

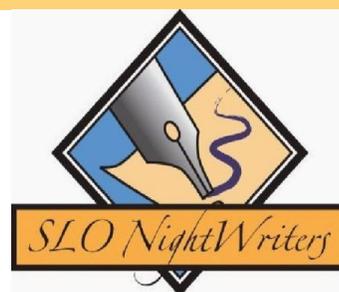
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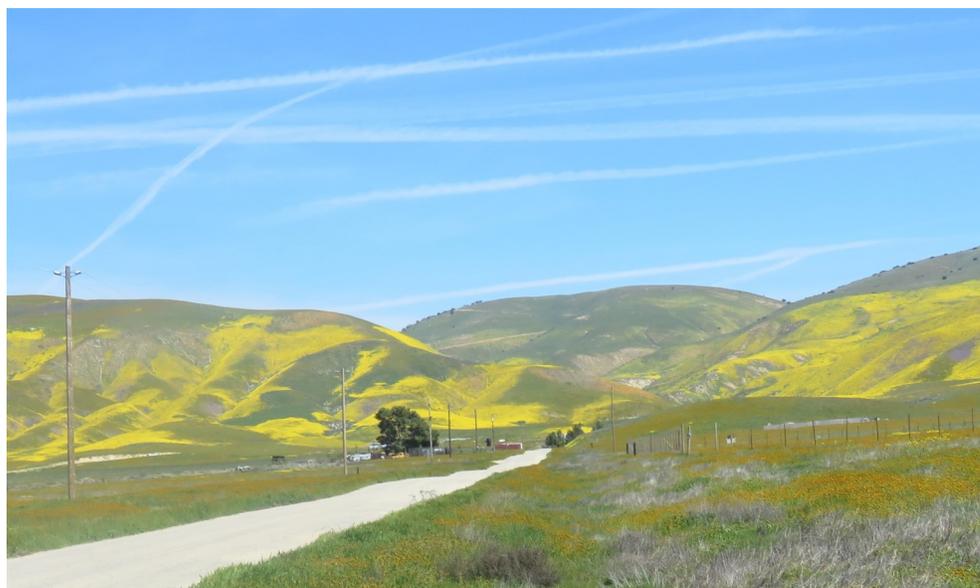
*SLO NightWriters*



# WORDSMITHS



APRIL 2019



Seven Mile Road, Carrizo Plains super bloom.

—photo by Lillian Brown

## “Let’s Get Motivated — Go Get ‘Em”

### *Sharing Your Art With the World*

Joseph Skoda, the guest speaker for the April 9, 2019 NightWriters General Meeting, has a passion for helping others achieve their goals.

Those attending can expect to leave Joseph’s presentation feeling inspired to take their writing farther than ever imagined.

As an experienced member of Toastmasters, Joseph will also provide a tip or two on speaking with authority when it’s time to meet with potential book buyers, agents and publishers.

Joseph is a motivational speaker with a devotion to service. After a long and proud career in the United States Air Force, he continues to give back to his community by working with veterans, the homeless and with his church.

Bring a guest to this informative presentation that begins at 6:30 p.m. The public is welcome; the meeting is free.

A Round Table Critique session moderated by Terry Sanville and Susan Tuttle begins at 5:15 p.m. This is a great—and safe—way to



**Joseph Skoda**

see what the critiquing process is all about, receive valuable feedback and practice reading your work to a small audience. Submissions should be kept to two pages, typed, 12-point font, double-spaced. Please note there is a charge of \$5 for all non-members who attend a critic group or round table.

**“Spring is the time of plans and projects.”**

— Leo Tolstoy,  
*Anna Karenina*

## President's Letter

by Janice Konstantinidis



### “Loveliest of Trees”

Loveliest of trees, the cherry  
now

Is hung with bloom along the  
bough,

And stands about the woodland  
ride

Wearing white for Eastertide.  
Now, of my threescore years  
and ten,

Twenty will not come again,  
And take from seventy springs  
a score,

It only leaves me fifty more.  
And since to look at things in  
bloom

Fifty springs are little room,  
About the woodlands I will go  
To see the cherry hung with  
snow.

