

BAD ADVICE (NEW/ALL) WRITERS SHOULD IGNORE

TUESDAY, JUNE 10TH

UNITARIAN UNIVERSALIST SOCIAL HALL
2201 LAWTON ST. IN SLO

6:30 PM

Misinformation about the business of writing has become part of our general culture. We've been shown a romanticized—and mostly untrue—picture of what it's like to be a writer.

That's partly because a person sitting alone in a room at a keyboard isn't the stuff of great drama, and also because there are thousands of businesses—some legit, but some not—that make money off fledgling writers' dreams.

The indie revolution has brought a whole new twist to the myth-making. But writing for a living is hard. If you believe there are shortcuts, you're going to set yourself up for disappointment—and present a target for scammers.

Anne R. Allen will talk about the bad advice, misinformation, and scams you need to ignore if you want to launch a successful writing career.

Anne R. Allen is the author of the hilarious "*Camilla Randall Mysteries*" and three other comic novels. She is represented by Pam Van Hylckama Vlieg of Foreword Literary and has co-written a guidebook for new authors, *How to be a Writer in the E-Age: a Self-Help Guide* with Catherine Ryan Hyde.

Anne's weekly blog, "Anne R. Allen's Blog...with Ruth Harris" was named one of the Best 101 Websites for Writers by *Writers Digest*. She shares the blog with *NYT* million-copy bestseller Ruth Harris. Anne lives in foggy Los Osos, which she says has "the perfect climate for writing".



Anne R. Allen

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Dennis Eamon Young

PRESIDENT'S MESSAGE: DON'T CUT THE FLOWERS. HELP THEM GROW

Go take a walk and look around. Stop and take a deep breath. Wherever you look and sniff, you will find flowers. Not always rare and beautiful orchids, lilies, or bougainvillea; but flowers of some kind, struggling to grow and prosper. The growth of flowers, and all plants, insures our future, providing us oxygen through the act of photosynthesis. Flowers key our visual sense of appreciation for what goes on all around us, providing a healthy environment for us to grow into the future.

Around the world, the dark forces amongst us would deprive us of our human flowers, thereby spoiling our future as a healthy and growing species. Whether it is the abduction and attacks upon female students in Nigeria who only wish to learn, or the twisted minds in our own country who would attack and kill schoolchildren, our flowers are being destroyed. These young and vital minds, which would grow into a vital resource for humankind, are being taken from us.

Our politicians cut food and education funding, which will darken our future and perhaps deprive us of the next generation's Maya Angelou or Lois Capps. We have no way of knowing what human treasures we constantly lose to wars and the forces of ignorance, brutality, greed and fear of change. All these children should be encouraged and allowed to thrive, just as we would provide nutrients to a beautiful garden.

The written word is one of the most obvious dangers to those who would hold their people in thrall to the prejudices and ignorance of past customs, as well as the brutality of gender or caste dominance. Writers have inflamed the passions of the masses throughout history. The pungency of written calls to action have brought about important changes that benefit our species. Written words set to music can have a hypnotic effect for many purposes.

To transform a set of ideas and breathe life into a cast of characters, allowing them to move outside of the bounds of the page and become real to the reader, is a true art form. A talented writer may bring a fresh set of ideas to a hidebound reader; a masterful writer might well change the course of history.

Writers have helped readers to see the oppressed, those typically shunned by society, in a new and more sympathetic light. Other writers have provided despots with horrendous propaganda. To write is to wield a powerful tool. Like any other powerful tool, those who wish to use it need to be properly educated in its thoughtful use.

We writers have a duty to use our words to speak out against the darkness of ignorance wherever we see it, in any way we can. Our words may shine a light, which will be enough to disperse the darkness, be it a letter to a local newspaper opinion column, or a book full of realistic characters who struggle to change their environment and bring about resolution to a problem. Go take that walk and breathe in the air of inspiration.

*Excelsior,
Dennis*



Fellow Writers!

**Is a writing partner sick? Need encouragement?
Getting married or having a baby?
Suffering from the loss of a loved one?**
Email me at jandkvolkov@att.net and I'll send them a card from their SLO NightWriters family.

Kalila

ARE YOU FOLLOWING THE NW BLOG?

Be sure to check out our Blog for information, insights, encouragement, connections, etc. You'll find writing prompts, ideas, encouragements and lots more. Feel free to leave a comment on any of our posts. And join us on Twitter and LinkedIn, too!

Join us on our Blog: www.slonightwriters.com

You can also access the blog from our website: www.slonightwriters.org

Find us on Facebook and LinkedIn, too! And make sure your bio and book listing is up-to-date on our website. As we continue to grow and gain an international reputation, our social media presence grows along with us. Make sure you're connected, so readers can find you on our social media sites!

SLO NIGHTWRITER “ROUND TABLES” A HUGE SUCCESS!

Our newest offering for all NightWriter members is our “Round Table Discussions.” The Round Tables continue on Tuesday, June 10th, and will run from 5:15 pm — 6:15 pm, just before our general meeting (which will begin at 6:30 pm). We’ll meet, learn, have fun, take a break and then reassemble for the general meeting with Anne Allen.

For June, we offer a **Critique Table**, staffed by experienced writers/critiquers, Terry Sanville and Susan Tuttle. They will listen to writing and give constructive feedback. If you wish to be critiqued, bring two copies of your work, one to read from and one for the critiquer. Observers are also welcome. If you’ve never attended a critique session before, this is a good time to come to watch, listen and learn. Critique protocols will be available for anyone who wants them or is interested in starting their own critique group.

And don’t miss “**Understanding Google+**” with Jason Matthews. This is a hands-on workshop in understanding and using that all-important social media guru, Google+. Come learn how to create your presence on the “net.” Bring your laptop and an extension cord and Jason will walk you through the process. Social media is essential to building your platform. Start (or continue if you attended in May) this Tuesday with Google+.

Round Table Discussions **begin promptly at 5:15 pm**. Don’t go hungry—food and beverages are welcome!



Don’t forget!

SLO NIGHTWRITERS Meeting Time Has Moved Up by 1/2 Hour!

Join us for our informative and fun 2014 Meetings!

Our new location is the

Unitarian Universalist Social Hall

2201 Lawton Ave., San Luis Obispo, CA 93401

Near the Corner of South and Broad, Next to Meadow Park

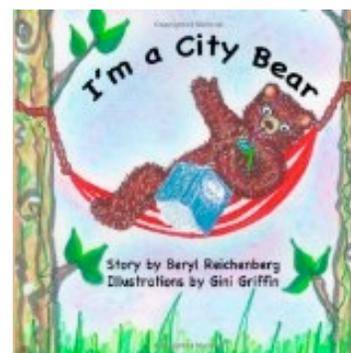
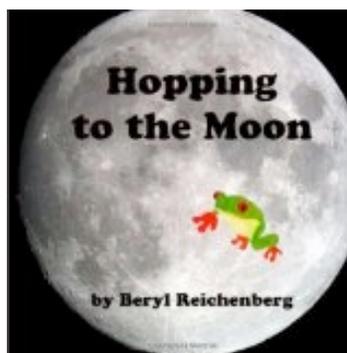
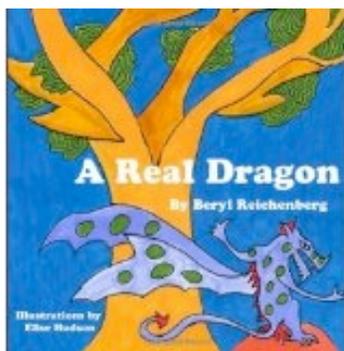
Meetings now begin at 6:30 pm, and end at 8:30 pm

**Come at 5:15 pm for the Round Table Discussions and expand
your NightWriter Experience**

KUDOS... KUDOS... KUDOS...

