

OUR DEC. 13TH MEETING

Online Queries & Pitches

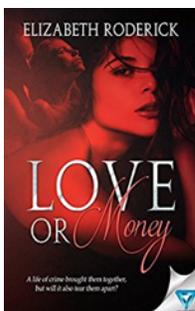
+ Holiday Fun!

Online query and pitch contests are all the rage. They're a great way to gain industry perspective and find friends and critique partners in the online community. Not to mention, they're a chance to win the grand prize: an agent or publishing contract. Besides all that, they're a heck of a lot of fun!

Many agents and editors admit that a large percentage of their clients were found through online contests, rather than through the regular slush pile. What makes these contests such a great way for industry professionals to connect with writers? And how can you take advantage of all the benefits these contests have to offer?

Elizabeth Roderick, the author of the romantic suspense novel *Love or Money* and the contemporary magical realism *The Other Place Series*, is a veteran of online query and pitch contests. She has gotten many full manuscript requests and more than one publication offer due to these events. She's moved on to judging online contests like *SonOfAPitch* and *QueryKombat*.

Liz will share what she's learned about these contests: when to enter, how to enter, and what to expect. Diving into the online writing community can seem daunting for those not familiar with it, but her presentation will help clear up any confusion and ease any fears. Don't miss this fascinating presentation, followed by our famous annual Holiday Party (details on page 17.)



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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**. Note at the top what the genre is, and the age of your audience.

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 will focus on how to begin your stories. You have at best 5 to 10 seconds to hook a reader; that first sentence/first paragraph/first page is the most important part of your story. Come learn 8 strategies on how to open each story with a hook that captures readers and won't let them go, from a writer who won the CCWC Lillian Dead First Page Competition in all 4 categories—more than once. We'll explore the importance and purpose of the first sentence, paragraph, page and scene/ chapter, define the critical 5 W's, discover the 8 essential ingredients that will make your first page truly compelling. Come at 5:15 pm and learn all about how to craft a Brilliant Beginning for every story you write.

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.

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





Dennis Eamon Young

PRESIDENT'S MESSAGE: NOT WHAT I READ

"What's going on here?" I yelled at my computer.
"Sorry, but I do not understand the question. Please rephrase." Answered Siri.
"That's what I get for using a voice activated computer," I said.
I grew up reading Fantasy and Science Fiction; watching *Star Trek* and going to see movies such as *2001*. An ex of mine even dragged me, kicking and screaming, to see *Star Wars* and I actually enjoyed it.

You would think that I would be well positioned to accept everything around me with equanimity, even basking in the changes. Little did I know about that damnable middle section of Here-to-There. It waits to pounce upon me at every turn. I can hear the universe laughing at me at least once a day.

I used to build and race Corvettes. I would happily spend Saturday afternoons in some friend's driveway changing rear ends or transmissions, summer or winter. I used to know every part of my engine and frame, understanding how to tweak that extra mile-per-hour in performance and knowing exactly what tires I needed to maintain control at 150 mph. Now I drive a Prius. I don't ever look under the hood. I take it to a dealership for whatever the poor thing needs. You need to have a \$16,000 analyzer to tell you the gas cap is not on tight!

I learned photography using film in cameras from 35mm to 8x10, on 800 pound stands and seventeen various lights on and around the model. I had to know chemistry, compute ratios and be able to adjust f-stops and shutter speeds with the final image in mind, as well as focus all within the fifteen seconds it took to raise the camera to my eye and press (gently) the shutter, before the moment disappeared. Now I go out with a computer that looks like a camera, choose from a virtually unlimited number of preset programs and settings and compose my photo as the camera automatically focuses. Then I go home and let the camera computer talk to my desk computer, whereupon I spend hours minutely adjusting the photos.

The future is not the clean cutaway from one thing to another. We did not jump from the horse and buggy to self-driving cars. That very long middle section of Here-to-There used to be comfortable to navigate, giving us all time to get used to the changes that occurred along the way. Humanity has learned to squeeze Time itself, so that our technology and everything it touches changes faster and faster, right before our eyes. The

iPhone in your hand has more technology inside than the Apollo crew had onboard the ship for their journey around the moon.

Huge swaths of our fellow citizens are falling by the wayside, not able to shift to new jobs, learn new skills, nor plan for careers quickly enough for this future we have sped into. We have more people than ever before feeling left behind, out of touch and without hope for their future or that of their children. These people are angry, and our society must reckon with them, as soon as possible. They must be communicated with in new ways that allow them to see opportunities for meaningful work and respect. The importance of words calls to us as never before.