*A.E. Housman (1859 – 1936)*

Dear fellow NightWriters,

I want to take this time to wish you all a very happy spring. The promise of new life and new beginnings is here at last.

I am nine days out from major spine surgery. I wanted you to know in case I am late responding to you when you write to me. I will do my best for that not to be the case, but if I am, you'll know why.

My computer time is rationed. I will get back to you as soon as I can.

We welcome four new members this month. I hope you all enjoy the benefits of your membership. We have some great speakers lined up for you this year. I want to meet you all in person – I am hoping you will come along to enjoy the meetings. Please introduce yourself. You can write to me at any time:  
jkon50@gmail.com

I am going to launch our writing contest any time now. We will be

accepting entries as of April 1 until August 15. The theme will be Illusion. I'll be sending an email blast to you very soon about all aspects of the contest.

As I was traveling home from Stanford hospital last Monday, I was awestruck at the green grass, blossom, and new growth on the trees. It seemed as though it had exploded since I was there just four days previously. A new beginning for me, symbolized in this delicately painted landscape; I had hope.

As is implied in A.E. Housman's poem, (below left on this page) let's seize the day and enjoy what we can while we are here. I wish you the very best. May our eyes rest on the beauty that nature provides, and in doing so, nudge us all to embrace life.

I've used all my computer rationed time for today, alas.

Kind regards,

*Janice Konstantinidis  
President  
SLO NightWriters*



## Kudos, Kudos,

*James Aaron*

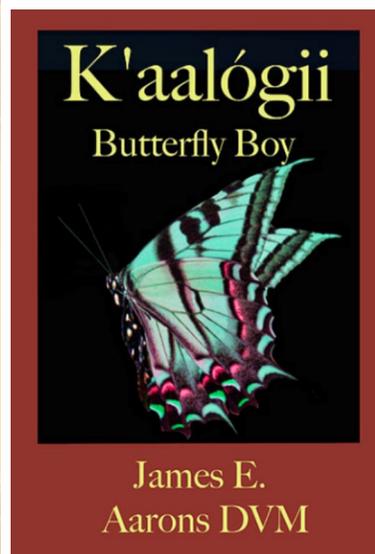
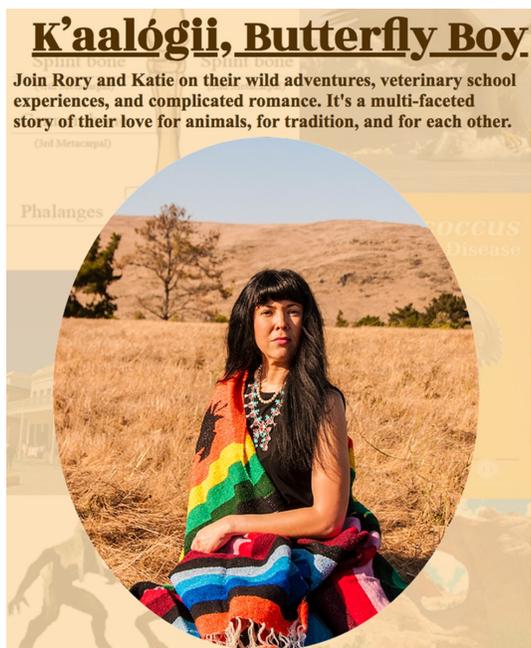
The final version of K'aalógii is finally here and available on Amazon in paperback and Kindle, an enthusiastic Jim Aaron announced in March. He's also very excited to announce that the picture of Katie, the Navajo woman in his story, is really Martha Raymond, a member of the NightWriters, and the picture was taken by Dennis Eamon Young a year ago at Laguna Park in SLO. Exciting collaboration here for all concerned.

When Rory met Katie in veterinary school, he was instantly enamored while Katie was the opposite. But veterinary school takes four years, and the small class gets close during their tenure.

And an excerpt: That's when Katie develops feelings for the *bilagáana*, a white man not of her Navajo culture. Given Katie's segregated upbringing this was entirely unexpected, with common sense tugging her back while conditions of the heart propel her the other way.

