

Fresh Ink | 08 AUGUST | 03



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PRESIDENT'S MESSAGE

Hello Fellow writers,

I am thrilled to be writing my first article for *Fresh Ink*. *Fresh Ink*. Yes, our newsletter is back! Check out the new format, produced by Abigail Handojo. Thank you, Abigail for your creative talent.

Abigail was recruited by our former President, Sam Nichols. While Ms. Handojo is new to the board, everyone else has served before. It is a blessing to have an experienced team assisting other board members as we volunteer our time together. I would not have stepped up to be President if these slots were not filled.



California Writers Club
SAIL ON!
Founded 1909

Inland Empire Branch
Officers & Mailing Lists

You are logged on as: JKohnen
Officers & Lists

Office	Branch
President	204030 - Judy Kohnen
Vice Pres.	204134 - Ben Alirez
Treasurer	204038 - Samuel Nichols
Secretary	204088 - Elisabeth Anghel
Membership Ch.	204134 - Ben Alirez
Program Ch.	
Editor	204160 - Abigail Handojo
Webmaster	204032 - Kelly Lewis
Publicity Ch.	204132 - Cynthia DeMone
Hospitality Ch.	204098 - Shirley Timura
Mem. At Large	204083 - Assunta Vickers
C. B. Rep	204038 - Samuel Nichols
Sys. Adm.	204030 - Judy Kohnen
Pre-Session	
Historian	
NorCal/SoCal Rep	204038 - Samuel Nichols
Critique. Gp. Coord.	204085 - Constance Cassinelli
Adv & Promo Ch.	

In a small club, several members on the board swap positions, year after year. For the 2024-25 session, you can see how this takes shape in the CWC database, the MRMS, (Member Record Management System.) To the left is a screenshot from the branch database.

The first five positions are branch directors, and the rest are chairs or supporting positions. We have a few open spots. I am most concerned with filling the Program Chair. For now, I rely on members to send me ideas for speakers and events.

I recently attended a meeting with many other CWC Presidents. Our plan is to create a toolbox of ideas, guidelines and forms to help each board build a better club. There is already a book published, *CWC User's Manual: How it Works*. You can buy it hardcopy or kindle here: <https://www.amazon.com/CWC-Users-Manual-How-Works/dp/B0CJHJJKHV>

I plan to go through the manual, looking for ways to make our board positions easier to slip into, ways to build up membership by making the writer's life engaging, inspirational and fruitful. One way is community. I will write a little synopsis of every member, starting with board members. What is everyone writing? Prepared to be interviewed!

Write on,
Judy Kohnen

EDITOR'S NOTE

This issue was edited using
Canva

Anything Under the Sun

Welcome reader,

I'm taking on the role of Newsletter Editor with a semester's worth of middle school Journalism/Yearbook and one year of serving as Commissioner of Fine Arts under my belt.

And yet, my biggest obstacle this month is not my inexperience, but my perfectionism. I am the most superfluous minimalist you will meet. My vision for *Fresh Ink* is both colorful and practical. Brief and thorough. Embellished and legible. Readers should be drawn to the pages and able to read them. The graphics can't overpower the writing. The writing can't go without graphics. The key here is balance. Bear with me, because I'm still working on finding that.

With this first issue, my goal is simpler: inspire the members to submit. As it was my ASB Commissioner of Fine Arts's responsibility to showcase students' work, it is now my IECWC Newsletter Editor's opportunity to showcase the members' work. Check page 18 for guidelines you must abide by before emailing me at iecwcfreshink@gmail.com.

Every editor does *Fresh Ink* differently. I aim to keep the content we're comfortable with, but transform its delivery. Each month I'll pose a theme for the submissions which you may (or may not) choose to follow. In August, it seemed to be "Embrace."

Before I sign off, I'd like to say thank you to the writers who contributed, the board members who advised me, and everyone who suggested I apply for this position. You have placed your trust in me and I will do my best to make you proud.

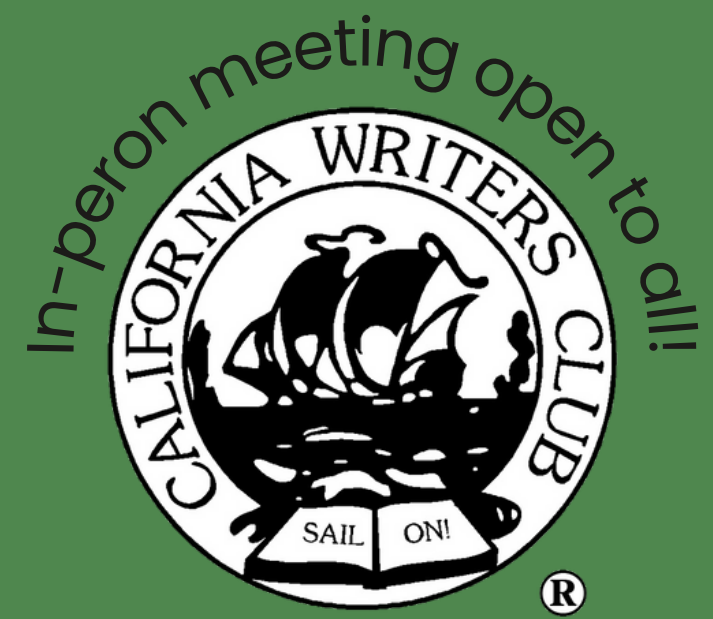
Faith, trust, and eraser dust,
Abigail Elina Handojo