Beryl Reichenberg, artist and children's book author, will be in Morro Bay at Coalesce Bookstore on June 7th from 2:00 to 4:00 to sign one of her latest books, *A Real Dragon*. On June 14th, she will be at the Grover Beach Exploration Station, located at 867 Ramona, from 2:00 to 3:00 reading her new book, *Hopping to the Moon*, and demonstrating an accordion book form to young children. On June 28th from 1:00 to 3:00, Beryl will join fellow children's authors Heidi Gill and Destry Ramey at The Book Worm in Santa Maria for a "Reading is Fun" day. The three authors will read their books, have a book-making craft, and a host a raffle, among other events. The Book Worm is across from Target and next to Pier One on Betteravia Blvd.

Beryl Reichenberg also has a new book available from Amazon.Com. *I'm a City Bear* is a children's story about a bear who invades the city looking for food. Told in diary form, he encounters angry dogs, swims in backyard pools, and finds delicious food in garbage cans, among other adventures. The story and book setup is by Beryl and the illustrations are by Gini Griffin.



"The writer begins with the disorder of life and reduces it to some order before he can re-create it in words. He imitates then the rearrangement of life, not life itself—which is too vast, too chaotic. Life cannot be rendered in all its infinite complexity, and a picture of it in fiction, as we all know, is a selected image."

~Leon Surmelian



2014 INGRID RETI LITERARY AWARD

The Ingrid Reti Literary Award will be awarded to a San Luis Obispo County writer whose work addresses a sense of place, natural and/or cultural. That place does not necessarily need to be the Central Coast of California. This award is a partnership between ARTS Obispo and the family of Ingrid Reti, who provided funding for this annual award. This year, the award will focus on Poetry.

Awards are awarded based on the quality of applicant's artistic work, as demonstrated by the submitted poetry writing samples, and creative expression addressing a sense of place, natural and/or cultural. \$1,000 is available for 2014 and may be given to one recipient or split between multiple recipients depending on the quality of submissions.

As of July 15, 2014, applicants **must** be at least 18 years of age or older; be a San Luis Obispo County resident for a minimum of one year; and poetry submitted for consideration should be created within the past three years and should not be previously published.

Applications available from ARTS Obispo. Call (805-544-9251 ext. 14) or email (programs@artsobispo.org) to obtain an application and application checklist. Ingrid Reti Literary Awards may not be used to fund: Artistic projects which discriminate on the basis of age, disability, ethnic origin, gender, sexual orientation, race or religion, or artistic projects designed to elect candidates for public office.

Applicants may submit only one application per year. Previous Ingrid Reti Literary Award winners are not eligible to apply. Materials submitted for review will not be returned.

Submit the following to ARTS Obispo by 4 pm, Tuesday, July 15, 2014: Completed and signed application form, including title(s) of work; A maximum of 10 typed pages of your original poetry, plus 6 additional copies for each jurying committee. Use Times New Roman in 12-point size. Your name or identifying information must **not** appear on these documents. Also include proof of at least 1 year residency in SLO County (utility bill, driver license copy) and your Applicant Profile in a sealed, unmarked envelope.

Completed applications must be postmarked by Tuesday, July 15, 2014. Mail to: Ingrid Reti Literary Award, ARTS Obispo, PO Box 1710, San Luis Obispo, CA 93406. Or deliver in person to ARTS Obispo offices, 1123 Mille St, SLO. Note: Do NOT mail entries to the physical building. The Post Office will not deliver. Use the PO Box to mail your entries.

"Critique Group Connections"



Anita E. Hunt

Critique Group Chair

NW Members—Please, email critique requests to: Anita Hunt, Critique Group Coordinator, hunt6465@charter.net. We'll print your specific request in this **Critique Group Connections** section of the newsletter for all NW members to view, increasing opportunities for NW critiquing. Use this information to find a match for your needs, make contacts, or to start a new group or critique partnership. Contact Anita for assistance if needed. And, if you form a group, please let Anita know so she can list it on the website. She can also showcase the group's talent in the newsletter. Critique Group Guidelines are available on the website at www.slomightwriters.org.

***SLO NW cannot guarantee critique group formation or availability but do we strive to facilitate connections between writers so they can initiate and develop their own writing affiliations. While we cannot be, and are not, responsible for any outcomes from these associations, we hope they lead to great creative magic and magnificent literary works!

CRITIQUE GROUP REQUESTS:

Katie is seeking a critique group for YA and FICTION. She is interested in either a critique group, or 1:1 electronic peer exchange. She has some writing experience and prefers SLO City location. Contact Katie at: dreamsofcitylights@gmail.com.

Tony Taylor is seeking a critique group for FICTION, YA, CHILDREN'S MIDDLE GRADE or VARIED GENRES, preferred skill level is advanced/experienced writers. Preferred location is SLO City area.

Contact Tony at 805-704-3528 or by email: tony@anthonyjtaylor.com

Rolynn Anderson wishes to organize a **NEW PLOTTING GROUP** for LITERARY FICTION with elements of suspense and mystery. Preferred skill level is advanced. Preferred location is Arroyo Grande/Los Osos/SLO area.

Contact Rolynn at 805-473-5847 or by email rolynna@earthlink.net

David Flamm is seeking a critique group or peer edit exchange or 1:1 writing mentor/partner or editing fee for service, for COMMERCIAL FICTION. Preferred Skill Level is Intermediate to Advanced. Preferred locations for meetings are SLO City, South County/Santa Maria, Orcutt.

Contact David at 805-868-3779 or by email: david.flamm@yahoo.com

Continued Next Page

Critique Group Connections, Continued

Christina Grimm is seeking a critique group or peer edit exchange for VARIED NO GENRE RESTRICTIONS. No skill restrictions. Preferred location for meetings is SLO City, Los Osos, Morro Bay, Cambria, but can travel to other locations.
Contact Christina at 805-459-4923 or by email: grimmpsych@gmail.com

Jill Stegman is seeking a critique group or peer edit exchange for LITERARY FICTION or LITERARY HYBRIDS WITH THRILLER, SUSPENSE, MYSTERY. Preferred skill level is advanced. Preferred location for meetings is SLO City, Los Osos, Morro Bay, Cambria or North County.
Contact Jill at 805-466-1956 or by email: jastegman@gmail.com

Colin McKay is seeking a critique group or peer edit exchange for COMMERCIAL FICTION – CRIME, YA, or SCREENWRITING. Preferred skill level is advanced. No location restrictions for meetings but would prefer Los Osos, Morro Bay, Cambria. Contact Colin by email: mckay01@gmail.com

Deborah Brasket is seeking a critique group, online peer edit exchange, or 1:1 writing partner for ADULT LITERARY FICTION, NOVELS AND SHORT STORIES, AND FOR CHILDREN'S MIDDLE GRADE NOVEL. Preferred experience level is intermediate to advanced. North County is preferred. Contact Deborah at 221-5405 or by email: dbrasket51@gmail.com