Katie eventually gives in to Rory's persistence as slowly, but surely, he becomes her man. There are severe disruptions as they grow together, but that's what makes life complicated and books interesting. As her love develops, Katie seeks guidance through her Navajo traditions, her mother, Rose, and ultimately Rory himself.

Because of unexpected love, rigorous education, and exposure to a different culture, Katie realizes her carefully constructed world is disintegrating. To maintain both their sanities, she must decide whether to enter Rory's world or stay within the confines of her homeland.



*Terry Sanville*

The Spring 2019 issue of *Penumbra*, the Stanislaus State Literary and Art Journal, will include two of Terry Sanville's short stories: "A Greater Peace," and "Talk." "A Greater Peace" won an honorable mention award -- a \$50 [Am-](#)

[azon.com](#) gift certificate. This is the third edition of *Penumbra* that will present Terry's stories and his second award. Check them out at <https://www.csustan.edu/penumbra/about-penumbra>.

### Have Kudos to Crow About?

**Do you have a recent article or story published in a local, national or even international print or online magazine? Or a book published?**

**How about a review, or an award, honor or recognition of your writing?**

**If so, we'd like to know about it. To have your literary kudos included in WordSmiths, send an email to Lillian Brown at [lilliofslo@aol.com](mailto:lilliofslo@aol.com) by the 15th of the month.**

## March Madness Tamed By Brilliant Beginnings

Review & Photos of March General Meeting by Dennis



The critique table emptied, smiling faces exchanged viewpoints and shared what they had learned this time around. A few snacks, some networking and President Janice marshalled one and all to their seats for some housekeeping, kudos and announcements.

Dennis reminded everyone about the great Writers in Action mini-conference coming up on Saturday, April 6, from 9 a.m. to 5 p.m. To sign up, go to the website, [SINCCC.COM](http://SINCCC.COM) or for more information, email: [SINCCC@CENTRALCOASTCHAPT ERSINC.COM](mailto:SINCCC@CENTRALCOASTCHAPT ERSINC.COM) and go spend the day learning as much as you could at most three-day conferences.

Then we were off to a session stuffed with scintillating subjects to chew on at home, when facing a blank screen, or one overstuffed with ideas and characters that may just need a strong sense of direction, especially at the outset.

Have you ever picked up an interesting looking book, only to find yourself

stuck in a quagmire of backstory, instead of some enticing action or a compelling character? Don't let that happen to you. Follow Susan Tuttle's surefire strategies for drawing readers in and keeping them glued to the pages, forgetting about the cup of (now cold) tea and plate of cookies, or the sitcom they thought they would watch. Hook them immediately at the store, before they escape!

Her Brilliant Beginnings started with The Rule of Firsts: First Sentence, First Paragraph, First Page, First Scene/Chapter. Hook them right away and keep them hooked.

- The Opening hook: Prepare an arsenal of opening hooks, so your first sentence will draw them in, rather than disinterest them. Susan presented eight strategies to start with: Introduce something unique.

Reveal something unanticipated. Show a deviation from the norm. Indicate something about to change.

- Identify a unique character. Jump into the action. Pack it with emotion. Show an attitude or quirk.
- The Opening Sentence must contain an urgent question the reader must have answered. That is what keeps them reading on.

I have been in Susan's classes and I must say that these are only the opening shots to the variety of approaches she utilizes to keep her students pushing themselves to be more creative, by being more thoughtful in their approach to crafting stories and characters.

Moving on, Susan explained the crafting of Eight Opening Sentences for each story with examples of unique openings used by various writers. Unforgettable opening lines in a novel or a short story should have the same impact as a dramatic first scene in a movie. It should play over and over in the readers mind.

**(Continued on next page)**

## More March Meeting Review

by Dennis Eamon Young



**(Continued from previous page)**

Next, she described the importance and purpose of the first paragraph: the structure it requires and how it must lead the reader into one certain aspect of the story as well as containing a “hook” that leads into the following paragraph.

A discussion followed concerning the utilization of various Literary Devices such as foreshadowing, irony, symbolism, and the like.