@abigail_handojo



Saturday, August 31, 2024 at 10:10 am
 Ovitt Family Library
 215 E C St, Ontario, CA 91764



ELLEN ESTILAI

Navigating the Bazaar: Marketing My Bicultural Memoir



Exit Prohibited: A Memoir





In 1980, a year after the Iranian Revolution, Ellen Estilai and her family attempt to leave Iran, her adopted home. At the airport, her Iranian husband is inexplicably prevented from leaving. As her husband tries to learn what he has been accused of, Ellen examines the events of the past nine years, trying to understand what went wrong.

Exit Prohibited is a story of a complex Iran, at once welcoming and hostile, progressive and traditional, enamored of and distrustful of the West—an Iran as complex as Estilai's relationship to it.

Ellen Estilai is the author of *Exit Prohibited*, a memoir of Iran (Inlandia Institute, 2023), and the hybrid chapbook *The Museum of Missing Things* (Jamii Publishing, 2023). A three-time Pushcart Prize nominee, she has published in numerous journals and anthologies, including *New California Writing 2011*, *Heron Tree*, *HerStry*, *Ink & Letters*, and *Fiolet & Wing: An Anthology of Domestic Fabulist Poetry*. She is a former arts administrator and has taught English and writing in universities in Iran and California.

AUGUST 2024 MEETING

WHAT'S COMING UP



JULY 2024 OPEN MIC PROGRAM REVIEW

Open Mic Reading Event hosted by Inland Empire branch of
California Writers Club

Event Review July 27, 2024 by Elisabeth Anghel

On July 27, 2024 the Inland Empire branch of California Writers Club hosted an Open Mic reading event at the Ovitt Family Community Library in Ontario, CA. The meeting took place in the library's Children Story Room. It brought a large audience of club's members and non-members excited for the opportunity to read from their writings.

Sam Nichols, the previous club's president, opened the meeting by introducing the new IE CWC club president, Judy Kohnen. Judy, a long time member, supporter and promoter of the club, returns to the leadership position. She welcomed the people in attendance and gave Sam credit for organizing and advertising the Open Mic event. She also informed the public that the California Writers Club Annual Anthology is out and available to buy in print or electronic format. Two of our members were selected and had their writing published in Anthology. Congratulations to Ben Alirez and Scott Skipper.

Sam Nichols took over from Judy and facilitated the event as Master of Ceremonies by introducing the readers to the public. It was a group of club members and non-members that read from their work, bringing a rich variety of styles and genre.

Ann Casas, a former educator, is a very prolific published author. She writes memoirs, children books, poetry and novels. Her writing is published on Amazon and Barnes and Noble. She read from a Hawaii inspired romance novel titled *Love in Paradise*. The novel depicts love for nature, land, people, the characters in the story, the island of Maui. Ms. Casas shared with the audience that she and her family celebrated a family reunion in Maui just two weeks before the devastating fire last year. It was very special for her to write this novel as a celebration of the beautiful and enduring island.



John J. McBrearty, is a 32 years veteran of military service and an established writer with nine books published focused on American History. He read a chapter from his book *Combat Journal: Operation Iraqi Freedom*, part 1 of 4. Mr. McBrearty also informed the audience that he has published a self-help book *How to Get Published on Amazon: Volume 1, A Guide for Beginning Writers*. Also he is an enthusiastic non-fiction book reviewer that is ready to assist the club members.

Ben Alirez, is an active member of the club, holding different Board positions since he joined in 2019. He published two books *Brothers in Arms* with Paul Langan and *Ambers of Innocence* regarding the COVID-19 virus that changed the world. He also published stories in several Anthologies including the California Writers Club 2023. Mr. Alirez read from the book that he is currently working on titled *El Gato's Crusade* chapter "The Color Red" describing an emotionally charged conversation between father and son that lead to the son's better understanding of his father.

Vicki Peyton, a retired educator and administrator in the California Education System, is interested in writing short stories depicting real life situations. Ms. Peyton read the story "Water Woes" about an exciting and eventful white water rafting trip on Kern River in California. She described the trip with sharp observations and detailed description of nature.

Abigail Handojo, is an accomplished and expressive poet. She is currently a high school senior and creator of the podcast and blog *The Write to Remain Vibrant*. She read the poem "Train of Thought" inspired by Erik Erikson's 8 steps of psychosocial development, in particular stage 5, adolescence and coming to terms with personal identity and peer relations.