Bill Bloom is seeking co-author / editor arrangements for two projects—one, an autobiography; the other, a book about Albert Einstein's wife. Any fee for service to be arranged between author and editor.
Contact Bill at 543-1910 or by email: clb4u2c@charter.net

Griselda Rivera is seeking multiple critique groups: MEMOIRS, TEEN & CHILDREN'S, ACADEMIC / EDUCATION / LINGUISTICS.
Contact Griselda at grissilvarivera58@yahoo.com

Alycia Kiley is seeking a critique group for VARIED GENRES but primarily POETRY, NON FICTION and ARTICLES; skill level is intermediate. SLO City location is preferred.
Contact Alycia at 602-7075 or by email, alyciakiley@gmail.com

George Klein is seeking a critique group or 1:1 writing mentor / partner for COMMERCIAL FICTION; No particular skill level or meeting location restrictions.
Contact George at 712-3378 or by email, fangio@charter.net

"Write. Rewrite. When not writing or rewriting, read. I know of no shortcuts."
~Larry L. King

24 BOOKS THAT PREDICTED THE FUTURE

One of the attractions of science fiction is its ability to create future technology that becomes reality. Here are 24 books that predicted what was to come (and the date it arrived and how long it took to become reality)—or did it happen because sci-fi writers wrote about it?

- 1735:** *Gulliver's Travels* (Jonathan Swift): Mars has two Moons (1877—142 years)
- 1865:** *From the Earth to the Moon* (Jules Verne): Lunar modules that return as splashdown capsules (1969—104 years); solar sails (2010—145 years)
- 1870:** *Twenty Thousand Leagues Under the Sea* (Jules Verne): electric submarine (1960s—90 years)
- 1888:** *Looking Backwards* (Edward Bellamy) credit cards (1950—62 years)
- 1889:** *In the Year 2889* (Jules Verne): Skywriting (1915—26 years); Video chatting via "Phonotelephote" (1964—75 years)
- 1899:** *When the Sleeper Wakes* (H.G. Wells): Auto motion-sensor doors (1960—69 years)
- 1903:** *The Land Ironclads* (H.G. Wells): Tanks (1916—13 years)
- 1910:** *The Achievements of Luther Trent* (Edwin Balmer & William MacHarg) Lie Detector Test (1924—14 years)
- 1911:** *Ralph 124C 41+* (Hugo Gernsback) Radar (1935—24 years); solar energy (1978—67 years)
- 1914:** *The World Set Free* (H.G. Wells) Atomic Bombs (1945—31 years)
- 1923:** *Men Like Gods* (H.G. Wells) Voice Mail (1980—57 Years)
- 1924:** *Daedalus; or, Science and the Future* (J.B.S. Haldane): in vitro fertilization (1977—53 years)
- 1932:** *Brave New World* (Aldous Huxley): Mood enhancing drugs (1950—18 years); Genetic Engineering (1972—40 years)

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Quote of the Month

"I don't care if a reader hates one of my stories, just as long as he finishes the book."

~Roald Dahl

Word of the Month

"Perfuse"

Definition: (V. Tr. Latin: *per*, through + *fundere*, to pour) 1. to spread over as a liquid, color, light, aroma, etc.; 2. to force a liquid, such as blood, through an organ or tissue

Synonyms: flush, suffuse, diffuse

Usage: The light perfused the clouds with a luminous pink glow.

24 BOOKS (CONTINUED)

- 1948:** *1984* (George Orwell) widespread invasive government spying (2013—65 years)
- 1950:** *Fahrenheit 451* (Ray Bradbury) in-ear headphones (2001—51 years)
- 1951:** *2001: A Space Odyssey* (Arthur C. Clarke) communication satellites (196—14 years)
- 1956:** *The City and the Stars* (Arthur C. Clarke) immersive virtual reality video games (1966—10 years)
- 1961:** *Stranger in a Strange Land* (Robert Heinlein) waterbeds (1971—10 years)
- 1962:** *A Fall of Moondust* (Arthur C. Clarke) Space Tourism (2001—39 years)
- 1969:** *Stand on Zanzibar* (John Brunner): On-demand TV (2009—40 years); Satellite TV (1972—3 years); Laser printers (1976—7 years); Proliferation of electric cars (2010—41 years); the EU (1993-2004—24 years); Decriminalization of marijuana (2012 in CO and WA—43 years); Vilification of tobacco industry (1984—15 years); Detroit falls into poverty (2012—43 years)
- 1972:** *Cyborg* (Martin Caidin) Bionic Limbs (2013—41 years)
- 1980:** *The Hitchhikers Guide to the Galaxy* (Douglas Adams) Real-time automatic audio translation (2014—34 years)
- 1984:** *Neuromancer* (William Gibson) Cyberspace and computer hackers (1990—7 years)
- 1990:** *The Age of Intelligent Machines* (Raymond Kurzweil) Computer beating human chess players (1997—7 years)

And there you have it, a smattering of the predictions that have come true from sci-fi books. So, next time someone looks askance because you “just” write science fiction, simply smile and know that you are helping to create a new future for mankind.



SLO NW e↔Line Edit Exchange

Can't find a critique group? Don't have time for meetings? Have specific needs for feedback on your work? Our Electronic Peer Review Line Edit Exchange is perfect for out-of-town members, or those with restricted time schedules.

All E-Exchange Partners are SLO NW members.

- Exchange views with other writers
- No fees charged, no credit expected or required.
- Participants contact each other, set their own rules and time frames.
- Use your own style of editing / commenting.
- If you don't find value in the feedback, try someone else on the list.

To be added, **contact Anita Hunt** (hunt6465@charter.net) with: Your Name, Email, Genre (if you desire a specific one), Skill Level (if you require a specific level). She will add you to the list. Then you can reach out on a one-to-one basis and find the right writing partner for you.

MEMBER-AT-LARGE CONNECTION

I want to thank to all of you who participated in our annual satisfaction survey. Your responses help us understand what makes you a happy NightWriter, and we would love for all of you to be happy NightWriters.

Communication is the key to any successful relationship. We all know it, yet communicating effectively is often troublesome. "Most people do not listen with the intent to understand; they listen with the intent to reply," says Stephen R. Covey. I know that I am guilty of this. When another person is speaking, I am already rehearsing my response, missing half of the conversation because I am too set on outsmarting or proving the other person wrong.

I traveled to Slovakia to visit my family in April. When we got off the plane and met with my Dad, my 3-year-old son ran to him, grabbed his hand and dragged him all over the airport, chattering excitedly about the trip. But there was a hitch: my son spoke English, a language my Dad does not understand. While my son understands Slovak, he'd never really spoken it before our trip. As a matter of fact, I don't think he knew the difference at first.

"Kai, you have to speak Slovak if you want Grandpa to understand you. He doesn't know what you are saying."

"But Mom," my son said, "he understands you. How come?"

"Because I speak Slovak, honey."

I could tell he was still confused. He understood all of us, yet not everyone could understand him. His first reaction was to withdraw. He didn't want to be left alone with

Grandma and Grandpa. And to be fair, the same was true about my parents. Then, about three weeks into our trip, a switch in his brain flipped and the crisis was over. Slovak words rolled off his tongue. Suddenly everything made sense again, for all parties involved.

