

## OUR APR. 11TH MEETING

### Tighten Your Writing!

Tight writing sells; it increases your chances of attracting an agent/publisher.

Tight writing is not just about staying within word limits. It attracts busy readers who want fast-paced, interesting stories, as well as editors/publishers who want the same for their target audiences.

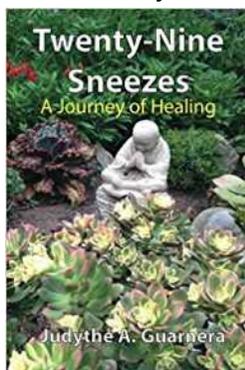
Elmore Leonard says, "I try to leave out the parts that readers tend to skip." He writes tight.

Join Judythe Guarnera as she shows us what tight writing is, why it's important, and how to do it. She'll show how to recognize throw-away, over-used, weak, and wimpy words—the "red flags" that editors and publishers use to weed out amateurs.

With all the competition today, why give either editors or readers a reason to put down your work? Come learn how to tighten your writing and increase your chances of seeing your work in print, whether it be short stories, essays, memoir, novels, etc.

Judythe is the founder and former editor of the Simply Clear NW column (formerly Tolosa Press) and editor of the SKO NW Anthology. She has been published in 8 anthologies and numerous local publications. Her first novel, *Twenty-Nine Sneezes: A Journey of Healing*, is available at amazon.com

It's sure to be an informative evening. Be sure to join us at 6:30 on Tuesday, March 14. Come early for the Round Tables at 5:15 if you can... See you on Tuesday the 11th!



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## NIGHTWRITERS “ROUND TABLES”

Join Terry Sanville and Mark Arnold at the Critique Table as they give feedback on pieces brought to the table. Please **keep your submission to 2 pages, typed, 12-point font, double spaced, 1” minimum margins all around**. Note at the top what the genre is, and the age of your audience.

**It’s important to format your piece properly.** It’s good practice for when you are ready to submit to agents/editors/publishers. If you don’t do it right, it’ll be returned to you unread. Or simply thrown into the circular file.

This is a great—and safe—way to see what the critiquing process is all about, get valuable feedback from two fantastic writers, and practice reading your work to a small audience.

More and more writers are coming to the Critique Table. If you want to make sure your piece is read, arrive before the start time to get your name on the list. The Critique Round Table starts at 5:15 pm sharp.

The Instruction Round Table for April will focus on **Crafting Rich Settings**. Settings do much more than merely ground readers in a specific place and time. A truly rich setting will make your story world come alive for readers. We’ll explore the 4 types and categories, the 7 elements, and the 5 essential ingredients of fascinating settings; how to create atmosphere, reveal information, increase tension, and deepen your story’s theme; the difference between setting and landscape; how and when to reveal setting details; how setting can become a character in itself. Come at 5:15 to the Instruction Table to discover how to make your settings draw readers deeply into your stories.

**Critique Round Table begins at 5:15 pm, free to NW members, \$5.00 for visitors.**

See you back at UCC at 5:15, or at the general meeting that follows at 6:30 pm.

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### 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](mailto:jandkvolkov@att.net) and I’ll send them a card from their SLO NightWriters family.

Kalila



## PRESIDENT'S MESSAGE: WELCOME TO SPRING!



Janice Konstantinidis

What beautiful green hills I see this year! What a relief these rains have been to all of us who needed the rain to break a relentless drought.

As an avid gardener, I am always eager to see my bulbs and other 'friends' come up once more, praying they haven't become gopher salad. My eyes are eager to catch the first blossom. Of course, there is the matter of the hard work that goes with gardening: weeding, fertilizing and planting. Gardening catalogs festoon my mailbox. My husband shudders each time a UPS van comes within fifty yards of our home. I can't think why.

I read somewhere that a love of gardening may be genetic. It's the nature versus nurture debate again.

Raised on an apple orchard in Tasmania, Australia, I developed a keen affinity for the land. Looking back, I wonder how my grandparents had time to produce beautiful flower gardens as well as to grow apples for a livelihood and vegetables for our table. I look at trophies won by my grandfather for his champion blooms, and I realize that he worked year round to achieve them. Spring was just another season to him.

Spring was always a busy time. Tending the new blooms was a lot of work; but in reality, work had been going on all year in preparation for the magic of the perfect blooms that would be picked and packed in the early hours of the morning to be driven to agricultural shows all over the state.

My daughter reports that the days are chilly now in Australia. Friends tell me their gardens are full of autumn colors. It is their time to stack wood, get rid of old blooms, put the garden to sleep. There's a lot to do in a world of opposite hemispheres.

As I smell freshly mown grass, others are seeing the days draw in. Birds are arriving in my garden to rest and begin nesting after their long flights. My grandson in Australia misses his favorite bird. I tell him it will return.

I used to count the days until spring with fervor; I couldn't wait to see the end of winter. Summer was too hot and autumn heralded the cold months to come.

I no longer do this. I see each season as a time for me to understand the different cycles and what they mean for the plants I love so dearly. *Life is too short to be picky*, I tell myself.

Rugged up in sweaters and beanie, I brave the cold winter days to prune my roses in December. Let them sleep. There'll be new buds in March.

So it goes with my writing. I've learned that there are often fallow times when I don't feel like writing. I know that I'll wake up one morning with a limerick or a poem in my mind. I leave it to the seasons of my mind.

I hope you all have a lovely spring. It is a time of renewal and promise.

*Janice Konstantinidis*

President SLO NightWriters.

[jkon50@gmail.com](mailto:jkon50@gmail.com)

## Volunteers Needed

Help NightWriters stay as vital as ever. We need your energy, your talent and your ideas. Consider joining the NW Board of Directors.

We have jobs big and small and everything in between. Something for everyone, so everyone will benefit.

With the NW Contest looming close in the future, we will need a committee to help our with the various chores that will lead us to some wonderful winners. With enough people volunteering, no one will have all that much to do.