We cannot begin our stories with a basic story question and then simply leap to the end. No reader would put up with such a nonsensical approach. We must state or imply the story question, march our characters through many different situations that allow them and the story to develop, overcome hurdles, meet with setbacks and finally reach a resolution. The reader must understand what is going on throughout the process and become engaged by it all. They must come to care for and identify with the characters. We must provide that long middle to the Here-to-There and it must make sense to the reader. No fancy shortcuts, no quantum leaps in character development, no side trips that do not move the story forward and no unexplained changes in POV.

Just as these faster and faster changes in the world around us bring on fatigue and anger, so also do these possible lapses in our writing either stop the reader from continuing the story with us, or even make them angry that we have left them behind. It tells them that we do not care enough to share all the necessary information with them. If that is the case, they will stop reading the story and may even stop reading anything else we write, as we have lost their trust. Our society must find ways to reach out, as we do, providing an engaging story, making sense along the way, so they will turn that next page and want to see how it ends.

Excelsior,

Dennis



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...

Terry Sanville's short story "Union Square" will appear in the first edition of *Serendipity*, a print literary journal published by the Black Lesbian Literary Collective. Check them out at: <https://blacklesbianliterarycollective.com/about/>.

Terry Sanville's monologue, "Greetings From Xenon," will be published online and in print by *Ricky's Back Yard*, a punk style magazine based out of Montreal. His piece will appear in a special issue where all the material is written by veterans. Check then out at www.rickysbackyard.com/new-issue. "But," Terry writes, "don't go look if you're offended by the F-bomb. According to their website, 'We are the magazine that you shove under your bed, not because it's porn but because it'll give the monsters something to read.' A great fit for my story."

Judythe Guarnera's article on Senior Volunteer Services appeared in *Journal Plus Magazine* in November. The articles highlighted the many volunteer opportunities available to seniors in the SLO County communities.

A new magazine (see page 14 for details), *Central Coast Kind*, which focuses on people performing acts of kindness in our community, showcased an article by **Judythe Guarnera** on our own NW President, **Dennis Eamon Young**. Her profile of Dennis spotlights how Dennis' connection to the kind people in the issue demonstrates his own giving involvement in the community. Judythe is proud to help shine the spotlight on the many volunteers who do so much to improve the quality of life for people and organizations in need.

Dennis Eamon Young's prose and photography grace the pages of the premier issue of *Central Coast Kind*, as he interviewed, wrote about and photographed six local notables: Catherine Ryan Hyde, Joe Brocato, Lisa Ray, **Destry Ramey**, Liu Yu, and Andrea Vergne. Pick up an issue at the December meeting and read his fascinating articles.

"The Garden Dude," a column by **David Georgi**, first appears in the premier issue of *Central Coast Kind*, in which he illustrates the impact kindness can have on one's garden. Each issue will include another of Georgi's columns. Look for it there, and visit his website: www.thegardendude.com.



YOUR COMMUNITY IN YOUR HANDS

20 • November 3 - 16, 2016 • Tolosa Press

central coast life

Cuba Libre

By Ann Hillesland

I've seen a lot of drinks with... I've walked into the bar... I've looked at the menu... I've looked at the menu...

Congratulations to SLO Night Writers Ann Hillesland and Judith Amber

NIGHTWRITERS central coast life

Cast Adrift

By Judith Amber

As my left the hospital at the end of her shift... Maybe it was her tough day in critical care unit or maybe the wilderness of the night...

We're on hiatus for the Holidays. We will return in full swing starting in January, 2017.

We will still accept stories in December, but will not process them until January, so be patient, please.

Find full Tolosa submission guidelines

at www.slonightwriters.org

Submit your 500-600 word short fiction to Meagan at

meaganfriberg@gmail.com



Meagan Friberg

Pick up copies of SLO City News, Bay News and Coast News at local stores and kiosks. Visit the Tolosa on-line archives to read other NW stories published in the CC Life section of Tolosa Press at www.tolosapressnews.com



SLO NW Board of Directors
L-R: Meagan Friberg, Susan Tuttle, Carol Schmidt,
Janice Konstantinidis, Joanne Feeney
(behind the camera, President Dennis Eamon Young)

Your 2016 NW Board wishes you all a wonderful Holiday Season, filled with love, fun and family.... and lots of writing!