Susan then delved into the all-important subject of the five “W’s” of the Firsts: Who, What, Where, When and Why. Each of these is a subject unto itself and is covered in her classes and WRITE IT RIGHT books in a thorough manner. Many questions

and much discussion came about at this point.

To be effective, your Firsts must: grab reader’s attention; introduce a character that readers will care about; set the story’s mood; establish the author’s style and voice; orient readers to the protagonist’s world; lock in the genre; draw readers into one aspect of the story and end in a way that’s both satisfying and surprising.

Wrapping up the evening, Susan advised everyone to beware of injecting backstory into any of the Firsts. Only sow it into the story in small doses later, as the story warrants it and after the reader is comfortable with the main character. She advises writers to read

opening lines and first pages of 30-50 books, to understand that which repels or attracts you as a reader and always keep a notebook handy for story ideas or fragments that may disappear if not written down.

Susan Tuttle is a true Renaissance Woman Writer. She is author, editor, speaker, teacher, poet and award winner. Her WRITE IT RIGHT series should be on every writer’s book shelf, no matter the level of the writer. She is constantly sharing knowledge of her craft, has a wicked sense of humor and will gladly write you into her next novel, where she will proceed to torture you and kill you slowly.

## TIPS AND TIDBITS

by Judythe Guarnera

### Why Correct Verb Tense Is Critical



In the midst of editing an anthology, I noticed how frequently writers change verb tense inappropriately. How did I notice?

Something seemed off, so I stopped and reread a paragraph. I don't know about you, but I don't want my readers confused, because they might put my work down and take up one of the many other choices today's readers have.

Verb tense establishes the time frame in which an action (or a series of actions) take place. When a passage begins in one tense and shifts to another tense without any reason, readers get confused.

In the examples that follow all verbs are underlined; past tense is also **bold-faced**.

He **spotted** the young woman in the form-fitting dress, as she hails a cab. He approaches and **asked** her for a date.

Notice how the author has switched back and forth between past and present tense. As a reader I still get the message, but I feel as though someone ran their fingernails across a chalk board.

Josh comes in the front door and **screamed** my name. I **rushed** from my bedroom and take the steps two at a time to see what he wants.

Even without fire, the winds **picked** up sand, dirt, and debris and sends them toward the ocean as a hot, dry, dirty tide **went** out.

Do you feel the dissonance when the tense changes in these examples?

Here's a little refresher on tenses and then we'll address what the writer needs to consider when choosing the tense for his/her story.

In English, we have so-called 'simple' and 'perfect' tenses in the past, present and future. The simple tense merely conveys action in the time narrated. For example:

**Present (simple) tense:** Lucy talks to her cousin at the store.

**Past (simple) tense:** Lucy talked to her cousin at the store.

**Future (simple) tense:** Lucy will talk to her cousin at the store.

The present perfect verb tense refers to something that was just completed in the recent past. For example, "I have just finished writing my essay."

Future perfect tense refers to something that will be completed before a future time.

Choosing the right tense for a story. Most novels are written using simple past tense (and third person.) Lucy talked to her cousin when they met at the grocery store.

But, if you want immediacy, the story unfolding in the same narrative moment as the reader experiences it, you might choose present tense.

Tense can enliven an element of your story's narration. In a thriller novel, for example, you can write tension-filled scenes in present tense for a sense of danger as it happens:

*A muffled shot. He sits up in bed,*

*tensed and listening. Can't hear much other than the wind scraping branches along the gutter.*

Because stories show us chains and sequences of events, often we need to jump back and forth between earlier and present scenes and times. This is especially true in novels where characters' memories form a crucial part of the narrative. These tense changes keep the writing from becoming boring.

But, avoid confusing your reader by changing tense in the middle of a scene. The fragmented break in continuity makes it hard to place actions in relation to each other.

Be consistent within a scene. There are many good websites which can give you more information on tenses to add consistency, as well as variety in your writing.

*In the Rhythm of Writing*  
Judythe Guarnera

## Local Authors Delight With Dramatic Reading



**It's a Book! It's a Play! It's a Mystery!**

Four acclaimed coastal mystery authors alarmed, intrigued, delighted and amused their audience with their dramatic skills at Coalesce Bookstore in Morro Bay in February. A return engagement book event by Mara Purl, Victoria Heckman, Anne R. Allen and Sue McGinty, with additional riveting performances by C.S.Perryess.