Shirley Petro-Timura, is a retired educator and an avid researcher of Civil War history. She wrote and published the novel *Tanglewood*, about the years of slavery and the Underground Railroad. Ms. Timura read her short story "Promise Yourself" that was published in a magazine dedicated to the study of Addictions.

Tiffany Elliott, is a poet and visiting Board member of Inlandia. She is a graduate of NMSU with a master in Fine Arts. Her work has appeared in a number of publications and the poetry book *Bones Awaiting the Blaze* received the Hillary Gravendyk prize. Tiffany read several poems from her book, "Climate Change" in memory of grandfather, "Sisterhood" about sister relations.





Constance Cassinelli, is a long time member of the club and the leader of Critique group. She is the author of two books, *Cayenne and the Diablo Kid* and *Caro Nicola, Promise Kept* her family history of migrating from Italy to United States during mid 19th century. Ms. Cassinelli read an excerpt from a new book that will continue her family history of adjusting and living in United States. The title of the book will be *Caro Nicola Journey to Principio*.

Jerry Garces, writer from the community, presented to the audience his book titled *Night Light and Other Stories*. This title is a selection of personal stories and is part of permanent collections at the Ontario Public Library and San Bernardino Public Library. Mr. Garces read the story "Blood Work." It is a story of a military recruit describing the life in the barracks. One day a group of recruits is called to donate blood to save the life of a little boy affected by cancer. The story ends sad, but the experience of the young military men will stay with them for their entire life.

Parker G. Emerson, writer from the community authored a number of travel books in a series titled *Travels with Spot: Rome to Barcelona*, and *Travels with Spot: Paris to Zurich*. He read from *Travels with Spot: Rome to Barcelona*. During his reading, Mr. Emerson explained to the audience that he is depicting the experience of traveling and not in particular the locations visited.

Sue Andrews, is a long time club member. Sue was the Club's President, consecrated writer, receiver of Jack London Award for excellence and former Southern California Representative at Central Board. She has two books published *To Live and Love Again* and *Jacksonville Judas*. Ms. Andrews read an introductory chapter from her new book *Killing in the Keys*.

David Duron, is a new club member. Mr. Duron read from his book titled *Boyle Heights* dedicated to his parents. The book's action takes place in the larger Los Angeles basin, in Jewish community of Boyle Heights during the years 1900-1960.

Note: Brief information about authors and their work was provided by Sam Nichols before the event.



MEMBER

Spotlights

Past & Present Presidents

Judy Kohnen first dropped in on CWC meetings when they were held at Borders, and when that closed, at the Barnes and Noble in the Montclair Plaza. Fifteen years ago. Ms. Kohnen was on a quest to become a writer. But what was a writer's lifestyle?

Judy had already attended a few writing classes at the local community college, Mount San Antonio College. Her first thought was to write a memoir, but she decided her life was not as interesting as others. Writing a novel would be easier.



JUDY KOHNEN

Judy started to attend CWC meetings regularly and was invited to serve as President in 2013-14. She never left the board and has taken the opportunity to learn about membership, secretary, program chair, critique group coordinator, central board rep and system administrator.

Ms. Kohnen's primary objective was to gather a few tips and tricks. She had a short-term goal: listen to a few writers, identify the best lifestyle, and adopt it as her own. Then, presto! Judy would quickly become a writer. What a smart short-cut.

It didn't work that way. Each writer is unique. Every person develops a routine customized to their individual preference. Their routines change with life events such as a pandemic, illness, jobs, and changing relationships.

After all these years, what is Kohnen's number one writing tip? A writer is robust. Writers adopt an anti-fragility stance by persisting through life's random or annoying distractions. They allocate physical space, time—and a word count. Ms. Kohnen doesn't write as often as she should, or as often as she could, but thanks to time well spent at the Inland Empire California Writers Club, she did it. She is a writer.

Samuel Thomas Nichols is a retired programmer, teacher, as well as an author and composer who came of age on the Santa Monica Bay. He is the author of numerous stories, poems, songs, and musical compositions. He resides with his wife Denise in the foothills of the San Bernardino mountains. He is a Jack London award recipient and recently stepped down as President of the Inland Empire California Writers Club. We asked him a couple of questions about his journey with the club.



SAMUEL THOMAS NICHOLS


Back around 2004-2006, I was part of the Yucaipa Writers Circle along with Carol Poole, a member of the IECWC. She spoke highly of the group and invited those of us in the circle to attend. I was busy with my weekends, still having two young children at home, but eventually I went to check out the group in, I believe, 2009. I remember that one of the first meetings I attended as a guest had Marcia Wallace as a speaker and that impressed me some. It might have been my third visit, but in March of 2010 I wrote my check out for \$65 and joined. Kathryn Wilkens was there to take my picture in front of the bookshelves in the Borders Bookstore where we met. I think Kathryn was finishing her tour as president and Laura Hoopes would soon fill that role.

When did you start attending CWC?

Why, what was your primary objective in joining our branch?