May the holidays gift you with happiness and inspiration, and the New Year bring you everything that is good and right.

And may all your writing dreams come true in 2017.



REVIEW OF NOVEMBER MEETING

Several NightWriters presented their work for critique to Terry Sanville and Mark Arnold at Round Table One. Terry and Mark discussed about the importance of choosing an appropriate *rhyme scheme* for your poetic material. Rhyme schemes are ordered pattern of rhymes or rhythm poems or verse.

Dr. Seuss often used the rhyme scheme AABB, rhyming the first pair of lines to each other and the second pair of lines to each other. An example of AABB rhyme scheme from *Green Eggs and Ham*:

I do not like green eggs and ham (A)

I do not like them Sam I am (A)

I do not like them in a boat (B)

I do not like them with a goat (B)

Dr. Seuss also often used the rhyme scheme ABCB in which only second and the fourth lines are rhymed to each other, the first and third lines do not. An example of ABCB rhyme scheme from *Oh, The Places You'll Go*.

You have brains in your head (A)

You have feet in your shoes (B)

You can steer yourself, (C)

Any direction you choose. (B)

- (Carolyn Blount Brodersen, 12/1/12)



By Jan Alarcon



Shakespeare's sonnets are written predominantly in *iambic pentameter*, a rhyme scheme in which each line consists of ten syllables. The syllables are divided into five pairs called *iamb*s. An iamb is a metrical unit made up of one unstressed syllable followed by one stressed syllable, as in good BYE. So a line of iambic pentameter would flow like this: baBOOM / baBOOM / baBOOM / baBOOM / baBOOM. Examples of iambic pentameters from the Shakespeare's Sonnets:

1. Sonnet 12: When I / do COUNT / the CLOCK / that TELLS / the TIME
2. Sonnet 29: When IN / dis GRACE / with FOR / tune AND / men's EYES
I ALL / a LONE / be WEEP / my OUT / cast STATE
3. Sonnet 18: Shall I / com PARE / thee TO / a SUM / mer's DAY?
Thou ART / more LOVE / ly AND / more TEM / per ATE

- (Shakespeare Online: Shakespearean Sonnet Basics)



Susan Tuttle taught us how to craft *suspense* at Round Table Two. Suspense is the sense of tightness, pressure, wonderment or curiosity that sets up questions in the reader's mind such as: Will they or won't they? What happens next? Will anyone survive? Wanting those answers drives the reader to keep turning pages.

Examples of great suspense novels and the questions they ask:

1. *The Girl on the Train* by Paula Hawkins. What happens when someone that a woman always observed from her train goes missing?
2. *Before I Go To Sleep* by S.J. Watson. What happens when a woman with no memory is warned not to trust her husband?
3. *Bird Box* by Josh Malerman. What happens when a woman and her two small children try to make their way to safety down a river blindfolded, with only their ears to guide them?
4. *And Then There Were None* by Agatha Christie. What happens when ten strangers invited to a mysterious island are killed off one by one?
5. *Descent* by Tim Johnston. What happens when a sister and brother a run and the brother returns?
6. *Intensity* by Dean Koontz. What happens when a woman attempts to escape a madman who murdered her entire family?
7. *Mr. Mercedes* by Stephen King. What happens when a retired detective tries catch a killer before thousands of lives are put at risk?
8. *The Silent Sister* by Diane Chamberlain. What happens when your sister that reportedly committed suicide is found years later living under a new identity?

-(Lincoln Thompson: *41 Of The Most Suspenseful Books You'll Ever Read*. 04/09/16)



Hugo Haselhuhn, co-author of the Lucas Lightfoot books, presented at our general meeting. Hugo and his eight-year-old grandson Luke Cowdell, in fulfillment of Luke's request to write a "chapter book", wrote series of books about a chameleon who teaches a boy to use magic to better the lives of others. The Lightfoot books are written in the *magical realism* genre. Magical realism incorporates fantastic or mythical elements into otherwise realistic fiction.

Hugo and Luke wanted to write books with a positive message. Their goal was to "improve the world one child at a time." Hugo and Luke teach positive character traits in school assemblies using the acronym M.A.G.I.C. M=Mind; A=Attitude; G=Goals; I=Integrity; C=Choice.