—photos by Dennis Eamon Young



## WRITER BY THE SEA

by Dennis Eamon Young

### So How Much Romance Do You Need?

Listening to the February SLO NightWriters presenter, Rolyann Anderson, speaking about the subject of writing romance novels, got me to thinking about the subject of romance/love/friendships and all the human emotional levels each writer must be able to convey in any piece of work.

I've struggled with many characters in my writing, trying to make each one well-rounded and plausible, whether they are outgoing, shy, aloof, needy, Machiavellian, psychotic or some general combination of elements. I think adding romance to a story may well be the most difficult piece of the puzzle.

The latitude you have available may seem like a godsend, but it might also be fraught with unseen potholes in the roadway of your story.

In my current noir/thriller

novel, my protagonist is Corbyn Cochran, a thirty-something who has returned from WWII and opened a private detective agency in New York City with his war buddy and mentor, Charlie. Corbyn is dour and verging on anti-social. His background of an abusive father who killed his mother and a social system that let him down at every step have driven him to be an iconoclastic introvert with a savior complex. His buddy Charlie is an outgoing, loquacious, well-educated and positive person. Charlie saved Corbyn's life in battle. Their bond is absolute.

His other best friend is Patsy, a war time ex-lover and owner of an Irish pub in New York City. Corbyn had taken another stab at happiness, marrying a French woman during the war,

but she was captured by the Nazi's and shipped to a death camp. He suffers from guilt at not having been able to save her. Besides his lack of social graces, he is reluctant to reach out, so romance is not an easy card for me to play. Ergo, this is a character that is not easy for most readers to take a liking to and possibly bond with. He is a big, hulking mass of contradictions at best.

Having grown up on a large portion of Science Fiction, Mickey Spillane thrillers and classic works, romance was only slightly suggested or ethereal to me. So, the question arises – How much romance do you need? The answer of course is simple and not so simple at the same time. It is up to me to allow Corbyn's character to search dramatically for some romance throughout the story, experiencing various levels of success and failure, or keep him away from it all. Once I am satisfied with the approach I have chosen I need to see if it fits within the needs of the story itself and there's the real rub. The needs of the story must be met just as surely as the needs of each character. If all these needs are not in alignment, the finished work will run badly, like an eight-cylinder automobile running on four cylinders. Readers will not accept it.



No matter to what degree, most stories will be written with some romance involved. Genres that once were written with only a flirtation of romance would never make it in the current market. The times change and the needs as well as expectations of the readers also shift along the way. We can write stories that will only satisfy us, but they will probably never make it out of the bulging dresser drawer. Writers choose to communicate with the world, based upon their own feelings and ideas, so whatever is written must answer two questions: Does this story satisfy me, the writer and say that which I wish to convey? Will this story connect with my readers on a deep and satisfying level?

The story you write may be a mystery, a love story, a thriller, a science fiction adventure or any other tale you have in mind, but it seems like there must be at least some iota of romance embedded. Just do not promise that which you cannot or will not deliver.

*Excelsior, Dennis*



Blood moon.

—photo by D. E. Young

# WORD PLAY

by Morgann Tayllor

## PERSONality Words

Personality words are the writer's unique signature on the language s(he) conceives.

*Spring has **sprung** and spring has **brung***  
 A **bling** of wildflower colors  
*An Easter of treats*  
*Bunnies with sweets*  
*And eggs in your bonnets so frilly.*



New and old growth in words explodes with new meanings, fresh ideas and story plots. It's an endless playground of language where idioms, puns, nicknames, rhymes, aphorisms, alliterations and more, produce a free-for-all in the writer's imagination. Even bad English and "re-formed" limericks are conditionally allowed.

Character personalities can reflect in their names:

A friend who owned several horses, bought a weaned mule colt. She named him **Truman** after **Harry S. Truman**, our 33rd U.S. President.