While I was in the Yucaipa Writers Circle, I had started a novel whose working title was *Shelly's Dream*, along with a few others. They were all at different stages of completion and I had this idea that if I surrounded myself by other writers it would inspire/goad me into finishing. By the time I'd joined the IECWC I'd long left the Yucaipa Writers Circle, which met in the evenings, because I had taken a job working nights as an Adult Education Teacher. Although this left me available for my two children during the day, while Denise taught high school in the Palm Springs School District, it was not conducive to writing, although I penned many a poem while waiting for one or the other.

Having a group of writers, through the IECWC, that I shared my goals with kept me at it until I had finished and self-published those first four novels: *Shelly's Dream*, *Pictures in the Sand*, *The Seventh Stage*, and *Eyes Start Open*. After all, one can't tell a group of writers you're going to do something and not follow through.




Did you reach that goal?



What made you stay so long with us?

I stayed with the IECWC at first, because I enjoyed the company of several of the members back in those early days. Later, after I was recruited to take on the Treasurer's position, I developed a sense of responsibility and, even though there were times I wanted to step away, voices about me continued to encourage my involvement.

I spent five years as Treasurer and now I am back at it once again. While serving as Treasurer the previous webmaster left the group and it fell on my shoulders (because of my background in programming and application development) to build a new website for the IECWC. That I've done for eight or nine years now and am grateful that Kelly Lewis is taking over. With Sharon White's departure I've tried to fulfill the role of Membership Chair and when our Newsletter Editor left I took over and published an interim monthly newsletter for fifteen months all the time hoping someone would step up to retake the reins of the *Fresh Ink*.



You were recently President of the club, what else have you done for the club?

During the pandemic I worked to get us the equipment to deploy and hold online and hybrid meetings so we could continue on in spite of the shutdown. I've published a number of craft articles for the *Fresh Ink*, wrote obits for members who passed, and submitted both fiction and nonfiction pieces to the *Fresh Ink* for publication. I've been preparing flyers for our speakers for quite some time now in the absence of a Program Chair and interface with both the Ovitt Family Library and the Diamond Valley Writers Guild for promoting our branch. I've helped to plan and organize several of our Spring and Autumn retreats and even ran the teleprompter for our play, *Murder in Huckleberry Heights*, by Ben Alirez. Essentially, I've tried to do what I could to make happen that which needs to happen.

1) Backup regularly and frequently. I once had all of my poems and stories on 5 1/4-inch floppy disks, which I wrote and edited using Wordstar on an early NEC laptop. One day, in 1989 or 1990, all of those floppies disappeared, along with many hundreds of irreplaceable poems, stories, and a lot computer application code. Backup everything you don't want to lose.

2) Get out of the house and experience life firsthand. Be an observer of nature, be a people watcher, talk to docents and ask questions, use your senses, do a good turn daily, and take notes.

What are your top writing tip(s)?

3) Log your dreams and mine them for their possibilities, for they can give birth to poems, stories, and even entire novels.

4) Develop your own unique voice when it comes to your writing, because most of us actually want to hear what you sound like, and what you have to say.

I have long been a fan of Scrivener for writing everything - novels, stories, articles, dream log, journal, and poetry - among others. I tend to do my final polish using LibreOffice and I continue to use LibreOffice because I prefer its interface to that of the Microsoft Office/Office 365 ribbons. To confess, I still have Microsoft Office 2010 installed on my laptop and have had the rare occasion when I needed to use it.

What other support technology, tools, and/or classes are you currently using?

I very recently (two weeks ago) took the plunge and subscribed to ProWritingAid. I had tried it and Grammarly in their free incarnations but found that Grammarly suggests a lot of corrections that I didn't believe were valid. ProWritingAid had fewer suggestions that I had fault with. I have a lot of writing that I wanted help editing but can't afford to hire a human being to do it so I paid my \$144 and have it for a year. I only use ProWritingAid for its suggestions regarding spelling, grammar, and punctuation. I do not use the rephrasing and AI tools for two reasons. First, I despise AI. Secondly, if I took their rephrasing suggestions I would no longer sound like me - and I happen to like how I sound.

What WIP (writing in progress) are you doing, or thinking, about next?

I have three novels that are nearly done. One novel that is ready for writing the final draft. Three novelettes in final edit, of which two are memoir. An anthology of stories, poems, and personal essays (mostly previously published) that I am putting the finishing touches on, and that I plan to self-publish this year. Denise has told me that I need to get my profusion of poems into publishable form before I shuffle off to dance with the grim reaper, and is therefore something I'm working on, albeit slowly. Finally, I promised our new *Fresh Ink* editor, Abigail Handojo, that I would write her a monthly column related to the art and practice of poetry. I encourage my fellow members to submit their works to her as well.