Of course, just because you can hear someone and understand their words doesn't mean you will agree with them. My parents think their grandchildren are growing up with no discipline whatsoever. My in-laws think their grandchildren are growing up like little soldiers. (I think we must be doing something right). "*Quot hominus, tot sententiae,*" said Terence, or, "There are as many opinions as there are men."

We can never please everyone all the time. But as I said at the beginning, we want you to be a happy NightWriter. I can promise you that we are listening with the intent to understand. I cannot thank you enough for taking the time to respond to our questions.



Andrea Chmelik
Member-at-Large

And please, don't forget—I am here to listen to you year-round. If you have something to say, don't hesitate!

Yours, *Andrea Chmelik*
chmelik.andrea@gmail.com

THE JUNE NW ONLINE BOOK CLUB SELECTION

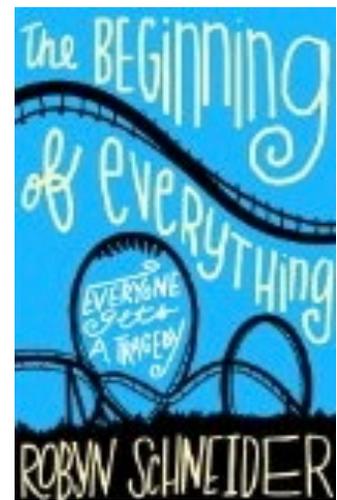
Robyn Schneider's *The Beginning of Everything* is a lyrical, witty, and heart-wrenching novel about how difficult it is to play the part that people expect, and how new beginnings can stem from abrupt and tragic endings.

Golden boy Ezra Faulkner believes everyone has a tragedy waiting for them—a single encounter after which everything that really matters will happen. His particular tragedy waited until he was primed to lose it all: In one spectacular night, a reckless driver shatters Ezra's knee, his athletic career, and his social life.

No longer a frontrunner for homecoming king, Ezra finds himself at the table of misfits, where he encounters new girl Cassidy Thorpe. Cassidy is unlike anyone Ezra has ever met—achingly effortless and fiercely intelligent.

Together, Ezra and Cassidy discover flash mobs, buried treasure, and a poodle that just might be the reincarnation of Jay Gatsby. But as Ezra dives into his new studies, new friendships, and new love, he learns that some people, like books, are easy to misread. And now he must consider: If one's singular tragedy has already hit, what happens when more misfortune strikes?

Robyn Schneider is a graduate of Columbia University, where she studied creative writing, and the University of Pennsylvania Perelman School of Medicine, where she studied medical ethics. She is also responsible for the existence of the middle grade Knightley Academy series, written by her possibly fictitious literary alter-ego Violet Haberdasher. She currently lives in Los Angeles, California.



“For your born writer, nothing is so healing as the realization that he has come upon the right word.”

~Catherine Drinker Bowen

THERE'S STILL TIME! DEADLINE JUNE 30, 2014



SLO NightWriters
25th Annual Writing Contest
The 2014 Golden Quill Awards

In association with

Cuesta College Central Coast Writer's Conference

This year's theme: Déjà vu

Visit www.slonightwriters.org for information and entry forms

1st Place Prize \$750 for each category

2nd Place Prize \$400 for each category

Honorable Mention Certificates

2 Categories

Short Story/Memoir 1,000 word limit

Poetry 40 line limit



All Writers Welcome

Entries accepted April 1 - June 30, 2014

Entry Fee \$15

Entries accepted from April 1st to June 30th, 2014

1st Place Prize-\$750 for each category 2nd Place Price-\$400 for each category

Honorable Mention Certificates

Entries must include the words "Déjà vu" AND depict the theme (Interpret as broadly as you like)

Entry Fee - \$15 per entry

You may enter in more than one category and with as many entries as you like.

Go to www.slouightwriters.org for payment and contest information.

SHORT STORY/MEMOIR 1,000 max word limit - **must be double spaced** and, where applicable, will be judged on: 1) Beginning / Ending, 2) Character, 3) Dialogue, 4) Narrative Voice & Point of View,

5) Description of Setting, 6) Emotional Impact, 7) Plot / Story Arc, 8) Use of Language

POETRY 40 line max limit - **may be creatively spaced and formatted** and, where applicable, will be judged on: 1) Power/Emotional Impact, 2) Message, 3) Form and Flow, 4) Use of Language

All rights belong to the author. SLO NightWriters may request permission to announce and publish the winning entries on its website and other media.

For a complete set of Rules and Format Guidelines see below or visit our website at:

www.slouightwriters.org

Contest Entrants qualify for the special Early Bird rate at the 30th Annual Cuesta College Central Coast Writers Conference, September 19-20, 2014 in San Luis Obispo, CA, featuring keynote speaker, Anne Perry. Attendance at the CCWC is optional. First place winners will be given free entries into the conference (\$140 value each). For conference details, visit:

www.communityprograms.net

THE 5 CS OF SUSPENSE WRITING

These essentials for writing thrillers can pull readers into every story we write, whatever the genre:

1. **Complex Characters:** Make sure all your characters have flaws—some bad in the hero and some good in the the bad guy. Brainstorm at least 10 inner demons (bad for the hero, good for the villain) for each to fight and then pick the best one for each.
2. **Confrontation:** Put something at stake and make both the hero and the villain have to have it—for opposite reasons.
3. **Careening:** Lots of action, but more importantly, lots of twists (don't forget to foreshadow them). Let something burst onto the scene and shake things up. Readers won't be able to put it down.
4. **Coronary:** Make readers feel the emotions of each scene. Reach into your own experience for similar ones and use them to inform and deepen your writing.
5. **Communication:** What are you trying to say through your story? What is the message for the reader? When you understand it yourself you can weave it into the ending of your story and truly satisfy your readers.

REVIEW: MAY CHARACTER MEETING

There were critique and social media roundtables from 5:15 pm to 6:15 pm, before the NightWriter meeting began at its new time: 6:30pm to 8:30pm. Better plan on eating dinner early the second Tuesday of every month!

Four people presented original material at the critique table. The genres ranged from urban fantasy to young adult to dystopia to haiku. We are such a wonderfully diverse group. Susan Tuttle and Terry Sanville provided feedback. I didn't bring anything to read, but I learned a lot just by listening. For instance:



By Jan Alarcon

Eliminate those *wuzzies*: sentences that use *was* in the intransitive (passive) voice. Switch *wuzzy* sentences to transitive (active) voice. So switch "The millionaire *was* killed by his butler," to "The butler killed the millionaire." To quote Sherry Heber, "Was: grammatically correct, dramatically inept."

Here's a new way of explaining *show don't tell*: "Don't tell me, let me live it." Turns out Ernest Hemmingway gave the same advice in *The Moveable Feast*: "Make instead of describe." By the way, it



turns out exclamation points (!) are showing, not telling. The exclamation should be clear from your dialogue, without the extra punctuation.

Jason Matthews showed NightWriters how to link their blogs to Facebook at the social media table. We all learned from watching Tia Araminta connect up her blog. Tia writes a weekly blog about the barriers that keep us from releasing the Great American Novel within us. Check out her blog <http://therunawaywriter.com/>. It is touching, funny, and beautifully crafted.