Talk to Janice, Martha or any other board member at the April meeting! And remember, board meetings are open to all; come sit in and see how it all works. We meet on the first Tuesday evening of every month at 6:00 pm, right at the United Church of Christ, where our general meetings are held.

Come visit and see where your skills might come in handy!

## NW MEMBER AUTHORS, SELL YOUR BOOKS!

Sell your books at our general monthly meetings! If you are a member of the SLO NightWriters, we encourage you to take part. We will have a table set up for you to display, discuss and sell your books.

Please note—SLO NightWriters holds no liability in this process. All authors participating are responsible for their own money exchanges and for the security of their own funds and books. Your dues with the SLO NightWriters must be current.

## KUDOS... KUDOS... KUDOS...

**Janice Konstantinidis's** poem, "For Johnny," will appear in the April 28 issue of Friday's Poems ([www.davidpfraser.ca/fridays-poems.html](http://www.davidpfraser.ca/fridays-poems.html)). This poem is dedicated to a good friend who passed away in Australia, a gifted drummer who contributed much to the Australian music industry. Janice's poem is rich with the rhythms of not just Johnny's life, but all of Australia.

**Terry Sanville's** short story, "Kindred," will appear in the 2017 edition of Penumbra, a literary print journal published by Cal State University, Stanislaus (Turlock) Campus. Check them out at [www.csustan.edu/penumbra](http://www.csustan.edu/penumbra). Terry writes, "The journal is edited by English majors... I'm in trouble now!"

Our esteemed former president, **Dennis Eamon Young**, appeared on the Dave Congalton Show, on Monday, March 20. Dave snapped a photo of Dennis reading his poem, "Writer By The Sea." He looks rather official, don't you think? If you missed the broadcast, you can read his poem in this issue, in the "Writer By The Sea" column on page .



**Judith Bernstein's** essay, "We Shall Overcome: Growing Up in the Civil Rights Era," was selected as the 2nd Place winner in the Ingrid Reti Award Competition. She will be recognized at the Creative Economy 3.0 Forum on August 25 at Cal Poly's Performing Arts Center. Congratulations, Judith! Judith writes, "I wrote and rewrote this over 20 plus years, and submitted to many literary journals and contests and... nothing. So I guess never say never is the motto."

### Central Coast Kind

Congratulations to the following NW members, whose articles/poems have been selected to appear in the second issue of Central Coast Kind. It is due to come out soon, so look for it at our May meeting:

Ruth Starr, Brian Rosenberg, Susan Tuttle, Jan Alarcon, Patricia Gimer, Judythe Guarnera, Lili Sinclair, Scott Taylor, Jim Griffith, Carroll McKibbin, Jeanie Greensfelder, and Dennis Eamon Young.



## Congratulations to SLO NightWriters Scott Taylor and Ruth Starr

Central Coast Life • March 23 - April 5, 2017

### The Train Trip

By Ruth Starr

**S**itting at the railway station awaiting the next train, I notice there are not many people around. My life is in turmoil, divorced a few months ago, and not knowing what is going to happen next. First time being all alone. I begin to daydream another life for myself.

At the next stop, there is a guy waiting for me. He is smartly dressed in cowboy boots, Levi's, flannel shirt, grey, streaked hair, and he has a small, neat beard. I know this man is meant for me. I see his on a ranch with a few head of cattle, goats, chickens, milk cow, dogs, and mousetraps. I am in my late thirties, so I still have time for a few children. Our sprawling house will have plenty of room for the kids with a space of my own where I can pursue my writing and other hobbies.

His name is Mitch. I am so in love with him. I will do all the things I couldn't manage in my former marriage. Learn how to cook, manage the money, keep a clean home, and help take care of the animals and, there will be a lot of loving.

Glimancing at the seat next to me, I notice a piece of paper with some writing on it. What could this be? I look around, but no one is near that seat. I'm compelled to pick up the paper and read the message with a phone number: "Text me at this number; I'll be waiting for you."

My dream is so enticing. I get back into it. Mitch and I are making a vacation to Europe. We are ecstatic on the plane, making plans for places to visit.

Can I get the message out of my mind, wondering what would happen if I text that number. My life has to change. I take my phone out of my bag and, knowing it is risky, I send a text to the number. Sweat is dripping down my face. What will I say? "It's me, Barb. I'm getting off at the next station," I text. Doesn't make sense, but I'm doing it. "I'll be waiting for you," states the responding message.

This is crazy. I mean this whole thing up and now I'm going to have to face it. It's getting weird. Maybe early this month is in my brain. That's why Tom left me. No, he said I never cooked one decent meal. But I was going to learn.

The train is in the station. I need to get on board. Panic. Hard to breathe. Do I look okay? I don't remember what

clothes I put on this morning. Could my Mitch be waiting for me at the next stop? I can just keep riding and go somewhere else.

"All aboard, all aboard," the conductor cries.

I focus myself onto the train, find an empty seat. What am I doing? Fortunately the train is slow-moving so I have some time before the next stop. I allow myself to work on my dream a little longer. Time is passing when the conductor calls, "Santa Barbara! All off for Santa Barbara." Looking out the door, I see a man on the platform most likely waiting for someone.

I get off the train and walk toward him. He has big on his, pulls me to him in a hug, and says, "Hi, Barb, I've been waiting for you."

"Is your name Mitch?"

Ruth Starr has lived in SLO for 30 years near both of her children. She is an avid storyteller, loves dogs, and has had many stories about people in this area published locally over the years. Ruth is a member of SLO NightWriters, for writers of all levels in all genres. Find her online at [slonightwriters.org](http://slonightwriters.org).

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Central Coast Life • March 9 - 22, 2017

### St. Pat's Super Cop

Nightwriters

By Scott Taylor

**M**arch 1971- Unofficially charged with the title, "exterior St. Paddy's extraordinaire," young Thomas took to it with gusto, whimsy, and more than a wee bit of tradition. He loved his Gaelic heritage. And then came a night Tom would never forget.