Lucas Lightfoot and the Fire Crystal and *Lucas Lightfoot and Water Tomb* are written at the grade-school reading level. More Lightfoot books are to come.

I will leave you with some of my favorite lines from Shakespeare and Dr. Seuss. I love their common theme.

*My mistress' eyes are nothing like the sun;
And yet, by heaven, I think my love as rare
As any she belied with false compare.*

- (Shakespeare: excerpted from *Sonnet 130*)

A person's a person no matter how small

-(Dr. Seuss: *Horton Hears a Who!*)

Until next month,
Jan Alarcón, PhD

"As a writer, I need an enormous amount of time alone. Writing is 90 percent procrastination: reading magazines, eating cereal out of the box, watching infomercials. It's a matter of doing everything you can to avoid writing, until it is about four in the morning and you reach the point where you have to write. Having anybody watching that or attempting to share it with me would be grisly."

~Paul Rudnik



by: Mike Price

GETTING TO KNOW NIGHTWRITER MEMBERS

SPOTLIGHT ON...

Will Return Next Month

CCWC Contest Winner!

by: Jan Alarcon

Congrats to long-time NightWriter member Sharyl Heber, who won first place in the Central Coast Writers Conference Contest, Short Fiction Category, on September 30, 2016.

Sharyl is a fiber and paper artist, novelist, screenwriter and poet. She has served as past Director of the SLO NightWriters Golden Quill writing competition and as judge for the SLO Coastal School District student writing competition.

Soon after Sharyl's win, I had the privilege of interviewing her. I had much to ask; so much to learn.

Jan: What was the moment like when you were on stage with the two other top winners waiting to hear what place you had won?

Sharyl: It was a wonderful honor. They invited the top winners up on stage, none of us knowing our precise placements. I heard "Third place goes to... Second place goes to..." 'Oh my God,' I thought, 'I just won first place!' My heart was racing. I learned later that there were 88 entries in the Short Fiction Category. It was exciting and inspiring to place first in such a large submission pool. It came with a cash prize too, plus free admission to the conference this year, so I'm especially grateful to the CCWC for the generous award.

Jan: I know you also write screenplays. How do you decide if your new story idea should go into prose or script?

Sharyl: I'm betting I'm not the only writer who visualizes their stories on a movie screen. I sometimes use both formats for a story. With my first two novels, yet unpublished, I wrote the screenplay versions first and adapted the novels later.

Scripts are sparse and distilled story telling. Story and characters emerge from action, dialogue, character choices and, sometimes, external forces. While I love the format, I do become frustrated with the limited ability to explore and describe. Scripts demand solid, irrefutable structure—I call it plot scaffolding—and also generally brisk pacing. There is little or no room for rambling or unrelated diversions. This is great foundation for prose. I

frequently find holes in my narrative stories by converting them to script. I see and feel things differently when I pretend I'm a camera with an omniscient point of view. For me, script facilitates action. Screen format helps me ensure forward motion in a story.

I find I dig more deeply into character psyche in prose that I can then transfer back into script dialogue and character motivation for action. Prose allows for mining the English language and exquisite poetic phrasing. Screen has it's own visual poetry, whether computer-generated or organic, and I find I incorporate those cinematic possibilities back into my prose.

I frequently move between the two formats, making use of new images and ideas that emerge. If both formats appeal, I'd highly recommend exploring each of them. I think they have worked together to make me a better writer. For anyone just beginning to consider screenwriting, script format is visually simple, but it is precise.

Jan: You also write poetry. How is that different for you than writing prose or script?

Sharyl: I hear poetry musically and think of my own more as lyrical poetry. I'll often write poetry/lyrics for scripts I'm working on, imagining them as theme songs for the film, trying to capture the emotional, poetic essence of the story. I feel it tapping differently into my brain and heart than the linear and concrete tasks of story plotting or the psychological/analytical exercise of character development. Poetry is meditative bliss.

Jan: Why do you choose to write stories about evil villains in dark settings?

Sharyl: I love lots of eerie drama and dysfunction around me, I just prefer it on the page. I seek justice for it all in my writing. Exquisite revenge for mean spirits and hurtful atrocities is so satisfying to craft. I'm a big fan of irony and love to use it to give nasty villains their comeuppance. Some of my dark characters have come from my own experience, my fears, my frustrations with injustice, while others come from the lives of my friends, from the news and the world around me.

Jan: Why do you choose to write stories in a different time and place than your own?