After a short break, the general meeting began with Sherry Heber leading us in a writing



exercise to prep us for the Déjà vu writing contest. She had some great story prompts including: a past life emerges in a dream; long lost lovers reunite; a ghost appears in a mirror; and a new Hitler rises to power. I think I will quote Sherry Heber now—wait, I think I did that before...

Susan Tuttle was the May lottery winner and presented an excerpt from her Novella *Dead Ringer*. She had some nice contrasting examples of the treatment of paranormal female detectives in 1927 and in 2014. All things being equal, I am choosing to stay right here in 2014; however, Susan did mention that “time travel was an aphrodisiac,” so I may be missing something.

Teri Bayus, screenwriter, teacher, and food and film columnist, was our main speaker and gave us tips on how to create strong characters. She sold a screenplay in 2001 that has since been resold four times. The setting, age of the children and tone keep changing, but her characters remain the same because Teri meticulously crafted them. They are real to her, so they are real to us.

Teri encouraged us to show our characters in ordinary existence, and then set them up for a personal growth journey. Give them an occasion to rise to; set up a wall for them to smash down, and never rescue them—make them work for



Susan read us into the past



Teri Bayus, a truly dynamic speaker

their happy ending. Don't forget to use all five senses when describing them—if you keep mentioning that your character eats cinnamon buns, pretty soon your reader will start smelling cinnamon whenever he walks into the room.

Teri gave a great example of how three sisters remembered their mother. One remembered her mother saying “I love you”; another remembered her often uttering the phrase, “Don't cry or I'll give you something to cry about”; and the third remembered always



being told, “Fix me a drink.” One sentence gives us three distinct characters.

After the break Teri presented her rules for developing your writing confidence: tell yourself that you are the best writer of your own stories; convince your subconscious you are a great writer by writing out your Academy Award acceptance speech; convince yourself that you are happy by standing in the mirror and smiling at your reflection two minutes

a day; and spread the love by writing thank-you notes to your favorite authors.

Teri concluded by mentioning the block of writing classes that she teaches twice a year. I attended her food writing class and highly recommend it. You eat a gourmet meal at a fine restaurant while Teri teaches you how to write a food column. Then you write a review of the experience to post on Yelp and Trip Advisor—Teri is available to critique the review before it’s posted. If I weren’t working on a “trapeze body” I would sign up every



Judy Salamacha gave us a preview of the CCWC in September

time. (Ask me to clarify at the next meeting if that last sentence did not make sense to you. I am easy to find—for now I look like my picture.)

Honestly, Teri’s food-writing class is a bucket-list experience. Here is part of what I wrote about the Gardens of Avila class, and the magic has stayed with me. “I left with renewed energy and a commitment to stop and enjoy the beauty of simple and natural things. Life does not have to be as hard as I am making it. The tastes of that meal still linger. My cooking and eating have improved. And, most surprisingly, I have had no desire to return to eating fast food.” <http://www.teribayus.com/>

Until Next Month,
Jan Alarcon

MAKE MY CHARACTER WHAT?

Try converting your character into a setting. When you do so, you start to think about this person in ways you rarely, if ever, see the people in your life, or in your stories. The smallest details become important, sometimes even critical, to the fullness of the setting. These details then translate into a fuller, more realistic character. The specific details of the setting can become hallmarks of the character. Secrets the character has kept from you can leap to the fore and help send you in directions you hadn't thought of but that enhance your story a hundred-fold.

An added advantage is that you can discover metaphors that you can then use throughout the story to reveal the character on a deeper level—metaphors you might not know about otherwise. For instance, there might be a lichen-slicked rock in the corner of the setting, where moisture drips with unrelenting regularity. Then in the story, whenever that character appears water drips somewhere and the scene is dark and gritty.

Here's a fun exercise to try. Take one of your characters and turn that character into a setting. Ask yourself: What kind of setting would this person be, if he or she were a place instead of a person? What aspects of that person would make this setting unique and memorable to the reader? Write a detailed description of the setting. This is **not a scene**; there are **no characters**. It is a **detailed description only** of the setting itself.

Try to define your character's personality as particular aspects of the setting. This is not a place in which you would find the character living, but a character actually turned into one of the settings for the story. This does not necessarily mean you would use this setting in your story, although if it works by all means incorporate it into the writing. This is simply another, unique way to view who your character truly is.

The purpose of this exercise is to get you thinking about your character in broader and deeper terms than if you consider the character as merely a living, breathing human being (or animal or otherworldly creature, if that is the case). It's also, as I've said, a great way to discover objects to use as metaphors that you can add to story settings to reflect and enhance certain aspects of your characters' personalities, and multi-layer the story.

As you create your character as a setting, consider how the place would smell, the sounds you might hear, the atmosphere that pervades the area, the lighting and the textures, as well as the things you would find there. Consider carefully how each aspect of your character's personality would translate into both place and objects as you write a detailed description of the character as a setting.

Now set your timer for **15 MINUTES** and start writing. When you finish, you might want to repeat this exercise with all your major characters.

(From *Write it Right, Volume 1: Character, Setting, Story*, writing workbooks based on the classes taught by author and editor Susan Tuttle, available in print in July 2014.)

SPOTLIGHT ON... JUDYTHE GUARNERA

This month's spotlight is on long-time member, **Judythe Guarnera**. She has done many things for NightWriters, so we thought this would be a good time to get to know her better. This is also an opportunity for her to tell us about her latest project for NightWriters.



by Mike Price

NW: "Who are you?"

JG: I'm Judythe Guarnera, formerly Editor/Manager of the NW column in Tolosa Press. I've loved writing all my life, but it wasn't until I retired that I had time to get serious about it. In the beginning, I focused on essays, editorials, and memoir—all short pieces. The NW contest inspired me to try my hand at flash fiction. I progressed from there to

short stories. They in turn nudged me to try a full-length novel—*Twenty Nine Sneezes*, which I'm in the process of the final editing.

NW: "Who is your greatest inspiration?"

JG: My husband, Steve for all things non-writing. He is much more organized and thorough than I, so I'm constantly trying to emulate him. He's also been the greatest supporter of my writing. Now he's helping me with the technical aspects of putting together the first NW anthology, a collection—*The Best of SLO NightWriters in Tolosa Press (2009-2013.)*

NW: "Tell us about your latest project for NightWriters."

JG: Once I had passed the job of managing the NW column in Tolosa Press into the capable hands of Andrea Chmelik, I was free to begin work on the NW anthology. During the five years that NW collaborated with Tolosa Press to publish a bi-monthly column featuring the work of NightWriters, over 140 columns were published—evidence of the prodigious amount of talent in our organization.

The decision to gather the best of those columns into an anthology was a no-brainer. With the help of an amazing committee including Paul Fahey, Steve Kliewer, Christine Ahern, Jean Moelter, Susan Vasquez, and Tom Snow; and after hours of blood, sweat and tears and the blessing and support of the NW Board, the anthology is going through the final edit. It will be launched at the Central Coast Writers Conference in September, and at the special NightWriter general meeting in October. Books may be ordered at the general meetings in advance.

Be sure to attend those events and purchase copies for yourself and your friends.

NW: *“Do you have a blog?”*

JG: Not yet, but between the anthology and the upcoming release of *Twenty-Nine Sneezes*, I guess I’d better get one. (Steve, this is a formal request—will you help me set up my blog, puhleeze?)