At the ripe old age of 34, Tom's father wanted a career change. With a growing family, finances were tight, and the machine shop he'd spent years with ran its course. So, he looked into law enforcement as a second career. The cut-off age for the Sheriff's Department was 35 years so there wasn't any time to waste. One problem though - as a younger man, Tom's dad was robbed at gun point. The incident really took a toll on him.

Mem asked him, "Hen, are you sure you're up to this?" Dad said nothing. But in him, they both saw lingering doubt. This meant leaving a job "making widgets" and going to one working with bad guys. Shortly thereafter, his efforts paid off being hired to the force.

One night, right around 9 p.m., he was coming home from a full, arduous day of peace officer classes and firearms training, exhausted beyond exhaustion. But, his dedication to duty - marrow deep!

As he made that final turn into his little cul-de-sac, just yards from home, he slowed toward his driveway. Through the darkness of night he noticed a figure; someone or something lurking on his roof top.

Earlier that day, unbeknownst to Tom's mom or dad, the youngster had been decorating. With excited purpose, Tom fashioned chicken wire he found in the family's garage and mom's leftover sewing material to resemble a good-sized green leprechaun. Tom thought his "lucky charm" looked pretty darn good too! You know, for a wee gnome.

Then, without mom's permission, he quietly climbed up dad's extra-tall ladder, carefully positioned away from the side of the house, and hoisted his life-sized creation. With authentic tenacity, Tom set the pipe-smoking dwarf on the roof, street side, using bricks to hold its felt boots in place.

It took several trips up and down to complete the mission. How Tom's mom didn't hear all of the ruckus, he didn't know, but he was jazzed. "Wow, how cool is this gonna look?"

With centurian-like instincts, and reflexes on high, his now-4-berked dad pulled halfway into their driveway and stopped. Quickly, he exited his vehicle and drew his off-duty service revolver from its holster.

Legs spread wide in a hostile stance, he aimed the snub-nosed .38 Smith and Wesson and, with commanding authority Tom never heard before, shouted, "Sheriff's deputy - halt or I'll shoot!"

From inside, they couldn't believe their ears. "Wow, that sounds like dad," Tom said to his mom as her face lit up with joy. They raced outside. "Dad," Tom shouted, "It's a leprechaun!" Tom's dad looked at both of them as they all hauled out laughing. Thomas and his mom were never more proud of the man. He could do this job, and do it well!

Goodbye lingering doubt, hello super cop dad. Soon, the whole block came out to see, and praise, the new Sheriff in town.

Scott Taylor is currently working on a narrative non-fiction concerning his days in the trenches as a Los Angeles undertaker. He is a member of SLO NightWriters, for writers at all levels in all genres; find them online at [slonightwriters.org](http://slonightwriters.org).

## Submit your stories for inclusion in Simply Clear Marketing & Media

Full submission guidelines at [www.slonightwriters.org](http://www.slonightwriters.org)

Submit your 500-600 word short fiction to Meagan at [meaganfriberg@gmail.com](mailto:meaganfriberg@gmail.com)



Meagan Friberg

Pick up copies of SLO City News, Bay News and Coast News at local stores and kiosks. Visit the SCMM on-line archives to read other NW stories published in the CC Life section of SCMM at [www.tolosapressnews.com](http://www.tolosapressnews.com)

## Ride Needed

Debbie in Santa Maria is searching for a ride to our general meetings. She has hearing problems and no cell phone, but a message can be left for her at 805-710-1570 if you might be able to provide a ride for her.



## July Critique Panel

Our July General Meeting will be something a little different. It's being planned by your new Vice-President, your new Critique Group Coordinator, and your Newsletter Editor/Treasurer. We promise—it'll be fun, interactive and informative. We're sure it's a meeting you'll not want to miss.

The night will begin with what we are calling a Reading Panel. This panel of in-house experts will listen to members read two pages of their work, then they will critique not what was read but *how* it was read. As writers, we will all be called upon at times to read our work aloud; in critique sessions, informal gatherings, book launches and signings, etc. Knowing how to reach our audience through effective reading helps not only our book sales and word-of-mouth marketing, but also our confidence. Tips from the panel will clue us all in to what we need to be aware of when reading our work aloud.

The second, and largest, part of the evening will consist of a Critique Panel. Again, in-house experts will listen to members each read two pages, then they will critique the writing, showcasing the tenets of NightWriters critique guidelines. Writers and audience alike will learn from the critiques of such aspects as: grammar, sentence structure, word usage, character development, scene setting, effectiveness of dialogue, etc.

Keep watching for more information on the upcoming Panel Night, and start polishing your two pages now, so you will be ready to share. We'll have signup sheets ready that night, and will publish the guidelines for prepping your manuscript in plenty of time for you to be ready for the evening.

Be aware that the day and date for the July meeting may change because UCC hosts the homeless in July. We'll let you know as soon as we set it up.

We're looking forward to hearing what you're working on at the July meeting!

## REVIEW OF MARCH MEETING

Terry Sanville and Mark Arnold critiqued our two-page original works at Round Table One. One NightWriter's piece reminded me of John Steinbeck's writing. Steinbeck's style has been called earthy, naturalistic, and realistic. His main characters were usually poor or working class people who struggled and lived on their faith. His narrators were both omniscient and empathetic. His character descriptions were rich and detailed. Steinbeck was a master at getting his audience to connect to his characters and think "that could have been me."

Steinbeck advised us to:

1. Abandon the idea that you are ever going to finish your novel. Then when it does get finished, you will be surprised;
  2. Write as rapidly as possible. Never correct or rewrite until the whole thing is done so as not to interrupt your work's flow and rhythm;
  3. Don't write to a generalized audience. Pick out one real or imagined person, and write to that one person only;
  4. Beware of a scene that becomes too dear to you;
  5. Say you dialogue out loud to yourself as you write it.
- (Paris Review: 1975: Fall Issue)

Terry and Mark also discussed the correct use of *lay* and *lie*:

**To lie** means to recline. Common verb forms are:

1. **Lie** (present tense): I **lie** down on my bed.
2. **Lay** (past tense): Yesterday, I **lay** on my bed and cuddled my cat.