Sharyl: I think I have led, and still lead, a fairly quiet life. When I was working full time in an excessively bureaucratic job, I would write for two hours every morning before work. Pure fantasy! It was a blessed escape that kept me sane and happy in an otherwise stressful world. Give me magic any day. Take me somewhere fantastic!

Jan: How do you choose which of your material to enter into contests as opposed to submit for publishing?



Sharyl: Some writers are not fans of contests, but I'm very appreciative of the inspiration they provide. The first script I wrote, *Keepers of the Dream*, I submitted in 2000, to the first season of Project Greenlight. Harvey Weinstein, of what was then Miramax Films, along with Matt Damon and Ben Affleck sponsored this TV Show contest. Scripts would rise to the top based on peer review ratings, then the winning film would be made with a million-dollar budget, the author as director. I didn't win but I did place in the top 4% of 7,000 entries which means I had to send Matt and Ben a video of me pitching myself as a writer! The Greenlight competition gave me some confidence that I could put a story together that worked for others and it inspired me to continue on with screenwriting.

I've placed for poetry and prose in our own SLO NightWriters Contest. The Central Coast Writers' Conference offers this opportunity annually, and I won Best-First-Page placements there in 2008 and 2011, and in their 2010 contest, I won first, second, and third place for three of my poetry entries. Then and now, I unabashedly claim those as song-lyrics-disguised-as-poetry. I'm also member of the Rachel Gordon Writers and Artists Program and have placed in her annual contest three times.

I've had some short stories published via the wonderful creative-collaborative relationship SLO NightWriters has with Tolosa Press. Aside from that, I'm not yet published or produced but the contest wins give me courage!



Calling All NightWriters!

Publishing Opportunity

Call for submissions for volume #2 of *Central Coast Kind*, a new high quality magazine that focuses on the positive in all areas, especially Acts of Kindness, Love, Gratitude, Service to Others, etc. Study the current issue (available at the Dec. meeting) for examples.

February issue: Theme = Love Is In The Air

Publisher Kim Iribarren is open to all kinds of love stories.

Think outside the box: ex, Anniversary Kindness; Honeymoon and fun engagement ideas; a long-married couple's story. Consider love stories, love weddings, love engagements, love anniversaries' love of animals, children, the Central Coast, wine, vacations. Get creative!

Kim is looking for profiles of people, places, stories and **even poetry**.

For questions, queries, submissions, contact Kim directly: kim@centralcoastkind.com

Central Coast Kind does not yet pay for submissions, but it is a wonderful kudos to be featured in a magazine of this quality. Definitely a plus for your writing resume. Don't wait to submit for the February issue, Love Is In The Air!

Quote of the Month

“Ideology wants to convince you that truth is absolute. A novel shows you that everything is relative.”

~Milan Kundera

Word of the Month “puissant”

Definition: (adj, *L potens* (mighty) having or able to exert great power; having great physical strength

Synonyms: mighty, potent, powerful, strong

Usage: After reading his signature work, the book club members realized the author’s words were puissant enough to effect a change in the way the average person thought.

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)** 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.

"Reading furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours."

~John Locke



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.

Curtains in the Morning

By: Janice Konstantinidis

I remember so well
the gentle stirring of curtains
early in the morning.
The sunlight caught between the folds
as they moved,
transferring light and fresh sweet air
down the hallway.

A morning melody sung in fabric
through open windows.
The breeze
carried the promise of the day,
the intoxication of sweet peas moving slowly
in the garden outside,
giving off a delightful perfume.

The anticipation of a day not lived
meandering through my unconsciousness.
The endless possibility
contained on a breeze
as it played with the curtain,
revealing itself with such coyness.

SLO NightWriters!

A SPECIAL MESSAGE FROM YOUR PRESIDENT

Time to Nominate Board Members for 2017 – 2019

Elections held at February 14, 2017 Meeting

Dear SLO NightWriters members:

The time has come for change. We need members to step up.

Please send nominations for President, Vice-President and Secretary.

You may nominate yourself or someone else (With their permission).

Send all nominations by Feb. 1 to photodennis44@gmail.com,

or give them to Dennis at the December or January meeting.

More Volunteer Positions Open

Take a look at the listing of Board Members on page 25. **How many “Open” signs do you see?** Seven? Eight? How many Board Members are doing double duty, taking on more than one board position?