NW: **Steve, I think your wife is trying to ask you something.**

NW: *“What is your favorite book, movie, or play?”*

JG: My favorite book is whichever one I’m currently reading. I’m very particular when I choose a book, so it is instantly a favorite. I have to confess, though, that many of my favorite books are ones written by my fellow NightWriters.

NW: *“What genre do you like to write?”*

JG: I lean toward social issues, whether I’m writing essays or fiction. My goal is to wrap awareness of a critical issue, such as molestation, PTSD, or domestic violence in a package that entertains the reader and at the same time encourages them to become concerned and involved in fixing the issue.

NW: *“Do you have a day job?”*

JG: Do you mean a paying job? If so, the answer is no, because writing hasn’t made me filthy rich yet, nor have my jobs as wife, mother, friend, or professional volunteer mediator, all of which enrich my life.



Judythe Guarnera

NW: *“How does your family support you in your writing?”*

JG: Well, my kids yawn when I talk about my writing, but my granddaughters are really impressed when they see my work and my picture in publications. Yea for grandkids—everything skips a generation. My friends are phenomenal in their support, as is my husband, Steve. I just wish he’d quit telling me I need to outline my writing, when clearly I’m a ‘seat of the pants.’

NW: *“How does NightWriters help you?”*

JG: I have learned so much from my critique group, from interaction with my fellow writers, from Susan Tuttle’s “What If” group, and from my dear friend Paul Fahey. NW was a small club when I joined and has grown to be a formidable writing organization. For their ongoing support I am grateful.

NW: "How do you handle rejection letters?"

JG: I stomp my foot, holler and scream and then feel grateful that someone took the time to read what I wrote and sometimes to say, "Better luck next time."

NW: "Tell us something surprising about yourself."

JG: Steve says "There's the right way, the wrong way and Judy's way." Then again, maybe that isn't surprising.

NW: "Besides writing, what are your other hobbies?"

JG: Reading, sending cards, communicating and volunteering as a mediator.

Best advice: Be first in line to buy at least one copy of the NightWriter Anthology this fall. You'll be supporting SLO NightWriters and all your fellow writers.

Thank you, Judythe, for stepping into the Spotlight. Also, thanks for telling us about the anthology.

Copies of SLO NightWriters' first anthology, *The Best of SLO NightWriters in Tolosa Press (2009-2013)*, are available at the discounted price of \$10.00 each on pre-order only. Once they arrive they will sell for \$14.95.

To order yours, email Judythe Guarnera and let her know how many copies you would like. Payment can be made when you pick up the order at an upcoming NightWriters monthly meeting.

j.guarnera@sbcglobal.net

"If you tell the reader that Bull Beezley is a brutal-faced, loose-lipped bully, with snake's blood in his veins, the reader's reaction may be, 'Oh, yeah!' But if you show the reader Bull Beezley raking the bloodied flanks of his weary, sweat-encrusted pony, and flogging the tottering, red-eyed animal with a quirt, or have him booting in the protruding ribs of a starved mongrel and, boy, the reader believes!"

~Fred East

GRAMMAR ROUNDUP

From Brian Klems, Writers Digest Blog

Here is some advice by an expert, on the sometimes confusing aspects of the English language:

1. **Split Infinitives:** There's no actual rule about splitting an infinitive, which is a verb form that generally involves two words, the first of which is usually "to."—to run, to write, to laugh, to dance, etc. When you split it, you insert another word between the "to" and the verb. The most famous is from Star Trek: To boldly go where no one has gone before. Most style guides advise against splitting infinitives, as do most teachers, though no one actually bans it categorically. However, writing is much stronger when infinitives are not split, and most editors will call you on it if you do it. So, proceed at your own risk.

2. **All right vs Alright:** Though it's being used more and more often these days, alright is not all right simply because, well, it's not an actual word. To be grammatically correct, stick with the two word form and you'll be all right in an editor's eyes.

3. **Lay vs. Lie vs. Laid (and Lain!):** Lay and lie are both present tense verbs, but lay means to put or set something down. A subject (you) sets something (an object) down. Lie is defined as "to be, to stay or to assume rest in a horizontal position," so the subject (you) does the lying: I lie down to sleep. An easy way to keep them straight: Things lay, people lie. When there is an object in a sentence where you are the subject (Now I lay me down to sleep), the object (me) is being acted on by the subject (I) and so lay is the correct choice.

The past tense of lay is laid (I laid down the law to her) and the past tense of lie is lay (Yesterday she lay down for a nap). It gets even more confusing when we get into past participles, but if you remember that lay and laid both mean to set something down, and lie, lay and lain all mean the subject sets itself down, you'll come out okay in the end.

4. **Who vs. whom:** Who is the subject of the linking verb. It's a nominative pronoun: It was Carl who broke the crayons. Whom is used as the object of the verb or preposition: YOU asked whom to the dance? Here's a tip: If it can be replaced with "he," use who. If it can be replaced with "him," use whom.

5. **Since vs. Because:** These are really synonymous. Because implies cause and since can imply time or cause. The only caveat is ambiguity when using since: Since we had breakfast, we were filled with energy. It could mean we were filled with energy because we had breakfast or just after breakfast. Best in this case to replace since with because.

6. **Sneaked vs. Snuck:** Sneaked is the standard past tense and past participle form of sneak: Last night, I sneaked into the movie theater. the ticket taker sneaked in behind me and tossed me out anyway. But because English language rules are ever changing, snuck is sneaking into American lexicon. It is still considered non-standard and will be booed by editors, so the safe bet is to go with the standard form and sound like you're the smart one.

PROGRAMS AND PUBLICITY COMMITTEES

NW is in need of **Programs and Publicity Committee Members for 2014**. Committee members work together to make sure our monthly meetings, contest and other NW events are distributed properly through the social media / print / air venues. Interested in exploring (not committing to, just getting more information) this opportunity further? Drop us a line at slonightwriters@yahoo.com or contact your Member-at-Large, Andrea Chmelik at chmelik.andrea@gmail.com.

HOSPITALITY CHAIR

We need someone who would be willing to either purchase (reimbursed by the NW treasury) refreshments for our monthly meetings, or head a committee that would be in charge of making sure we have interesting and delicious snacks available for members and guests. If you attend the meetings each month, perhaps you would be interested in exploring this volunteer position. It's not an elaborate spread: some cheese and crackers, fruit and veggies and maybe some cookies or muffins. And of course, making sure there is coffee and tea ready for attendees. Email slonightwriters@yahoo.com with "Hospitality" in the subject line if you think this might be a fit for you.