By Jan Alarcon



3. **Lain** (past participle): That day I had **lain** on my bed until noon.

To **lay** means to put something down. Common verb forms are:

1. **Lay** (present tense): Before we go, let me **lay** down my tools on the bench.
2. **Laid** (past tense): Yesterday, I **laid** my tools down on the workbench.
3. **Laid** (past participle): I had **laid** down my tools before the earthquake began.

Susan Tuttle taught us to craft fascinating characters at Round Table Two. Engage readers by creating characters they can connect with, empathize with and care about. Readers turn the pages because they want to know about characters they identify with and care about.

When naming characters consider their strengths, weaknesses, the sound of name, the image the name conjures, and the name's symbolism. The wrong name can turn a reader off.

-(Susan Tuttle: 03/14/17)

Great fictional names I'll never forget include: Moby-Dick, Sherlock Holmes, Jay Gatsby, Hannibal Lecter, Huckleberry Finn, Jane Eyre, Uriah Heep, Lady Chatterley, Jean Valjean, Attitus Finch, Holly Golightly, and, of course, Big Brother.

Teresa Rhyne spoke at our general meeting. Teresa is the author of two memoirs: *The Dog Lived (And So Will I)* which focuses on her harrowing struggle to fight cancer—her dog's and her own—and *The Dogs Were Rescued (And So Was I)* in which Teresa learns valuable lessons by caring for two abandoned beagles. Oh, and somehow Teresa becomes a vegan along the way.

I was so inspired by her presentation. Teresa used all her strengths and talents to triumph over adversity and create two best-selling memoirs, one of which placed first on the New York Times Best-Seller List.



“My heart may have hardened in many places, but the spot for dogs remained soft.”

-(Teresa Rhyne)

I leave you with some of my favorite quotes from *The Grapes of Wrath* by John Steinbeck.

“There ain't no sin and there ain't no virtue. There's just stuff people do.”

“Our people are good people; our people are kind people. Pray God someday kind people won't all be poor.”

“If you're in trouble, or hurt or need—go to the poor people. They're the only ones that'll help—the only ones.”

Until next month,  
*Jan Alarcón, PhD*





*by: Dennis  
Eamon Young*

## NIGHTWRITER ALL-STARS

### SPOTLIGHT ON...

**Martha Raymond - SLO NW**

**Vice President**

Can a woodland nymph with a bachelor's in English Literature, raised by hippies in the wilds of Alaska and then transported to California, help steer the NightWriters ship in a new and exciting direction?

I believe the answer has to be an emphatic and resounding *yes*. Martha may be mysteriously shy at first, but once she opens up she is full of mischievous fun and boundless energy. She is quick to jump into a situation in order to help out in any way she can, be it setting the hall up for a meeting or sharing her ideas for projects.

Her dad and mom built their own house in Alaska and so she's equally at home breathing in the aroma of sawdust or burying her face in the forest floor to refresh her woodsy soul. You may have found her climbing trees out back or playing Beethoven on her double bass with the Cal Poly Symphony at one time or another. These days you will likely find her driving an RTA bus for Para Transit, taking the disabled or otherwise homebound where they need to go. Soon she hopes to go back to school to earn a teaching certificate, helping a new generation.

Martha loves writing short stories, two of which have been published in Tolosa Press papers, and she is currently working on the fifth draft of a YA novel. She credits NightWriters with being such a buffet of writers and ideas that she always has a lot of inspiration close at hand. She enjoys the other members and their stories as well as the speakers making presentations at the meetings. This is what prompted her to step up to the position of Vice President: to give back to our writing community, while paying it forward.

She is still busy at home with her seventeen-year-old son from a previous marriage, and her current partner, a professional drummer. She has put her own music aside for the time being in order to concentrate more fully on her writing, work, and NightWriters.

Martha and her family did an ancestry search recently, and she traces her background to Morocco and Eastern Europe, which gives her a physical diversity to match the diversity

of her ideas. Sitting in conversation with her is a bit like listening to the tales of Rimsky-Korsakov's *Sheherazade*. She draws you in with her depth of mystery, then, all of a sudden, rocks back with laughter, stares out the window at some passing cloud or thought, then comes back to the conversation as if she'd never left.

We talk of writing and writers, speakers for future program presentations, inspiration gained from all of life's past experiences and nurturing that sense of community that is so evident for us all, as we grow larger. I can see her excitement at the possibilities as we all move forward, bringing the SLO NightWriters *Golden Quill Writing Contest* back home after a short detour, and preparing for the 33<sup>rd</sup> *Annual Central Coast Writer's Conference*, not to mention the always popular *Book and Author Fair* in SLO Mission Plaza.



Martha is ready, willing and able to be a great backup and partner for the new NightWriters President, Janice Konstantinidis. I know all the members will soon come to admire her talents and helpful nature. She is a fine addition to the newly expanded NightWriters Board and a wonderful team player.

(To contact Dennis about being featured in the Spotlight On... column, email him at: [photodennis44@gmail.com](mailto:photodennis44@gmail.com))



## New on the Website

### Upcoming Events, Contests, Seminars etc.

This page has been created to focus on upcoming events, contests and other activities that our members may find useful. Please note that these events are not generated by the organization of SLO NightWriters.

SLO NightWriters has a policy of not advertising any non-organization material as a general rule. However, there are times when we become aware of something that our members may like to know about that doesn't favor or advance one person over another. It is in this spirit that I will keep this page updated for you all.