It takes a lot to run an organization like NW, but no one has to be overburdened if all board positions are filled. Dennis will be stepping down as President; we still need a VP. And a membership director, a historian, a greeter, a hospitality coordinator, a critique group coordinator... and a newsletter editor.

If you have ideas to help NW be the best it can be, and a little bit of time, we need you! It's time to step up and help make it happen... before NW has to stop offering all the wonderful benefits you now enjoy.



Come Ye, Come Ye
to the 2016 SLO NightWriters
Holiday Party

Tuesday, December 13th, 6:30pm.

United Church of Christ Meeting Hall
11245 Los Osos Valley Road, San Luis Obispo

Short Presentation by Elizabeth Roderick
on Online Queries and Pitches, followed by:

Fun Holiday Refreshments
Raffle of Great Gift Baskets

(Round Tables begin at 5:15—Critique Table and Instruction Table
on Crafting Brilliant Beginnings for Your Stories)

Visitors are warmly welcomed.

Bring an unwrapped toy to donate to Toys-For-Tots!

Please consider donating a toy for an older boy / girl (12+ years of age) as well as toys for ages 18 months up. It may be the only toy the child gets. Suggested Donations: Sporting Goods; Dolls (Barbie, GI Joe, etc.); Board games; Books; Puzzles; Toy Cars/Planes/Boats; Biking Equipment; Hand-held Video Games/Electronics and Batteries.

Let's Get Social

Help SLO NightWriters expand our social media presence! We know how much our members love SLONW but we need your help with expanding our reach throughout SLO County and beyond!

Be sure to give us a "like" on Facebook at SloNightWriters and take it a step further by "liking" and "sharing" our posts.

On Twitter, our moniker is @slonightwriters – tweet us a hello sometime soon!

And, we have recently launched our Instagram account – follow us at slo_nightwriters and we'll follow you back!

Looking forward to connecting with all of you online, on your smart phone, tablet, or however you like to enjoy your social media!

Q&A with November's published

Tolosa Authors

By Meagan Friberg

During the month of November, two of our NightWriters members, Ann Hillesland and Judith Amber, had stories published in the three Tolosa Press papers: SLO City News, Coast News and Bay News. Both authors have been nice enough to share some insight into their story-writing process as well as their experience working with our NightWriters editorial committee.

My hope is that by opening up to their fellow NightWriters, these authors will inspire each and every one of you to work on a story of your own.

Many thanks to Ann and Judith – here's what they had to say:

Ann Hillesland, author of Cuba Libre:

NW: *Where did you come up with the idea for your recent story, Cuba Libre?*

Ann: I read about a bartender who would refuse to make certain drinks he didn't approve of. I decided to take it one step further and imagined a bar where the bartender always chose the drinks based on the patrons' situations and moods—kind of a psychic bartender. Then I just had to let some characters walk into the bar.

NW: *How was the editing process with the NW editorial team?*

Ann: It went very smoothly. The team made suggestions but gave me the freedom to implement them in my own way.

NW: *What did you learn during this process?*



Ann Hillesland

Ann: First, this story was longer before I submitted it. I write a lot of flash fiction, so cutting down a longer story is not a new event, but I always learn something about writing when forced to weigh every word. Anyone who has not had to write to a strict word count should try it, just for the experience. Additionally, getting someone else's take on a story is always valuable. For example, the committee pointed out that a piece of action I'd written didn't make sense as I described it. As soon as I read the comment, I thought, Wow! I totally missed that! I was very grateful for an outside perspective. The editorial team also helped me see where I was being too subtle.

NW: *Will you consider submitting stories for Tolosa again in the future?*

Ann: Certainly!

Judith Amber, author of *Cast Adrift*:

NW: *Where did you come up with the idea for your recent story, Cuba Libre?*

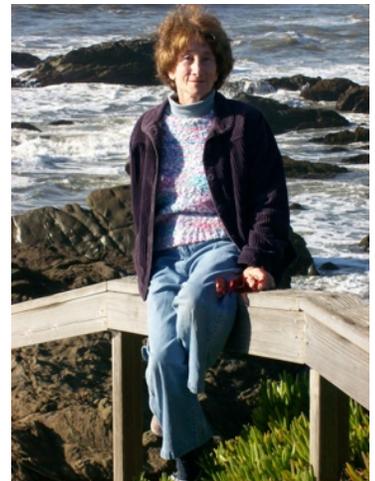
Judith: I don't remember the inspiration for the story. I did take another version of it to my critique group and they weren't crazy about it. So a few months back, I took another look at it, made some modifications/changes and sent it to you.