VOLUNTEERS NEEDED

SLO NightWriters is run by an all-volunteer board and committee members. We are always in need of workers to help with various aspects of our programs, meetings, and the variety of benefits we offer to our members. From helping with publicity and social media to setting up and taking down at meetings to helping prepare handouts, greeting members and guests, brainstorming ways to help in the community and get the SLO NightWriter name out there, to computer and website expertise and setting up new programs for fellow members, we need your help. Our small board can't do it all. If you'd like to explore ways you could help, and areas where you could be most effective, contact NW vial email, with "Volunteer" in the subject line: slonightwriters@yahoo.com

GREAT BEGINNINGS

...INFORMATION FOR BEGINNING WRITERS (AND EVERYONE ELSE TOO)

THE 7 DEADLY SINS OF WRITING

Excerpted from: Brian Klem's Writers Digest Blog

Here's some great writing advice gleaned from some wonderful authors, seven deadly sins to be avoided at all costs:

1. **Laziness:** This is two-fold, the first being writing the same book over and over—formula writing—and the second being writing a first draft thinking it's done. Challenge yourself by trying new genres, new directions, and by honing your rewriting and editing skills with each draft. (advice from David Hewson, author of the Nic Costa series)
2. **Being a Good Student:** We all need to have facts for our books, but though learning the facts through classes and research is great, don't just go home and regurgitate them onto paper. Only use what you have to in the book; let the plethora of facts just lend your writing an air of authenticity. Your purpose is to entertain, not educate your reader. (advice from Lisa Gardner, author of *The Killing Hour*)
3. **Marching Down the Outline:** Sticking too closely to your outline—if you use one—can stifle creativity. Nothing stops “happy accidents” faster than an “I gotta do it this way” attitude. Stay flexible. (advice from John Sandford, author of *Buried Prey*)
4. **Denying Jealousy:** It's normal to feel some jealousy of another writer's success. Give yourself permission to feel it. Wallow in it. Throw a Jealousy Pity Party for about 10 minutes or so. Then put it away, forget about it and go on to your own success. (advice from M.J. Rose, author of *The Hypnotist*)
5. **Heavy Focus on the Business:** Promotion and marketing are essential, but don't get lost in it to the exclusion of stopping writing. After all, that's what a writer is—someone who writes. (advice from John Sandford)
6. **Not Reading Books:** You can't be a good writer if you don't read. Reading helps you learn, lets you see what other writers are doing and how they're doing it, and helps you understand and refine your own preferences. And it lets you know what's already been done so you can either do something different, or do the same thing even better. (advice from M.J. Rose)
7. **Imitation:** Imitation may be the sincerest form of flattery, but if you imitate another's writing style it will only hurt you. Learn from the “masters”—those who have made the publishing cut—let them influence you, but work to become the best, most unique you that you can be. (advice from David Hewson)

We Need Your Help!

The success of non-profit organizations like 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: slonightwriters@yahoo.com

President: Dennis Eamon Young
Vice-President: * **Position Open**
Secretary: Carol Schmidt
Treasurer: Susan Tuttle
Program Director: Jeannie Bruenning
Contest Committee Chair: Tom Snow
Publicity Director: Randy Ross
Membership Director: Hanje Richards
Critique Group Coordinator: Anita Hunt
Member-At-Large: Andrea Chmelik
Writers' Workshops Coordinator: Anita Hunt
Tolosa Press Submission Manager: Andrea Chmelik
Welcome Committee: Hanje Richards
Sunshine Chair: Kalila Volkov
Website Master: Janice Konstantinidis
Web Assistant: Lila Bhuta
Newsletter: Susan Tuttle, Elizabeth Roderick
Art Director: Dennis Eamon Young
Assistant Secretary: Janice Konstantinidis
Board Assistants: Sharyl Heber, Rebecca Waddell
NW Historian: Sharyl Heber

About Our Monthly Meetings

NightWriters' Evening Meetings are on the second Tuesday of every month, year round. We encourage interested visitors to join us at 7:00 pm. Admission is free; refreshments are served.

Next Meeting: June 10th, 6:30 pm, at Unitarian Universalist Fellowship Social Hall, 2201 Lawton Avenue, San Luis Obispo. Round Tables start at 5:15 pm.

Writers' Critique Groups: For paid members only. These groups read and critique each other's work and discuss the business of writing. Visitors welcome; phone ahead to make arrangements. See details below, or visit our website: www.slonightwriters.org

Notify NW of any change in address or email:

slonightwriters@yahoo.com. Join NW and send dues or renewal checks (payable to SLO NightWriters) to: SLO NightWriters, PO Box 6241, Los Osos, CA 93412-6241. Or join/renew online through our website:

Email all correspondence to: slonightwriters@yahoo.com or snail mail to: SLO NightWriters PO Box 6241 Los Osos, CA 93412-6241. We must have your **current email address** in order to send the Newsletter and other important NW announcements.

Newsletter Submissions: Send **by the 15th of the current month** for next month's publication. Send in kudos, writing articles, quotes, facts and tidbits, etc. Mark email "for newsletter" and send to: slonightwriters@yahoo.com

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!

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

CRITIQUE GROUPS LISTING

NW Critique Groups are a wonderful benefit of NW Membership. Some groups are full, but many welcome visitors. Always contact the group leader listed for specific information regarding group availability and visiting options. SLO NW cannot guarantee critique group formation or availability but we do strive to facilitate connections between writers so they can initiate and develop their own writing affiliations. While we cannot be, and are not, responsible for any outcomes from these associations, we hope they lead to great creative magic and magnificent literary works! Contact **Anita Hunt, Critique Group Coordinator** to list your critique group and critique needs in the NW Newsletter and on the NW Web site. hunt6465@charter.net

Can't find an existing group? START ONE. It's easy! If you're new at this, don't be intimidated. It's fun and there are no lofty requisites. All it takes is two or more folks committed to reading/hearing the work of others and providing honest, constructive feedback. Critique groups are not teaching sessions. They are writers learning from reading and critiquing each others' works. Effective formats may include exchanging the review/editing service by mail or electronically, or meeting face-to-face and reading aloud to each other, or any combination that works for the group. One of our groups takes a lesson/learning approach and does practice writing exercises every meeting. Some groups focus on a particular genre; others accept all kinds of writing. Each group is different depending on their needs and interests. **Group members set their own times, dates, meeting locations, and parameters.** We have **Critique Group Guidelines** on our website to help get you started and we can provide a mentor to attend a few sessions if needed. www.slownightwriter.org. Contact slownightwriter@yahoo.com or Anita Hunt Critique Group Coordinator (hunt6465@charter.net) with your critique needs and genres and she'll do her best to assist

CRITIQUE GROUPS WITH OPENINGS

POETRY CRITIQUE GROUP FORMING

Poetry Critique Group Emerging! Any poet can join. Any poet can benefit from input of a group, regardless of experience. Call and together we can set time and place to meet.

CURRENTLY OPEN TO NEW MEMBERS

Contact: Irene Chadwick, 481-3824
irenekooi@gmail.com

'JUST US' CHILDREN'S BOOK CRITIQUE

Meets in the South County. Critiqued at a fast pace, in a process where members critique each other's writing electronically, followed by a face-to-face meeting twice a month. **Meetings are held 1st and 3rd Saturdays at 10 am.** Contact moderator for details and directions.

CURRENTLY OPEN TO NEW MEMBERS

Moderator: Lili Sinclair, 904-9697
liliasinclair@gmail.com

NORTH COUNTY GROUP

Meets the 1st and 3rd Tuesdays from 9:00 am-12:00 noon (subject to change). Adult and children's fiction and nonfiction. No genre or skill level restrictions. Meets in Paso Robles.

CURRENTLY OPEN TO NEW MEMBERS

Moderator: Lillian Brown, 215-6107
lilliofslo@aol.com

PISMO SATURDAY GROUP

New group starts Saturday May 10. All levels and genres, short stories, poetry, novels and memoirs. Work is exchanged one week prior to group meetings. 1500 word limit on submissions. Meets the 2nd and 4th Saturdays from 9:00-11:00 am. Contact moderator for location.