A retirement village dining room was frequented by a genial resident whenever bacon was served at breakfast. When the gentleman died, an acquaintance was asked if she remembered Bob. There was a pause, then she replied, "Oh, you mean **Bacon Bob**?"



Those are real-life names, but then one's imagination runs amok. Think celebrities.

**Squint Eastwood**, star of many western movies  
**Tedward Kennedy**, late Senator from MA, a portmanteau of *Teddy* and *Edward*  
**Truth Made Her**, *Ruth Bader*, a Justice *Ginsberg*

Or your own names for questionable characters:

**Trudy Harper**, a real nag  
**Downs Updike**, with opposite behavioral conditions  
**Simon "Scrooge" Steeler**, the ultimate tightwad  
**Rock Hardy**, a macho-tuff  
**Lacey LaPouf**, a narcissistic gold digger



All expressions of the language can be turned upside down and inside out: They can be appropriated for new slogans. Or become chyrons at the bottom of your TV screen. Even idioms can't run for cover under the constant tinkering of a writer's English:

*Don't bite the hand that feeds you. Don't FEED the hand that FIGHTS you.*  
*Time heals all wounds. Can Time WOUND all HEELS?*  
*Money doesn't grow on trees, but it will on marijuana plants.*  
*Like peas in a pod, are dog's fleas on its bod.*

Envision a TV news chyron about *pilots and astronauts* billed **From Flyboys to Skyboys** or selected *sesquipedalian* words that are **less-quipedalian**, short and snappy.



And a real-life snapshot of our world today: U.S. Army General Phil Sheridan's infamous slur against Native Americans in 1869 became an American aphorism that has floated the Pond 150 years later. In their ongoing struggle to exit (or not) the European Union, protestors from the UK borrowed the phrase to fit their own views. A placard shown on a recent news broadcast read: **The Only Good Brexit is a Dead Brexit.**

*So what goes around, comes around.* After viewing an ancient *sarcophagus* in a garden at Hearst Castle, a friend insisted on calling it a **sarcasket**. It was her unique signature on the language. The old word became a blended word that became its new self.

## CRITIQUE GROUP COORDINATOR'S CORNER

by Patricia Gimer

Ahhh, the sun has come out, the bulbs are blooming, spring is in the air, and attendance at NightWriters meetings is up. It's exciting to see all the new faces and feel the energy rising!

Critique Group numbers are growing and established groups are changing. Please note the following:

"LOWriters," a new group, is now meeting in Los Osos and would welcome more members. Genre is Adult Fiction and Memoir. Meetings are held at 7 p.m.

the First Thursday of each month beginning April 4. Material to be critiqued is exchanged by the Third Thursday via email and critiques offered during the meeting. Three more members are desired and visitors always welcome. Contact: Pat Gimer via email at [ptgimer@gmail.com](mailto:ptgimer@gmail.com).

"HiHopes," a long-established group, has resumed meeting alternatively in SLO and Los Osos. This group is full but welcomes visitors. Contact: Sharon Sutliff via email at [sa-sutliff@aol.com](mailto:sa-sutliff@aol.com).

As always, NW members are welcome to start their own group. NW Critique Group Guidelines can be found on the NW webpage and I'd be glad to help if I can.

Please let me know if you do start a group so I can advertise it here in the newsletter and get it on the website, as well. Once up and running, I'd love to visit and help spread the word about what your group is up to.

I'm enjoying the sunshine and discovering how much there is to do in the garden. As with all things, balance is key and I'm



reminding myself to go easy. I hope you will too, and of course, make time for writing.

*Write On,  
Pat*

## Writers on the Radio



NightWriter Jean Moelter is the host of Artsy People, the radio show that promotes local artists of all kinds, their work, and events. Thursdays at 2 p.m. with a rebroadcast Mondays at 5 p.m. It's heard on KYXZ Excellent Radio 107.9 FM out of Grover Beach.

Have you just published a book? Would you like to tell the community about it? Consider being a guest on Artsy People. Just send an email to Jean at [artsypeople@yahoo.com](mailto:artsypeople@yahoo.com). Or, if you have an event coming up, such as a book signing, email an announcement to Jean and she'll read it on the air.