benefits of IECWC

MEMBERSHIP

- ALL AGES are welcome!
- Entrance into monthly meetings
 - (in-person or remotely through Zoom)
- Access to monthly speakers on topics related to the craft
- Exposure & practice by submitting to our monthly literary newsletter, FRESH INK
- Network with other club members
 - (various levels of expertise, mentors)
- Participation in Critique Groups
 - (in-person or remotely through Zoom)
- Your OWN PAGE on our Club website at no additional cost
 - Highlight your bio, photo, website, social media, and published books
- Opportunities to serve on the board or on committees of our branch
- Camaraderie among other writers at all levels, all genres, and all ages!
- Partake, volunteer, and/or help plan our Spring and Fall Conferences which are provided at little (or sometimes no) cost to our members
- Annual opportunity to showcase your work at Open Mic events.
- Annual opportunity, each January, to attend/appear on our Panel of Authors
 - Members who were published the year before
 - Learn/share advice on the publication process, ask/answer questions, and buy/sell your books on site
- Annual opportunity to submit, read, and assist with judging the competitive Statewide CWC Literary Review, with readership of about 2,000 members and their readers and associates
- Simultaneous Co-Membership into California Writers Club
 - Our state-level parent organization at www.calwriters.org, with additional volunteer opportunities

- Read/advertise in the Tri-Annual CWC Bulletin available online, free of charge
 - Access to news from the other CWC Branches throughout California, gaining perspective about other serious, mostly published, writers, editors, Web designers, graphics experts, etc.
- Potential for your writing to be chosen to be displayed in the Southern California Writers Showcase at www.socalwritersshowcase.com
- A wonderful addition to your curriculum vitae or resume!
- Access to the monthly IECWC Blind Review Team
- Utilize our FACEBOOK PAGE to get your works word out to the public interested in writing

JOIN or RENEW at:

<https://iecwc.com/membership-meetings/>

Active
\$65

Supporting
\$65

Student
\$15
ages 8-22

Renewal of Membership
\$45

Renewal deadline September 30.
On October 1, CWC shall drop all delinquent members from the rolls. If dropped, you must pay the new \$65 member enrollment fees.



CWC's Best of the Best: 2024 Literary Review

A collection of poems and stories selected from Branch publications. This 300+ page collection is on sale for **\$15.00** on Amazon. There are stories and poems from 20 of the branches.

<https://a.co/d/45iqsdm>



Wild, Weird, Wonderful: 25th Anniversary Anthology Inland Empire Branch of the California Writers Club

<https://a.co/d/0SVxuPt>

This collection includes short stories, poetry, memoir, nonfiction, memoir, original drawings and photographs, and one novelette entitled *Murder in Huckleberry Heights*.

This anthology contains the varietal work of eighteen members of the Inland Empire Branch with several genres being represented.

Vision & Verse: A Fusion of Art, Photography, Prose and Poetry

The multi-talented artists and writers featured within these pages have come together to create a dialogue between their respective mediums. This collection showcases the beauty of visual art married with the magic of the written word.

<https://a.co/d/2zu0Afx>



BOOKS



Kudos Korner

MEMBERS NEW PUBLICATIONS & ACTIVITIES



Congratulations **Ann Casas!**

Her poetry is included in
Our Poetic Garden,
an OLLI Anthology

Available on Amazon
\$12.99 paperback
\$33.99 hardcover
\$1.99 kindle

"Our Poetic Garden is a wonderful bouquet of poems born from well-lived lives and boundless joy. This treasure includes café portrait poetry, ekphrastic poetry, collaborative poetry, and individual poems full of wonder, grace, and light. Here is beauty, wisdom, and inspiration: a true pleasure."

- Lee Herrick, California Poet Laureate

The Critique Group meets on the second Saturday of the month



Interested?

Contact Constance at
cassinelli100@hotmail.com
for guidelines and further information.



DIAMOND VALLEY WRITERS' GUILD

9th Annual Appreciation of Poetry

August 17, 2024

facilitated by **Lynette Tucker**

The DVWG tradition of celebrating beautiful words and phrases continues with our ninth annual poetry event. Guild members will have an opportunity to read up to two poems and share why their selections are meaningful to them. Pieces can be original or the work of a favorite poet. Join in the readings and discussion or just sit back and enjoy the experience.

If you're interested in sharing your work or the work of your favorite poet, please email DVWritersGuild@gmail.com Can't make it to the live meeting? No problem. We have readers available, so send your work in to be shared.

Join in the discussion or just sit back, relax, and enjoy the experience. Perhaps you'll find your next favorite poet or special poem!

NOTE: Poetry month will be moving to April next year to coincide with National Poetry Month.