NW: *How was the editing process with the NW editorial team?*

Judith: It was great working with the team, and I made almost all changes suggested, especially the ending which was weak or unbelievable. So I changed it to have the man recognize Amy as his nurse and it read much better. The toast at the end with the mention of Poseidon (sic) must have come to me in a dream or as a subconscious thought but then a lot of writing seems to come from the depths and until I start writing or typing, don't know what I will come up with.

NW: *Will you consider submitting stories for Tolosa again in the future?*

Judith: I might submit in the future but I mostly write creative non-fiction/memoir and that isn't what the newspapers Tolosa publishes are looking for. It is sometimes hard to make them conform to what a good story should be, particularly the story arc and character development. But I would suggest that people who write in those genres take a look at their shorter pieces and see if they can be adapted to a story mode.



Judith Amber

Join The NightWriters Facebook Group

Dear NightWriters,

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!

Sincerely,
Joanne Feeney



“If the artist does not fling himself, without reflecting, into his work, as Curtis flung himself into the yawning gulf, as the soldier flings himself into the enemy's trenches, and if, once in this crater, he does not work like a miner on whom the walls of his gallery have fallen in; if he contemplates difficulties instead of overcoming them one by one...he is simply looking on at the suicide of his own talent.”

~Honore de Balzac

"Critique Group Connections"

NW Members—Please, email critique requests to: Janice Konstantinidis (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.slonightwriters.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.

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

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

Contact Griselda at 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

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

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

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

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

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

Famous Writing Groups In History

~by: Janice Konstantinidis

The idea of writing groups goes back centuries—thousands of years, if you count the Socrates School. Plenty of people, including famous writers like Virginia Woolf, E.M. Forster, and C.S. Lewis have had writers' groups.

Why? Because even in an activity as solitary as writing, sometimes we need to get out of our own heads. With groups, we can talk shop, encourage one another, and share objective feedback. We see new paths and feel inspired to try new things. And sometimes, we all need a gentle kick in the pants.

This is true for many creative pursuits, from writing, philosophy to art and even science.

The Socrates School

The Socrates School was a group of thinkers around 400 BC including Socrates and his students Plato and Xenophon who asked big questions about life and made important contributions to Western philosophy and ethics. Socrates dedicated his life to teaching.

The Bloomsbury Group

The Bloomsbury Group included Virginia Woolf, E.M. Forster and John Maynard Keynes. They were a group of writers, artists and intellectuals who lived or worked near Bloomsbury, London and met informally to share and discuss ideas.

The Dymock Poets

The Dymock Poets were a group of poets including Robert Frost and Rupert Brooke who lived in the English village of Dymock. These poets met in the early 1900's and even published their own quarterly called *New Numbers*.

The Algonquin Roundtable

The Algonquin Roundtable was a group of New York City playwrights, actors, critics and comedians including Harpo Marx, George Kaufman and Dorothy Parker who met for lunch at the Algonquin Hotel from 1919 to 1929.

The Inklings

The Inklings were a literary group in England that especially encouraged fantasy writing. J.R.R. Tolkien and C.S. Lewis were notable members. I loved these two as a child and still do.

Stratford-on-Odeon

Ernest Hemingway, James Joyce, Ezra Pound, Gertrude Stein and F. Scott Fitzgerald were among the famous writers who comprised Stratford-on-Odeon. The group was so named after the bookshop they frequented called Shakespeare and Company and which James Joyce coined "Stratford-on-Odeon". Their meeting place was destroyed during World War II.

The Factory

The Factory was so named for Andy Warhol's studio space in New York City. It was a meeting place of artists, writers and musicians, including Truman Capote, Bob Dylan, Mick Jagger and Salvador Dali. It became famous for its raucous parties.

El Floridita

El Floridita was a bar outside Havana so often frequented by Ernest Hemingway in his post-Paris life that the owners gave him his own stool. Reportedly, the stool remains empty in his honor to this day.

Join a writing group today. See pages 28-31, or visit our SLO NightWriters website for a list of critique groups you think you might like. Or create one of your own; we have lots of information to get you started. Let me know so I can list it.