Jean interviews a different artist, live, each week at the Excellent Radio station. So far, three NightWriters have been guests on the show. Jean has also interviewed musicians, storytellers, actors, and comedians.

To listen to past interviews, and to see the list of upcoming guests, go to Jean's website and click on Artsy People in the menu: <https://sites.google.com/view/jeanmoelter> Don't miss this great marketing opportunity for authors.

## Member Contributions for April

### Detritus

*for Lauren and Grant*

Today, while cleaning  
beneath the refrigerator,  
reaping only a few

dust bunnies,  
runaway pieces of popcorn,  
and a dog treat,

I remembered  
more fruitful times

of Cheerios, pacifiers,  
Matchbox cars, pink barrettes,  
and tiny plastic soldiers

and wept—

not because I was  
sad, but because  
of gladness

that in my pulsating,  
tilt-a-whirl ride on this  
planet, of all the things

I selected, or might have  
before it was too late,

I chose you—  
and to  
embrace

*these* messes!

*these blessings!*

*these* lessons in what

it means to be human—

swept up in the residue

love leaves behind.

*by Patricia Gimer*



### après la pluie

After the rains it was green,  
lush, and soggy.  
I thought two out of three was okay.

After the rains there was hope,  
crops, flowers and frogs,  
croaking in the full water hole.

After the rains there was sunshine,  
newly watered leaves glistening  
on dripping olive tree leaves.

After the rains there were daffodils,  
seen from my window by welcoming eyes,  
brightened by the thought of wildflowers.

Miles of color wake from dormancy,  
I look with wonder at the palette before me.  
After the rains.

*Janice Konstantinidis, 2019*

## NightWriters REVIEW BOARD

As writers, we need to read in order to see what's being done out there. We also learn what works and what doesn't, what we need to avoid and what we want to incorporate into our own bag of skills.

So, as long as we're reading, why not read other members' books and then write reviews for them? It's a win-win for everyone: we learn by reading, and authors garner those all-important reviews for their work.

NW has set up a NW Review Board, where we connect NW member readers with NW member writers' new works. Below you will find a listing of members who are willing to read and review (on Amazon, Goodreads, or their other favorite review site) specific works by other NW members. You

must be a NW member in good standing to take advantage of this new board.

If you have a new book for review, just contact the reader(s) listed here, and arrange to have a book sent to them. Please check carefully to make sure your genre fits the genres each person reads. Have fun!

### *Review Board Members*

<u>Name</u>	<u>Email</u>	<u>Genres</u>
Tina Clark	<a href="mailto:theclarkfour@sbcglobal.net">theclarkfour@sbcglobal.net</a>	sci-fi, creative nonfiction
Jim Aarons	<a href="mailto:jin@jeadv.com">jin@jeadv.com</a>	historical fiction
Steve Bowder	<a href="mailto:sbowder@live.com">sbowder@live.com</a>	historical novel
Jennifer Rescola	<a href="mailto:jkrescola@charter.net">jkrescola@charter.net</a>	autobiography, novels
Steven McCall	<a href="mailto:steven.mccall7@gmail.com">steven.mccall7@gmail.com</a>	literary fiction
Jody Nelson	<a href="mailto:jjnteacher@gmail.com">jjnteacher@gmail.com</a>	fiction, creative nonfiction
Mary Silberstein	<a href="mailto:luvlamas@gmail.com">luvlamas@gmail.com</a>	poetry, fiction
David Brandin	<a href="mailto:dbrandin@earthlink.net">dbrandin@earthlink.net</a>	political, historical, general, science fiction
Martha Raymond	<a href="mailto:mrth.raymond@gmail.com">mrth.raymond@gmail.com</a>	YA fiction, literary fiction
Brian Schwartz	<a href="mailto:brian@selfpublish.org">brian@selfpublish.org</a>	non-fiction
Ruth Cowne	<a href="mailto:abuela10@att.net">abuela10@att.net</a>	memoir, flash fiction
Susan Tuttle	<a href="mailto:aim2write@yahoo.com">aim2write@yahoo.com</a>	mystery, suspense, paranormal suspense
Mark Arnold	<a href="mailto:markarnoldphd@gmail.com">markarnoldphd@gmail.com</a>	historical, science fiction