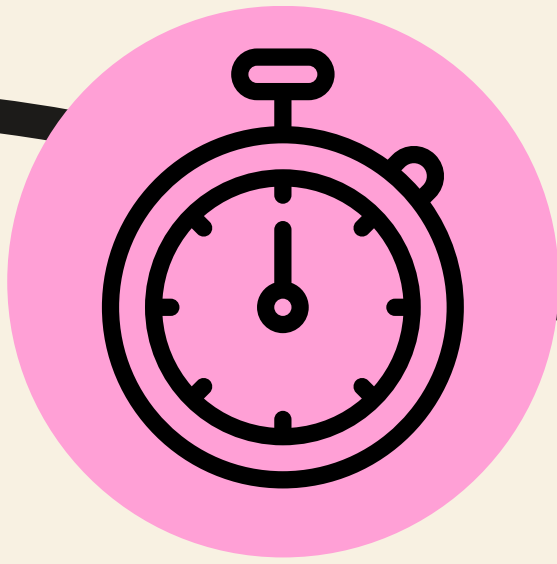


- Poetry reading August 17, 2024
- Read up to two poems
- Can be original or the work of a favorite poet
- If interested, email DVWritersGuild@gmail.com
- Poetry month will be moving to April in 2025

- First pre-conference event at SLO Library on September 28, 2024
- Conference on October 5, 2024
- 18 sessions
- 25 speakers
- Register by October 4, 2024
- More info at <https://www.cuesta.edu/communityprograms/writers-conference/>

Deadlines

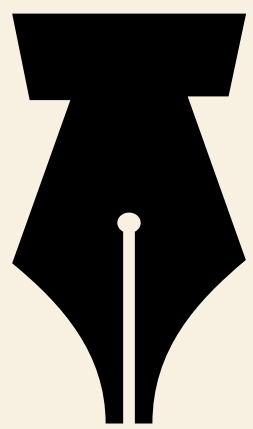
Submissions are due the **15th** of every month



Content Limits

Submissions with the following will not be considered:

- Excessive or gratuitous violence (violence for violence sake)
- Excessive or gratuitous profanity
- Excessive or gratuitous sexual situations or pornography
- Political or religious agendas that are meant to persuade or denounce



FRESH INK

guidelines



Form

- Prose word count <1,200
- No line count on poetry

Send as an attachment
Google or Word document
Times New Roman
12pt font



Photos

Accompanying images are optional

We can only publish digital images that **do not violate copyright**

You are encouraged to submit photos you have taken



Email

Share with Abigail Handojo at iecwcfreshink@gmail.com

Subject line must read "FRESH INK - month"

Replace "month" with your target month for publication

Check your email periodically for suggestions from the editor

Poetry Musings

SAMUEL THOMAS NICHOLS

Do the Nines

During lunch at the *Eden Fusion Garden Cafe*, after our June 22nd Branch Meeting, those of us at the west end of the table talked about poetry. This was because our member poet Leticia Garcia Bradford told us she had just written a Nonet, a 9-line poetry form, which was exactly the correct length to convey what it was she wanted to say. That prompted me to recall some of the 9-line forms I've worked with, back when Robert Lee Brewer was still posting the *Poetic Form Friday* prompts on the *Writer's Digest (WD)* website. So, let's take a look at some favorite 9-line forms.

Following are example poems for each of the poetry forms presented in this Poetry Musings. Each title is based on a prompt that Robert Lee Brewer posted on the *Writer's Digest* website.

Wind (A Nonet Poem)

She blew reason, down the mountain slope
Leaving behind bouldered deceits
And weathered controversies
Weighted by ignorance
Bereft of purpose
But to deceive
All who scale
Seeking
Truth

The **Magic 9**, is a newer poetry form I learned about from one of Robert's *WD* postings. It is a form that boasts a rhyme scheme as its only rule, and that scheme is *abacadaba*, which Robert pointed out is as if someone simply removed the r's from *abracadabra*.

First, the **Nonet**, that Leticia mentioned, which is a form named after a musical composition for nine voices or instruments. It is a simple form wherein line 1 has nine syllables, and each subsequent line has one less syllable, such that line 9 has only a single syllable. There are no other rules.

Fools Like Me (A Magic 9 Poem)

Were born with preconceived expectations
Of what life among the living entailed
And what to expect from new sensations
So richly described we did volunteer
To exist, not knowing the temptations
That awaited us in crossing over
So unprepared for the cruel creations
Loosened and sprung, so savagely unveiled
We desired, but our deportations

Vehicle
(A Tricube Poem)

Is one way
To travel
Here and there
Yet, I know
There is more
To see here
In this place
of plenty
Left to find

The **Tricube** is another newer form that was introduced by the poet Phillip Larrea, author of *We the People*. There are no rules for rhyme, meter, or subject matter – only the power of 3's. Each poem must have three stanzas, each stanza must have three lines, each line must have three syllables.

The **Lai** is a French poetic form (or stanza) that uses an *aabaabaab* pattern of rhyme, and is often associated with narrative poetry. The *a* lines are 5 syllables each and the *b* lines are 2 syllables each. There are no other rules.

The **Trine** is another French form whose 9-lines are rhymed and isosyllabic, which is to say that the syllables in each line are of equal length. The form requires 3 rhymed couplets followed by a tercet. The number of syllables per line may vary, but preference has been shown for the 12-syllable Alexandrine. One pattern of rhyme is *aa bb cc abc*.