I would be interested to hear from anyone who thinks they have something I can add. Email me at: [jkon50@gmail.com](mailto:jkon50@gmail.com)

Janice Konstantinidis

## A Fun Writing Contest

*The Killer Wore Cranberry: A Fifth Course of Chaos Anthology.* All stories must be about murder and mayhem happening at Thanksgiving, and it must be funny! Make people laugh while they enjoy a great mystery short. The anthology will be edited by Untreed Reads Editor-in-Chief Jay Hartman. ([www.untreedreads.com](http://www.untreedreads.com); <http://store.untreedreads.com>)

1. All stories must be between 1500-5000 words, for an adult reading audience (no YA).
  2. Deadline: May 31st, 2017. No submissions after this date will be considered.
  3. All submissions should be sent to Jay Hartman at [jhartman@untreedreads.com](mailto:jhartman@untreedreads.com) with the word THANKSGIVING in the subject line.
  4. Submissions must be in DOC, RTF or ODT format.
  5. We will not publish individual stories, only the anthology, both print and e-format. You must agree to both our regular ebook contract and our print addendum to be included.
  6. Authors will receive royalty, but not upfront payment. Authors will each receive a share of royalties of 50% of net (net = cover price - vendor commission) based on the number of authors in the final anthology.
  7. Characters appearing in other Untreed Reads series or other series not published by us are strongly encouraged. If you are published outside of Untreed Reads, please check with your publisher to ensure you have the rights to create a new story for a different publisher with your character(s). If you are represented by an agent, please provide that information with your submission if we'll need to work with them should your story be accepted.
  8. Your story MUST have **humor** in it, feature a **Thanksgiving dish** (turkey, stuffing, mashed spuds, pumpkin pie, etc.) and have a **great mystery or crime** at the heart of the story.
  9. Stories not accepted for the anthology may be resubmitted for other submission calls.
  10. All stories must be original and cannot have been published or self-published elsewhere or previously submitted to Untreed Reads.
  11. There are no restrictions whatsoever on age, race, sex, sexual orientation, etc in the work. Just tell us a great story! We do, however, discriminate against licorice. Look, we all have our thing.
  12. Lisa Wagner returns with all new recipes to accommodate your stories!
- Please direct any questions to Jay Hartman at [jhartman@untreedreads.com](mailto:jhartman@untreedreads.com). We recommend looking at the original *The Killer Wore Cranberry* and its sequels for an idea of the types of stories we're looking for.
- All decisions on material will be made by June 30th, 2017. Every attempt will be made to notify all authors of the status of their submission at that time. Please **do not** inquire about status prior to July 15th, 2017. The anthology has an expected publication date of Sept. 5, 2017, or earlier.
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## Quote of the Month

“To be occasionally quoted is the only fame I hope for.”

~Alexander Smith

## Word of the Month “appetence”

**Definition:** (n, L: appetere, to crave) a natural craving or desire; a natural or instinctive inclination; (chemistry) an attraction or affinity

**Synonyms:** appetite, craving, desire, hunger, itch, longing, lust, thirst, wish, yearning, yen

**Usage:** For Shelly, the need for chocolate was more an appetence than an addiction to sweets.

## 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 our webmaster, Janice Konstantinidis, ([jkon50@gmail.com](mailto:jkon50@gmail.com))** 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.

“One of the obligations of the writer is to say or sing all that he or she can, to deal with as much of the world as becomes possible to him or her in language.”

~Denise Levertov



by: Liz Roderick

## A WRITER'S PROCESS

(If you would like me to feature your book, please contact me at [elizabethroderick@att.net!](mailto:elizabethroderick@att.net))

I will read your book and contact you via email with questions about your writing process.



## WRITER BY THE SEA

I stand upon the deck,  
Leaning to the morning breeze.  
I strain to hear the ocean's murmur  
As her soft blues turn to green.

"Your ancestors lie within my breast,"  
The susurrations of her waters sing to me,  
Gentle lover in this moment;  
Her ancient call coos to my waiting ear.

She stretches languorous waves  
To greet the rising sun;  
Great birds fall from the sky,  
For the sustenance she provides.

"Come play upon me, as your elders have;  
I will tune the longing in your soul.  
Caress me with your earthen oars.  
Come, frolic forever in my vastness."

She sings the songs I'd often dreamt of.  
Unreachable songs of my kin.  
She knows the lurkers of the depths,  
Hidden deep within.

\* \* \*



by: Dennis Eamon Young

I stand within the wall of windows,  
She lashes out with wave and wind.  
“Come, play with me if you dare,  
Like your ancestors throughout history.”

Her thousand arms rise and fall  
To crash upon rocks which bar her way.  
They rise with frothy violence.  
They slam and drag upon the shore.

“I have secrets you may never know.  
Come to me and rest eternal.  
Come strive against my mighty will,  
Until at last I take you to me.”

This the dream I’d sensed, when but a lad.  
To stand, naked soul that I am,  
Before the might and lure of her:  
To be a writer by the sea.

## The Golden Quill Awards Returns

NightWriters writing contest will return this year. Keep an eye out for the official announcement, coming soon!

We’ll have three categories: poetry, flash fiction and creative nonfiction/essay. And some great prizes for each category, too.

Get your thinking caps on! And if you’d like to help in any way, let us know: [jkon50@gmail.com](mailto:jkon50@gmail.com)



## The Terrible Thirty

by: Michael Hemman

These words add little to your writing and they force you to use passive voice. Avoid them in your writing.

is	could	am	should	was	shall
be	do	being	even	been	just
has	a bit	have	so	had	and
can	just	must	then	might	were
are	may	would	with	almost	now

~Mrs. Stanton, the writer's 4th grade teacher

## New Critique Group Forming

**Kick Start** is looking for three to four writers who could meet on Monday or Tuesday evenings in SLO, near Marigold Center (Tank Farm/Broad area). David Schwab will moderate; he writes fiction, action adventure, motorcycle stories and life experience pieces. the group will start on May 1 or 2. If you're looking for a critique group, contact David for more information:

**David Schwab**

**805-459-3200**

"The writer's only responsibility is to his art. He will be completely ruthless, if he is a good one... If a writer has to rob his mother, he will not hesitate; the "Ode on a Grecian Urn" is worth any number of old ladies."