Janice Konstantinidis: jkon50@gmail.com

Webmaster SLO NightWriters

Programs Director SLO NightWriters

Membership Director SLO NightWriters

Acting Critique Group Coordinator SLO NightWriters

"Every great book is an action, and every great action is a book."

~Martin Luther King

GREAT BEGINNINGS

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

12 WRITING TIPS TO IGNORE (AND WHY)

Gleaned from Anne R. Allen's wonderful, essential blog (www.annerallen.com), here are 12 common writing tips you shouldn't pay attention to, and why:

1. **Don't make your opening scene too dark.** Reality: readers want action or emotion right away or they'll put the story down. Starting in the middle of things will grab readers.
 2. **A novel needs a prologue.** Reality: prologues are old-fashioned and most readers skip them anyway. You might want a prologue only if you're writing Epic Fantasy, Historical Sagas or Space Opera in the style of Star Wars. Otherwise, forgeddaboutit.
 3. **Contemporary references in fiction will just date your book.** Reality: Things need to be specific to their culture and time period. Brand names, celebrities and current events add authenticity, and pinpoint your story in time. That's a good thing.
 4. **For memoir, tell it like it happened or you'll get sued.** Reality: If you think someone might sue, leave them out or heavily disguise them. Better yet, fictionalize your story.
 5. **Novels cannot contain contractions.** Reality: If you don't use contractions, especially in dialogue, it won't sound natural. Contractions are a given.
 6. **"Said" is boring, use energetic tags like "exclaimed", "growled", and "ejaculated".** Reality: Said is invisible to the reader; other tags draw attention to themselves and away from the dialogue, as to exclamation points. Use an action to attribute dialogue.
 7. **Head-hopping is necessary if there's more than one character in a scene.** Reality: An omniscient POV is outdated. Show the reactions of other characters through the eyes of the POV character. Makes for a more interesting story.
 8. **All internal monologue must be in italics.** Reality: Italics are a convention that's on the way out. It's prevalent in thrillers, but it's not a de facto rule these days.
 9. **Never use fragments; all characters must use full sentences.** Reality: The point is to present realistic characters. People don't always use full sentences, so why should your characters?
 10. **Never use the word "was".** Reality: "Was" is not always passive. At times it denotes the timeline of the action. Weed out the truly passive uses of "was" and leave the rest.
 11. **In a memoir, everyone must have equal time.** Reality: a memoir is not an autobiography. It's the story of a particular incident or related series of events in your life. Accentuate the important and let the minor players be content as walk-ons.
 12. **Never read other writers when you're working on a novel, or you'll write like them.** Reality: Imitation is how you learn your trade. Time and experimentation will help you develop your own voice.
-

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: **Open**
 Secretary: Carol Schmidt
 Treasurer: Susan Tuttle
 Program Director: Janice Konstantinidis
 Contest Committee Chair: **Open**
 Membership Director: **Open**
 Critique Group Coordinator: **Open**
 Social Media/Publicity Coordinator: Joanne Feeney
 Tolosa Press Submissions: Meagan Friberg
 Welcome Committee: **Open**
 Sunshine Chair: Kalila Volkov
 Website Master: Janice Konstantinidis
 Web Assistant: Steve Derks
 Newsletter: Susan Tuttle, Elizabeth Roderick **Open**
 Art Director: Dennis Eamon Young
 Assistant Secretary: Janice Konstantinidis
 Board Assistants: Rebecca Waddell
 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: December 13th, 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.slouightwriters.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: www.slouightwriters.org and pay with credit card.

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 our webmaster and the newsletter editor at 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. Contact 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

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

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
805-904-6365

CRITIQUE GROUPS LISTING

CRITIQUE GROUPS WITH OPENINGS

POETRY CRITIQUE GROUP

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

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 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

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

CRITIQUE GROUPS LISTING

CRITIQUE GROUPS WITH OPENINGS

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

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 OPEN TO A COUPLE OF NEW MEMBERS

Moderators: Lillian Brown, 215-6107
lilliofslo@aol.com
Mike Perry, 466-8311
dmperry1012@att.net

FULL CRITIQUE GROUPS: CALL TO VISIT

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 FULL—NOT OPEN TO NEW MEMBERS, but visitors are always welcome. Contact the moderator for details.

Moderator: Mark Ruszczyzky
zsur@aol.com

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

CRITIQUE GROUPS LISTING

FULL CRITIQUE GROUPS: CALL TO VISIT

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 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

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

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