CURRENTLY OPEN TO NEW MEMBERS

Moderator: Tom Snow
coinerbop@gmail.com

CRITIQUE GROUPS LISTING

CRITIQUE GROUPS WITH OPENINGS

HI HOPES

This group was invented to fill a need for a Los Osos/San Luis Obispo group that incorporates writers who generate stories, essays, novels, poetry—you get the picture—writers of any description. Whether or not you wish to publish, we'll help you with ideas to improve your writing. Led by Sharon Sutliff, we meet on the **2nd and 4th Mondays at 9 AM and usually wrap up in time for lunch.** We meet in various locations. Call one of the moderators to arrange a visit, or get more information. **CURRENTLY OPEN TO NEW MEMBERS**

Moderators: Sharon Sutliff, 544-4034
Audrey Yanes, 748-8600

What If? Writing Group III (Monday Evening Group)

Meets **every Monday evening in Los Osos from 6:30 to 8:30 pm.** Not a traditional NightWriter critique group. Work is produced in each session, then analyzed according to the objective of the day's goal. Based on writing exercises designed to jump-start the creative process (gleaned from a variety of published authors), these sessions take writers through the process of writing fiction from inception of idea to the final resolution. This group is for all fiction/non-fiction writers who want to learn the process of crafting a well-told story while developing their own voice and style. We explore such topics as ideas, character, story arc, tone, voice, POV, tension, dialogue, resolution, writing mechanics, etc. There is a small fee involved for this class to cover materials.

CURRENTLY OPEN TO NEW MEMBERS.

Moderator: Susan Tuttle: 458-5234
aim2write@yahoo.com

WHAT IF? WRITING GROUP II (pm Group)

For all writers of fiction and creative non-fiction. Meets **every Wednesday in Los Osos from 3:00 pm to 5:00 pm.** Not a traditional NightWriter critique group. Work is produced in each session, then analyzed according to the objective of the day's goal. Based on writing exercises designed to jump-start the creative process (gleaned from a variety of published authors), these sessions take writers through the process of writing fiction from inception of idea to the final resolution. This group is for all writers who want to learn the process of crafting a well-told story while developing their own voice and style. We explore such topics as ideas, character, story arc, tone, voice, POV, tension, dialogue, resolution, writing mechanics, etc. There is a small monthly fee involved for this class to cover materials.

CURRENTLY OPEN TO NEW MEMBERS

Contacts: Susan Tuttle, 458-5234
aim2write@yahoo.com

NEW GROUPS FORMING!

ADULT NOVELS

Lili Sinclair is considering **FORMING A NEW GROUP** for **ADULT NOVELS** in a process where members critique each other's writing electronically, followed by a face- to-face meeting.

Contact: Lili Sinclair, 904-9697
liliasinclair@gmail.com

CRITIQUE GROUPS LISTING

FULL CRITIQUE GROUPS: CALL TO VISIT

PISMO WEDNESDAY GROUP

New group began Meeting on May 1. All levels and genres: short stories, novels, poetry, memoir. Work is exchanged one week prior to each meeting; 1,500 word limit on submissions. Meets the 1st and 3rd Wednesday from 9:00-11:00 am in Pismo Beach.

CURRENTLY FULL—NOT OPEN TO NEW MEMBERS. Visitors welcome. Contact moderator for location.

Moderator Tom Snow
coinerbop@gmail.com

LO PROSE

Meets in **Los Osos on the first and third Wednesdays at 7pm till usually 10pm.** Charlie Perryess and Lorie Brallier share hosting responsibilities, running a tight ship so that everyone can read. No cross talk permitted. At the beginning and at our break we socialize. We're all serious but fun-loving. Presently the writing covers several genres: YA novels; short stories; short stories woven into a novel; fantasy; humorous mystery novel; political satire novel; and personal essays. We write just about everything except poetry. **CURRENTLY FULL – NOT OPEN TO NEW MEMBERS** but guests are welcome. It may happen that space could be made for a compatible writer.

Moderators: Charlie Perryess, 528-4090
Lorie Brallier, 528-8845

LONG STORY SHORT

Flash Fiction/Nonfiction only meets the **2nd & 4th Fridays every month, from 10 am to 12 noon** in Arroyo Grande. Bring paper and pencil, or your laptop if you are so inclined—flash pieces, 1000 word strict maximum.

CURRENTLY FULL – NOT OPEN TO NEW

MEMBERS – call or email Diane to be placed on a waiting list.

Moderator: Diane Smith 858-414-0070
mdcomposes@yahoo.com

NOVEL IDEA

Meets twice monthly on the **2nd and 4th Wednesdays in San Luis Obispo**, dealing with book-length works. The group is fully committed to helping one another craft material in the chosen genres with helpful critiques and encouragement. Marketing techniques are part of the on-going exchange. We are currently full but welcome one-time guests to observe how our group functions in the hope of encouraging establishment of new groups. **CURRENTLY FULL – NOT OPEN TO NEW MEMBERS**

Moderator: Barbara Wolcott, 543-5240

FICTION/NONFICTION

Meets on 1st and 3rd Mondays from 9:00 am to noon in San Luis. Members bring original work to each session and read aloud to the group. The group provides constructive suggestions for improving the writing and the structure of the stories. Prose forms of literature—short stories, novels, memoirs, essays, newspaper and magazine articles, travel—are this group's forte. It welcomes writers who are serious about producing work for publication. Those interested in attending or who need more information should telephone. **CURRENTLY FULL — NOT OPEN TO NEW MEMBERS**

Moderators: Terry Sanville, 541-0492
Gloria Pautz, 543-2049

CRITIQUE GROUPS LISTING

FULL CRITIQUE GROUPS: CALL TO VISIT

SOUTH COUNTY WRITERS

Meets on the **second and fourth Saturdays from 9:30 AM to noon in Grover Beach**. This group thrives on variety, writing short stories, articles, poetry and novels, all genres from fiction to biography and memoirs. Members exchange work by email at least one week before the meeting in order to receive in-depth critiques aimed at eliminating weaknesses and increasing strengths in everything from plot and character development to grammar and proper manuscript preparation. Intermediate to advanced writers are welcome. We meet in a casual and fun atmosphere and are serious about fully developing each member's writing talent, whether for publication or self-satisfaction. Visitors are always welcome.

CURRENTLY FULL – NOT OPEN TO NEW MEMBERS

Moderator: Judy Guarnera, 474-9598
j.guarnera@sbcglobal.net

What If? Writing Group I (a.m. Group)

Meets **every Wednesday morning in Grover Beach from 10:30 am to 12:30 pm**. Not a traditional NightWriter critique group. Work is produced in each session, then analyzed according to the objective of the day's goal. Based on writing exercises designed to jump-start the creative process (gleaned from a variety of published authors), these sessions take writers through the process of writing fiction from inception of idea to the final resolution. This group is for all fiction/non-fiction writers who want to learn the process of crafting a well-told story while developing their own voice and style. We explore such topics as ideas, character,

story arc, tone, voice, POV, tension, dialogue, resolution, writing mechanics, etc. There is a small fee involved for this class to cover materials.

CURRENTLY FULL—NOT OPEN TO NEW MEMBERS. Visitors welcome

Moderator: Susan Tuttle: 458-5234
aim2write@yahoo.com