~William Faulkner

## 5 Reasons You Need Fellow Writers

Jessica Strawser, author of *Almost Missed You* and editorial director of *Writers Digest Magazine*, had this to say about the need to connect with fellow writers on The Writer's Dig.

As writers we are advised to "find our tribe," to reach out, to network, to put ourselves out there. It's important, both creatively and professionally, and the earlier you start, the better off you'll be.

Your fellow writers can support you, encourage you, and even teach you. They can remind you on things you might otherwise forget.

What exactly can fellow writers offer you that your existing network of well-meaning family, non-writer friends and coworkers cannot?

1. **Fellow writers know how awkward promoting yourself can feel.** We need, long before we publish, to build a platform. It's easier said than done, and fellow writers can help and encourage us along the way. For instance, if you consign your authorial Facebook life to a public Page rather than a personal profile, Facebook's mysterious algorithms treat you as a business. Your page will be visible to followers only if your posts draw "likes" early on. Fellow writers can help you avoid these mistakes.
2. **Fellow writers share your questions.** Does this pitch pull you in? Has anyone heard from an editor at this magazine? What are bookplates and do I need them? Even if you have a relationship with an agent or editor, you can't ask him everything. Sometimes you might even feel your questions are dumb. While online resources like *Writer's Digest* can help, nothing takes the place of face-to-face (or online) chatting with someone who has the same questions and who can help you explore your options and find answers.
3. **Fellow writers do have some answers.** A lead on an affordable printer for bookmarks? Is that pricey conference really worth the trip? Indie publish or not? Someone in your "tribe" has been there, done that.
4. **Fellow writers understand what kind of support is important.** Family and friends might say, when your book is coming out; or, are you still editing that thing; or, I bet you'll be famous soon. Writer friends say, I posted about your preorder on my blog; or, how do your page proofs look; or, your book is almost out, I recommended you as a guest poster so watch out for an email from Katie, can't wait to review your book on Amazon.
5. **Fellow writers remind you that you're part of something wonderful.** Their excitement over your finished chapter, the ease with which they accept your ability to write that many words, the joy they impart to you when they feel honored to read your work, lets you know that you truly are doing something wonderful. Something special.

Finding your tribe isn't just about getting support, it's about participating in a wonderful community to which you belong, sharing in each others' successes, reading work that will share the shelf with yours, and making real friends in the process.



## 10 Book Deal Lessons Learned

Here's the inside scoop about what happens once you land a book deal, from Jessica Strawser, learned from her first book deal on her debut novel, *Almost Missed You*.

1. Once you're offered a book contract, it takes a while to get the contract. For Jessica, it took about 8 weeks, which her agent said was typical. A book deal is like buying a house; an offer is made, then inspections need to be done, approvals, packing, storing, and all sorts of activities done in good faith that the closing will go through. It might be nerve-wracking waiting for that piece of paper, but it will come.

2. Each book has its own contract. You might be offered a two-book, three-book, or more deal, but understand that in most cases what you've heard of as a "two-book contract" is actually two separate but identical contracts. The second book may simply be referred to as "Untitled #2, a work of fiction approximately 90,000 to 100,000 words in length. And yes, it sounds scary.

3. Pin down a concept and opening chapters for Book #2 with awaiting the revision letter for Book #1. It helps alleviate your anxiety level, even if you don't have a contract for that second book. It also helps take your mind off how many hours are slipping away, how much revision they're going to want, how much time you'll have to produce that revision—all things that can throw you into writer's block. Keep working on the next one.

4. Anxiety Level? Along with the excitement when you get "The Call," and the uncorking of celebratory champagne, is the undercurrent of trepidation that comes with it. You've written a great story, one that sold, but now you have to do it all over again. On demand. On a deadline. (Or have to produce those revisions on demand and deadline.) Just know this anxiety is part of the package and try not to sweat it.

5. You're part of a team now. Your agent and editor don't want you to fail. You're in it together. Listen to their advice, they're experts in their fields. They have their eyes on the prize—a wide readership—while your eyes are on the words you're writing.

6. Don't react to your revision letter until you've re-read your novel. No matter how wonderful you think your work is, you will get a revision letter—your editor outlining what changes he/she would like to see (i.e., more character development, plot holes to fill, subtle stylistic smooth-overs, etc.) before the manuscript is officially accepted for publication. Some you'll agree with, some you might not. But probably, by the time you've finished your read-through you'll say, "Well, I guess in this spot I could add/lost/change/finesse this one thing..."

7. Have a phone call with your editor. If your editor offers a call, you might think you can get it all done via email and the internet, but remember, you'll be working together for a long time. Even if you don't have a lot of questions, take the time to make a call and get to know him/her better, and learn first-hand what to expect from the process. If you're offered a phone call, take it.

8. Be prepared to make sacrifices. This is not business as usual, an elusive goal to work toward. It's now a real job, with strict deadlines. That means you may have to adjust your schedule, adjust holidays, family time, vacations, etc. Your priorities are going to have to shift from time to time.

9. Revisions are not a one-pass-through activity. It will take probably at least four go-throughs, maybe more, to get it all done. First, read the manuscript and look for the areas relevant to the changes noted in the revision letter. Make some changes, but mostly make notes on the overall revision plan needed. Second read-through is to more cohesively implement the revision plan, chapter by chapter. Third, take a week off to get some distance, so you can come back and more objectively reevaluate the changes and the full manuscript. Take the time to check your facts to make sure they are right. Then one last read-through to check continuity and cohesiveness.

10. Waiting happens at all stages, not just initial submissions. After you submit your revisions, you're back to a waiting game; waiting for your editor's feedback on the revisions. They may be fine, or you may need more. But don't sit and wait; keep working on that next novel. Tweet about the process; blog about your writing, your next book, whatever tweaks your fancy. Build you website. Keep building your platform. Work on your marketing plan. Don't let waiting become the black cloud that pulls you down into writer's block.