Discarded
(A Lai Poem)

Left, to be alone
Name, without a throne
weighs sad
To wail and bemoan
To die before grown
knells bad
A direction shown
With time to atone
peals glad

Special Day
(A Trine Poem)

Is when a memory surfaces from below
And sets my heart fluttering and aglow
Is when a friend lives on, within the heart of me
Although he, or she, in life, does no longer be
Is when wishes and dreams, become, true living things

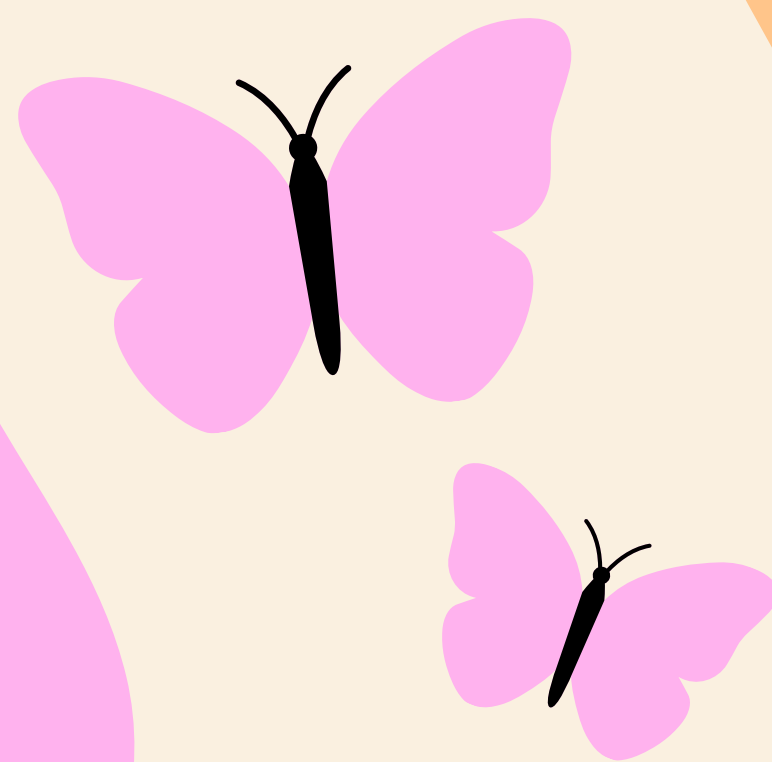
Tethered to eternity with fine, silvered, strings
My special days frequent the time that I borrow
From he who lurks in the shadows of destiny
Until I shall stumble and merge with everything



The **Punnett** is a form invented by Marc Arnts, a former biology teacher. The form is based on the ratios in a Punnett Square, which is used to predict genotypes. There are no rhyming or syllabic requirements, but the subject must be a biological topic, and the word counts for each line are fixed at 1/2/1/2/4/2/1/2/1.

Bittersweet
(A Butterfly Cinquain Poem)

My girl
looked up to me
And followed in my steps
As we pursued our tandem dreams
Until
Outside forces plied against and
Without became within
And took away
My girl



Dead
(A Punnett Poem)

Gone

Departed, Deceased

Mourn

Ululate, Ululate

Nothing Stops the Advance

It Comes

Anon

It Comes

Alone

The **Butterfly Cinquain** is an unrhymed form that requires a specific syllable count for each line, as follows: 2/4/6/8/2/8/6/4/2. This differs from the Punnett, which required a specific number of words for each line. The Butterfly Cinquain is centered on the page.

The **Rictameter** is another syllabic form whose counts per line are 2/4/6/8/10/8/6/4/2.

The two syllable word used in line 1 must also be used in line 9. The Rictameter is also centered on the page.

Possibilities
(A Rictameter Poem)

I live
In the moment
Tucked between seconds
Where peace resides with happiness
And what's past is swallowed by what's future
Consumed by the nameless darkness
Found inside of maybes
Where all paths go
I live

Summer (A Nove Otto Poem)

Oh, the scent of a summer morn
Its leaves, flowers, and green field corn
Memories of each August gone

Lakeside fishing, skinny dipping,
Taking chances, stones are skipping
Eyes wide open to greet the dawn

She's waiting around the corner
I am going, please don't warn her
For she knows well the cards I've drawn

The **Nove Otto** is a form that was created by Scott J. Alcorn, which requires 8 syllables per line. The rhyming pattern is *aabccbddb*.

The **Analogue** is a form that was invented by the 20th century poet and educator Rena Ferguson Parks. All lines are iambic pentameter and the rhyme scheme is *abbaabbcc*.

Influence (An Analogue Poem)

Where lies the sun when she falls under tow
And fails to see the wonder found inside
The child born amazed and open eyed

Does she forget the beauty from the glow
That burns from deep within and not below
The tears, the pain, the terror slow to hide

What realm be true or falsely held and tied
To ruins left barren minded waiting there
Beside the need to console and to care

Poetic Forms

There are hundreds of poetry forms documented in books, magazines, and on the world wide web. A favorite reference of mine is Lewis Turco's, *The Book of Forms*, in which he identifies six 9-line forms, two of which are covered in this article. All in all, Turco touches on over 200 forms from 1-line Alexandrine's to 210-line sonnet redoubleds. Robert Brewer, on the Writers Digest website, documents more than 160 poetry forms providing both the definitions and original samples for each form. It is a trove of information available to help pique, and fuel, the creative process in all.