*\*To be added to our Review Board listing, write to: [lilliofslo@aol.com](mailto:lilliofslo@aol.com) and put Newsletter Info in the subject line.*

### **SLO NightWriter Officers**

President: Janice Konstantinidis  
 Vice-President: **Vacant**  
 Secretary: Leonard Carpenter  
 Treasurer: Steve Derks  
 Program Director:  
     Janice Konstantinidis  
 Membership Coordinator: Jim Aarons  
 Critique Group Coordinator:  
     Patricia Gimer  
 Social Media/Publicity Coordinators:  
     Meagan Friberg &  
     Abigail Aarons  
 Submissions Coordinator:  
     Jeanie Hundertmark  
 Welcome Committee: Jean Moelter  
 Sunshine Chair: Torry Dickinson  
 Website Master:/Membership  
     Janice Konstantinidis  
 Web Assistant: Steve Derks  
 Newsletter Editor: Lillian Brown  
 Art Director/Photographer:  
     Dennis Eamon Young  
 Member at Large: **Vacant**

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

### **Monthly Meetings**

NightWriters' Evening Meetings: the second Tuesday of every month, year round. We encourage interested visitors to join us. Admission free; refreshments served. Next Meeting: April 9, 2019, at United Church of Christ, 11245 Los Osos Valley Road, San Luis Obispo 93405.

General meeting begins at 6:30 p.m. Round Table presentations start at 5:15 p.m. Writers' Critique Groups: Free for members, \$5 for non-members. These groups read and critique each other's work and discuss the business of writing. Visitors are always welcome. For details, visit our website: [www.slouightwriters.org](http://www.slouightwriters.org).

## **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. (Returning next issue.)

### **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**

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

## Moved or Changed Email?

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 2986, Paso Robles, CA 93447. Or join/renew online through our website: www.slonightwriters.org and pay with credit card, or through PayPal.

## Submit Stories, Photos and Ads to the Newsletter

We will publish advertisements for NightWriters' books and book or writing related events. This advertising is Free For Members. Please provide the graphic (book cover or other graphic) for the announcement.

We will also accept original photographs, and unpublished Flash Fiction between 400-800 words from current members. Excerpts from published works, if they stand alone as their own mini-story, are also acceptable. We are also interested in articles, kudos and event notices. And if you have any other ideas for content, please let me know.

Send all submissions as attachments to: lilliofslo@aol.com, and be sure to put NEWSLETTER SUBMISSION in the subject line. We're all writers... so, take advantage of this opportunity to be published in your newsletter.

*Lillian Brown, Editor*

*“April hath put a spirit  
of youth in  
everything.”*

*— William Shakespeare*



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**Proofreading:** spelling, punctuation, and grammar only. The last step before publication.

Cost: \$5/3 pages

**What you get:** a corrected document. Turnaround time @ 1 week for a 250-300 page manuscript.

**Line Editing:** spelling, punctuation, grammar, word usage, sentence construction, consistency of voice/style.

Cost: \$5/page

**What you get:** two documents, one corrected (spelling, punctuation, grammar only), one with suggestions in track changes. Turnaround time @ 1-1/2 weeks for a 250-300-page manuscript.

**Developmental Editing:** full evaluation of the story and plot, including character development and growth, story arc, use of language, point of view, tense, consistency/believability of story line, subplots, beginning and ending, setting, author's voice/style, etc. Includes spelling, punctuation, and grammar.

Cost: @ \$850-\$1,200 for 250-300-page manuscript, depending on amount of work the manuscript needs. Flat rates also available.

**What you get:** a document with track changes for spelling, punctuation and grammar, and comments, suggestions, and examples on ways to improve the work. Turnaround time: 2-3 weeks, depending on amount of work needed.

I will never rewrite your work, I will only suggest ways you can make it better, with examples for clarification. My goal is to help strengthen your unique author's voice while making sure you tell the best story you can write.

Beta Reading Services also available, \$50/book.

Contact me at: editme1@yahoo.com