## Choose Words Carefully

We use language to communicate thoughts, emotions, ideas. As writers, our job is to select the words that best communicate what we mean, while limiting the possibility of misinterpretation. One of our most valuable tools is a thesaurus. Try the Visual Thesaurus for a real treat.

But think carefully when choosing thesaurus words. Take Happy. Under it you will find blesses, blissful, riant, laughing, happiness, joyful, elated, felicity, bright, euphoric, golden, joyous, contented, prosperous, purposeful, halcyon, content, felicitous, glad, well-chosen. When your first child is born, your feeling might be blessed. But a hot cup of coffee in the morning? Do you really feel blessed, or blissful, or euphoric? No, claspng that warm mug will probably make you feel content.

Both words are related to happy, a very general term, yet they convey very different meanings. Check the thesaurus, then check the definitions of the words, and you'll choose the right words each time.



## NW Facebook Group

For those of you who would like to socialize and get to know each other better, but can't attend our monthly meetings, we have created a Facebook group.

Facebook groups are dedicated spaces where you can share updates, photos or documents and message other group members. Just click on the link below and hit "join group" in the top right corner. Once our administrator approves your request, you are in!

<https://www.facebook.com/groups/1701340913423099/>

Invite other NightWriters and get going. Swap ideas, encourage each other, share your events and so on.

We hope that you will find a group of writing peers beneficial!

Joanne Feeney  
 SLONW Social Media Coordinator  
[joannef007@gmail.com](mailto:joannef007@gmail.com)



## "Critique Group Connections"

**NW Members—Please, email critique requests to: Janice Konstantinidis ([jkon50@gmail.com](mailto:jkon50@gmail.com))** 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 Janice for assistance if needed and she'll get you to the right people. And, if you form a group, please let Janice know so she can list it on the website. She can also forward your group's information to the newsletter. Critique Group Guidelines are available on the website at [www.slouidnightwriters.org](http://www.slouidnightwriters.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

**Holly Thibodeaux** works in fiction, non-fiction, screenwriting, memoir and experimental fiction. She is seeking a critique group or peer edit exchange with writers in a more structured environment with accountability to boost productivity. Intermediate level preferred; no location restrictions. She would also like to find others interested in exploring the philosophy of writing and the psychology of storytelling. Contact her at:

**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](mailto: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](mailto: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](mailto:rolynna@earthlink.net)

**Griselda Rivera** is seeking multiple critique groups: MEMOIRS, TEEN & CHILDREN'S, ACADEMIC/EDUCATION/LINGUISTICS.

Contact Griselda at [grissilvarivera58@yahoo.com](mailto:grissilvarivera58@yahoo.com)

## Critique Group Connections, Continued

**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](mailto:mckay01@gmail.com)

**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](mailto:david.flamm@yahoo.com)

**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](mailto: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](mailto:jastegman@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](mailto:dbrasket51@gmail.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](mailto: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](mailto:fangio@charter.net)

**Steve Bowder** is seeking a critique group that concentrates on true stories embellished to make them interesting, but that stay true to the facts that are known. Contact Steve at: [sbowder@live.com](mailto:sbowder@live.com)

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## GREAT BEGINNINGS

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

### BE A BETTER WRITER BY BEING A BAD ONE

Are you ready to become a better writer, immediately? It may seem like a gimmick, or simply too good to be true—but you can. The trick to being a better writer—starting right now—according to *Writer's Relief*, is to give yourself permission to be a terrible, awful, unreadable, embarrassingly untalented writer. Don't put your best foot forward; instead, kick out your worst version of a first draft.

Here are four reasons why you should embrace a bad first draft:

**1. You can turn off your inner critic, become bolder, and take more risks.** Writing is a two-phase process. In the first stage of writing something new, you can experiment, build up and invent. This first part can be a generative, creative experience. (Part two is editing). But if self-censure sneaks in (*What a terrible sentence! Why would you even write something like that?*), all your good, creative energy can crumble beneath the weight of self-imposed judgment. By not trying to write something that's "good," you can silence inner critical voices and increase the possibility that your writing session will be productive.

**2. You might be surprised by what happens when you allow yourself to do anything.** If you write with an editor's voice in the back of your mind, you might be inclined to follow a pre-established pathway toward a specific end. But letting go of your inner editor may lead you into exciting new territories the same way turning off a GPS system gives you the freedom to explore new roads.

**3. You can put research on the back burner.** If you're putting on the brakes every time you bump into a new element that needs researching (When were telephones invented? What kinds of flowers grow in this region?), then you're interrupting your creative flow. Asking your self-aware, editorial brain to share the wheel with the creative side of your brain might just lead your dual drivers to crash. Do the research needed to begin writing, then write without looking back at it. Add in research details later.

**4. You can pinpoint the spine (or heart) of your work more easily.** When you write without trying to create beautiful, meaningful text, you can more easily see what's hidden beneath the words—instead of being distracted by layers of revisions and "good writing." Secret character motivations, the momentum possibilities of a scene, and opportunities for emotional exploration can leap out at you.

It's good to be bad—but then be good. While it's essential to embrace the joy of writing a crummy first draft, most professional writers agree that the bulk of their improvements to a piece are made during the editorial process. As James A. Michener puts it: "I'm not a very good writer, but I'm an excellent rewriter."

*This article has been reprinted with the permission of [Writer's Relief](#).*

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## 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](mailto:slonightwriters@yahoo.com)

President: Janice Konstantinidis  
 Vice-President: Martha Raymond  
 Secretary: Jim Aarons  
 Treasurer: Susan Tuttle  
 Program Director: Janice Konstantinidis  
 Contest Committee Chair: **Open**  
 Critique Group Coordinator: Patricia Gimer  
 Social Media/Publicity Coordinator: Joanne Feeney  
 Simply Clear Submissions: Meagan Friberg  
 Welcome Committee: **Open**  
 Sunshine Chair: Kalila Volkov  
 Website Master: /Membership Janice Konstantinidis  
 Web Assistant: Steve Derks  
 Newsletter: Susan Tuttle, Elizabeth Roderick  
 Art Director: Dennis Eamon Young  
 Member at Large: Darryl Armstrong  
 NW Historian: **Open**  
 Hospitality: (Coordinator: **Open**) Baxter Trautman, Brian Schwartz

## About Our Monthly Meetings

NightWriters’ Evening Meetings: the second Tuesday of every month, year round. We encourage interested visitors to join us at 6:30 pm. Admission free; refreshments served.