In addition to 9-line poetry forms, there are also 9-line stanza forms, such as: the **Spenserian**, the **Virelai**, and the **Novilinee**, whose properties may be queried using our old friend Google – or one of its many relatives.

There are a slew of 9-line poetry forms available to prompt our creativity and curiosity. Sit back and have fun, that is, *do the nines*, and then share your achievements. I'm sure the *Fresh Ink* editor would be interested in receiving them.

“Into Dawn”

Theresa Handojo 2024

Since you went away
Pain pours through and through
Grief gathers day by day
Dark nights missing you

Everyone who knew you was told
About the night you left us
Oh, how the days after felt so cold
Drowning in warm condolences

Not ready to let you go
Many things left undone
Your stories still untold
What-ifs in my head to outrun

Abi said not to let you go
But let go of the pain
Sadness, an endless flow
Can I think of you and smile again?

“Grief shared is grief diminished” ¹
Share the sorrow, will it fade?
Our lives together felt unfinished
More memories to be made

Relentless grief descends
Loving you had a price to pay
“Grief changes shape, but it never ends” ²
Reshape my tears from dismay

Death does not extinguish, it merely transitions
Memories of you, I fear, may muddle some
The glow of your love transcends the distance
“Put out the lamp... the dawn has come.” ³

“Just another day without you” ⁴
Learning to live with you away
The wind whispers, is that you?
“I’m far from you and that’s okay”



Water color painting by Abigail Handojo 2018

1. “Grief shared is grief diminished” - Cyril Manning, UCSF magazine Winter 2024 “How to Grieve and How to Help Others Through Times of Loss”
2. “Grief changes shape, but it never ends” - Keanu Reeves, *Parade* magazine
3. “Death is not extinguishing the light; it is only putting out the lamp because the dawn has come.” - Rabindranath Tagore 1861-1941
4. “Just Another Day” song by Jon Secada 1992

B E N A L I R E Z

"Here's Looking at You, Kid"

As someone who appreciates the craft of writing, it may surprise you that I read novels and books with both pleasure and disdain. Pleasure? Disdain? Isn't that the very definition of an oxymoron?

Stay with me for a second.

I consider it a great pleasure when I have the time to read a novel because it's an opportunity to study the author's writing style. And I consider it a disdainful curse because ... *I study the author's writing style*. I mean, how can I be a voracious reader of the stories I love if they take an exorbitant amount of time to read from cover to cover? Surely, much more time than your typical reader might take to peruse and enjoy a well-fashioned tale or a literary work. Let's take, for example, a tense-filled scene between two characters—specifically, that moment one confronts the other. There are literally dozens of permutations and ways this meaningful interaction takes place. The table below offers a few of them:

A bristling glare	Eyes darkened	Leveled her glare at	Shot a glance	An arresting look
A pointed glance	Gazed stoically	Glowered at	Stared grimly	Gaze was direct
Cast a baleful look	Narrowed his eyes at	Regarded him with	Stood unblinking	A pointed glance

So, therein lies my dilemma. How can I give myself over to a novel, enjoy it as it was intended to be enjoyed, when the writing student in me wants to glean from and celebrate the writer's method for describing his characters? Their mannerisms? Their expressions? The way they walk. The way they talk.

I've concluded that I will forever be the atypical reader, incapable of picking up a book and reading with nary a care in the world. It's just not me. And you know what? That's okay. I would rather discover the insightful way a novelist brings their pages to life, than leapfrog from one fictitious piece to another like a fire rampaging through a forest. And who knows, if you happen to be a little like me, it just may strengthen and enrich the creative process and the prose we produce. In the immortal words of Humphrey Bogart in the movie classic *Casablanca*, "Here's looking at you, kid."



The Littlest Things

Abigail Handojo 2024

My first happy poem will be about you.

How your favorite flower is the lupine
Which reminds me of hair-tangled combs
And vanilla soft-serve ice cream cones
Unbroken bones and cool earth tones

The littlest things
Trinkets stuffed into stockings
You know I would live in your paintings
If I thought I was half as breathtaking

Basking like a lizard in the sunlight
Stopping to smell the roses
You watched from the window
As if you'd sketched them yourself

Your second favorite flower is the hibiscus
Which reminds me of melted crayola wax
And summer afternoon hula class
Sunsets and laughter we can't hold back

How starbursts taste and fireworks look
Parachuting into the sky without abandon
Our stuff in the box under my bed
Is a gel pen Venn diagram

Of new-born memories
Postcards, bookmarks, matcha green tea
The way I sit in the cold for you,
And you wait in the heat for me

Inner children persevering under pressure
Perhaps this is why daisies grow together



Next month's
theme is...
Resilience

