website www.southfloridawritersassn.org and the Junior Orange Bowl website www.jrorangebowl.org.

Submissions are due by November 19, 2012 (postmark). Judging takes place in three rounds in November. The judges for this contest are writers and



former classroom teachers. Judges will evaluate essays based on quality of prose, attention to theme, depth of meaning, expression, originality, genuineness of voice, and grammatical correctness. All finalists will receive a Junior Orange Bowl certificate.

The Junior Orange Bowl Creative Writing Contest has three prize winners. These young writers will be honored at Books & Books at the January meeting of the South Florida Writers Association. Winning students and teachers will receive gift awards from our Creative Writing Committee sponsors. These sponsors are South Florida Writers Association, Books & Books, Miami Art Museum, HistoryMiami, and Friends of the Everglades.

EMILY AND ISABEL: LITERARY HEROINES IN DREAMS
From Page 11

When we write poetry, we put ourselves into a theta brain state where the unconscious arises and helps us "hear" the words. Often we don't know where we are going and are surprised by what we say. After several drafts, we can then work the material with our left brain, finding the right form for the poem so it yields its message in a manner that seems to evade paraphrase. Poems speak so that particular words and their nuances rub against one another in order for feeling to arise in the reader. Literary dreams offer a whole other body of allusions to contend with. I couldn't have willed either one of these dreams. But by their references alone, they brought me deeper connections to my own psychology and helped build confidence in myself as a writer and dreamer with a trustworthy muse whose visitations brought me news in the night.

References:

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James, Henry, The Portrait of a Lady. New York: Modern Library Paperback Edition, 2002.

Deborah DeNicola is the author of six poetry collections and a memoir. She edited an anthology of poetry on Greek myth. She works as a freelance editor consulting with writers, and has a practice of Dream Image Work.

Her website is www.intuitivegateways.com.

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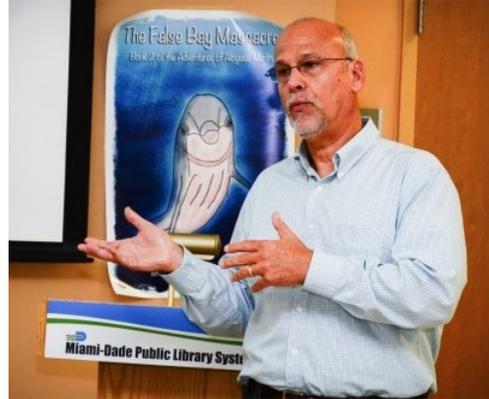
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SFWA MONTHLY MEETING

SEPTEMBER 1, 2012



SFWA President Ricki Dorn



Guest Speaker Louis Molina



Technical tools for writers



George Burns, Juan Arango, and Robert Daniels



Louis Molina receives plaque of appreciation

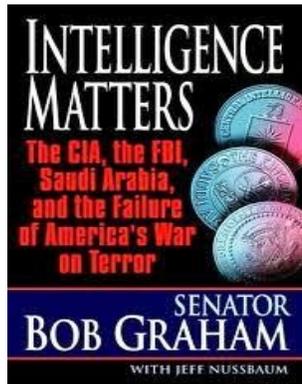
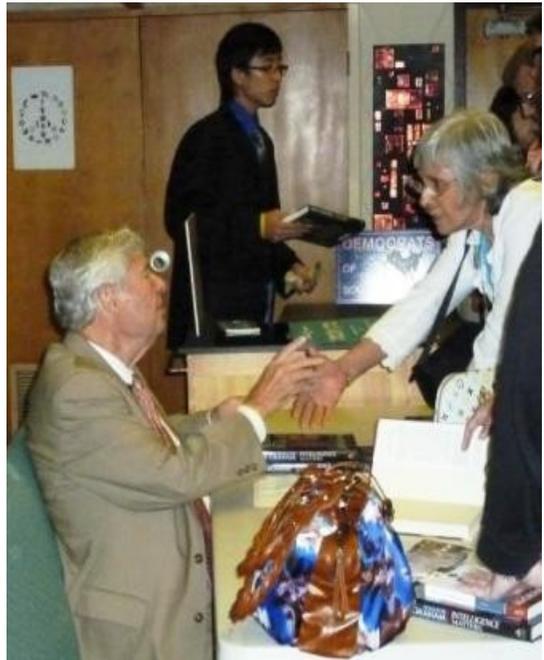
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