**Next Meeting: March 14th**, at United Church of Christ on Los Osos Valley Rd, San Luis Obispo 93401. General meeting begins at 6:30 pm. Round Table presentations 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.slownightwriters.org](http://www.slownightwriters.org)

## Notify NW of any change in address or email:

[slonightwriters@yahoo.com](mailto: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: [www.slownightwriters.org](http://www.slownightwriters.org) and pay with credit card.

Email all correspondence to: [slonightwriters@yahoo.com](mailto: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](mailto: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 our webmaster and the newsletter editor at [slonightwriter@yahoo.com](mailto:slonightwriter@yahoo.com) to list your critique group and critique needs in the NW Newsletter and on the NW Web site.

**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.slonightwriter.org](http://www.slonightwriter.org). Contact [slonightwriter@yahoo.com](mailto:slonightwriter@yahoo.com) with your critique needs and genres and we'll do our best to assist you.

## CRITIQUE GROUPS WITH OPENINGS

### WRITE NOW

These bi-weekly Wednesday critique meetings are for more experienced and tech-savvy writers. Submit up to 3,500 words of your current project to Dropbox by Sunday night, and then, using track-changes in Word, upload your reviews of each other member's work to Dropbox by 6:00 pm Wednesday. Meeting time is used to cover discussion-worthy items: logic issues, theme problems, etc. Commas, punctuation, and spelling are left on the written page. We follow these [Rules of Conduct](#). Recommended reading is [Story](#) by Robert McKee.

Meetings are every other Wednesday at 6:00 pm. Email moderator for location and dates.

#### **CURRENTLY OPEN TO NEW MEMBERS**

Moderator: Cynthia Replogle  
[cynthia.replogle@gmail.com](mailto:cynthia.replogle@gmail.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](mailto:coinerbop@gmail.com)

### MEMOIR AND NON-FICTION

Disbanded until there is more interest. If you would like to explore re-starting this group, please contact Judith directly.

#### **CURRENTLY OPEN TO NEW MEMBERS**

Contact: Judith Bernstein  
[ryewit@live.com](mailto:ryewit@live.com)  
805-904-6365

# 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

### NORTH COUNTY RACONTEURS

This group has disbanded for various reasons until further notice.

### 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 OPEN TO NEW MEMBERS**

Moderator: Judy Guarnera, 474-9598  
[j.guarnera@sbcglobal.net](mailto:j.guarnera@sbcglobal.net)

### WRITE IT RIGHT WRITING GROUP I (Wed. a.m. Group)

Meets **every Wednesday morning in 5 Cities area 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 (based on the lessons and exercises in the *Write It Right* Series), 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.**

Contact: Susan Tuttle: 458-5234  
[aim2write@yahoo.com](mailto:aim2write@yahoo.com)

### WRITE IT RIGHT WRITING GROUP II (Wed. p.m. Group)

For all writers of fiction and creative non-fiction, a writing instruction class that meets weekly and takes about a year to complete. **See full description under Wed. a.m. Group.** Meets from 3:00-5:00 pm in Los Osos. Current members are presently getting their work published after only six months or so. **CURRENTLY OPEN TO NEW MEMBERS**

Contact: Susan Tuttle, 458-5234  
[aim2write@yahoo.com](mailto:aim2write@yahoo.com)

# CRITIQUE GROUPS LISTING

## CRITIQUE GROUPS WITH OPENINGS

### THE THURSDAY GROUP

This group meets at 9:00 am every other Thursday at The Coffee Bean in Pismo Beach. Anyone interested in joining them can email the moderator for full details.

**CURRENTLY OPEN TO NEW MEMBERS**, and visitors are always welcome. Contact the moderator for details.

Moderator: Mark Rusczyzky  
[zsurr@aol.com](mailto:zsurr@aol.com)

### Kick Start

Looking for three to four writers who could meet on Monday or Tuesday evenings in SLO, near Marigold Center (Tank Farm/Broad area). For fiction, action adventure, memoir type pieces. Start May 1 or 2. Moderator has a Fine Arts degree and an MBA.

**CURRENTLY LOOKING FOR MEMBERS.** Contact moderator for details.

Moderator: David Schwab  
805-459-3200

## 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](mailto:coinerbop@gmail.com)

### LO PROSE

Meets in Los Osos on the first and third Wednesdays at 7pm till usually 10pm. Charlie Perryess and Anne Allen 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

# CRITIQUE GROUPS LISTING

## FULL CRITIQUE GROUPS: CALL TO VISIT

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  
Anne Allen, 528-1006

### LONG STORY SHORT

This group is currently inactive.

Moderator: Diane Smith 858-414-0070  
[mdcomposes@yahoo.com](mailto:mdcomposes@yahoo.com)

### 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

### NORTH COUNTY CRITIQUE GROUP

Meets twice a month on Thursday from 1:30-4:00 pm at the Atascadero Library. the group includes intermediate and advanced level writers of fiction and non-fiction, both published and unpublished. Our critique process is upbeat and constructive. We send around pieces in advance, and read aloud at sessions. Potential new members are

encouraged to visit to see if we are a mutual fit. **CURRENTLY FULL—NOT OPEN NEW MEMBERS**

Moderators: Lillian Brown, 215-6107  
[lilliofslo@aol.com](mailto:lilliofslo@aol.com)  
Mike Perry, 466-8311

[dmperry1012@att.net](mailto:dmperry1012@att.net)

### POETRY CRITIQUE GROUP

This group is currently inactive.

Contact: Irene Chadwick, 481-3824  
[irenekooi@gmail.com](mailto:irenekooi@gmail.com)