

OUR JUNE 12TH MEETING

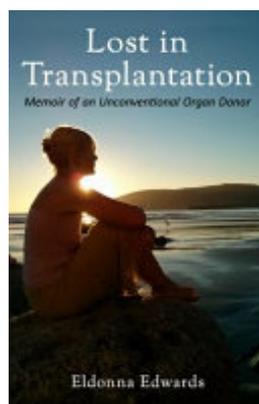
5 Essential Elements of a Successful Author

Author Eldonna Edwards will be our main speaker for the June 12th meeting. She will cover the necessary ingredients for a prosperous path toward publishing your work. She'll share insights based upon her experience as both an indie and traditional author of memoir and fiction. Topics include elements of a good story, editing & revision, research, marketing, and self-preservation, followed by an open Q&A.

Eldonna Edwards is an author, a writer's conference instructor, and former therapeutic journaling facilitator. Eldonna's debut novel, *This I Know*, was released in April of 2018 from Kensington and is a Delilah Book Club selection. Her best-selling memoir, *Lost In Translation*, chronicles the life-changing decision to donate her kidney to an unknown recipient.

A born communicator, Eldonna's engaging personality and uplifting style consistently win over the hearts and minds of her students. She is represented by Claire Anderson-Wheeler of RHA Literary.

Join us at 6:30 for Eldonna's informative and enlightening presentation.



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NIGHTWRITERS “ROUND TABLES”

There are **two types** of critique tables that meet before our general meeting.

1. **Peer Group Table:** at Rosie Makinney’s table, participants critique each others’ work in a safe and supportive environment. Get feedback on your work in progress and practice your constructive critiquing skills. It’s also a great way to get to know other writers in the group, and learn the critiquing process if you’re new to it. You do not have to bring work to participate.

2. **Professional Level Table:** Terry Sanville and Susan Tuttle will give feedback on pieces from a professional editor’s viewpoint. **This includes formatting.** If you feel your work is almost ready to send out, or if you want a deeper look at the mechanics of your piece, this is the table for you.

Bring three copies of your work: one for Terry, one for Susan, and one for you to read from. **All submissions must be only 2 pages, typed, 12-point font, double spaced, 1” minimum margins all around. Note at the top what the genre is, and the age of your audience.**

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.

Critique Round Tables begin at 5:15 pm and run for an hour. They are free to NW members, \$5.00 for visitors.

The General Meeting 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, Torry Dickinson, at torrydickinson@gmail.com
and I’ll send them a card from their SLO NightWriters family.**

Torry



Janice Konstantinidis

PRESIDENT'S MESSAGE: HAPPY SPRING!

Hello Fellow NightWriters,

What are we doing in June! It's hard to believe we're halfway through the year.

I'm hoping that those of you who made New Year's resolutions are keeping the faith. I didn't make one, so I'm not concerned. ;-)

As most of you know, we launched our 28th Annual Golden Quill Writing Contest on May 7th.

The theme of the contest is *The End*. We will be accepting entries until the August 7th deadline.

For details about the contest and submission guidelines, please visit our website: <http://www.slownightwriters.org/Golden-Quill-Writing-Contest-2018>

We have been spoiled this year by the Central Coast Writers Conference Director, Teri Bayus, who has most generously offered **8 free conference tickets** to our contest winners. All first and second place winners in each category will receive a free conference ticket.

If you aren't already writing your story or poem for this contest, I urge you to start writing. I think this is a great summer project with a very good reward.

A huge *Thank You!* to Teri Bayus for this fantastic donation.

Just to remind you, we are running a modified contest this year, in that **only members of SLO NightWriters can enter**. We intend to run the contest as usual in 2019, open to writers everywhere.

We are looking for volunteers to take over the job of providing refreshments for the general meetings. SLO NightWriters will reimburse you for food and beverages. If two or three people could step up and form a committee, this would mean that the task of being on refreshment duty would only fall to each person once every two or three months. We are happy to provide staples, such as coffee, tea, hot chocolate, and anything else needed for refreshments.

What is needed is someone to pick up some things such as cookies, fruit, a plate of fresh vegetable, dip or cheese, crackers, etc, and to let me know what supplies are needed (plates, cups, napkins, etc.). The person on duty would also make sure the urn is full and boiling, and to do a quick clean up at the end of the meeting.

I am doing this job at the moment. However, I am limited in what I can do as I am also wearing several other hats. I would be very grateful to anyone who can find the time to help. Contact me at jkon50@gmail.com if you are interested in helping.

The **July** general meeting will be held at the Grange Hall, 2880 Broadway, San Luis Obispo. For those who are new to NightWriters, we choose this venue for July only because our current church is host to the homeless for the month of July. I will remind you again closer to the meeting. The SLO NightWriters website has a map showing the location of the Grange Hall for those who don't know where it is.

We will be sending out a survey shortly to see how we can meet your needs in the best possible way. I encourage you send in your responses. We are very eager to hear from you. This is your organization, and your input as to how we run it is crucial to us as we change to meet your needs.

I hope you all enjoy the warmer weather we will be having, as we move into summer. Take time to smell the roses. Do enter our contest and take advantage of anything else we offer you as an organization committed to fostering your development as writers.

Janice Konstantinidis

President SLO NightWriters.

jkon50@gmail.com

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 2:00 pm with a rebroadcast Mondays at 5:00 pm. 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. 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!

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

Susan Tuttle will present a session on The Art of Self Editing at the Public Service Writers Association (PSWA) writing conference in July in Las Vegas. This is only her second attendance at the conference, and she is extremely gratified to be asked to be a presenter.

Mark Arnold's historical novel, *Monster: The Story of Young Mary Shelley*, garnered a fantastic review from the Historical Novel Society of Devon, England. Among the praise for his work: "This serious, thoughtful literary novel reimagines the education and incidents that inspired Mary Godwin (later Shelley) in writing her most famous book... Arnold sticks to the accepted (though not expurgated) biography, and his affection for his subjects is palpable... *Monster* offers a sincere and well-crafted tribute to a brilliant woman and her enduring masterpiece."

The Central Coast Chapter of Sisters In Crime (SinC) held a mini-writing conference on May 19, from 9-5 at the PG&E Education Center. Many NW members were involved in helping to present the day's topics. The SinC CCC chapter is busy planning next year's conference. Look for more information in the future.





The Face in the Basement

By Judythe Guarnera

Jose attacked the basement wall with his pickax. He must destroy the face, so it never returned.

After hastily departing their previous home, Jose and Lucilla had finally begun to smile at each other again. They were ready to build a life in their new surroundings—until, that is, a ghoulish face appeared on the dingy gray basement wall. Lucilla fled to her mother's house, swearing she wouldn't set foot on the property—until her husband had dispatched the face back to whatever hell it had come from.

That first night, Jose's cold, empty bed, without his wife, made it impossible to sleep. Each time his lids drooped, rustling, scraping sounds—too noisy for rats—startled him awake.

The next day, determined to dispatch the face and expedite Lucilla's return, he descended to the basement. Jose stood for a moment, staring at the face. Behind the grotesque features, he caught a glimmer of something—something familiar. He shook his head, grabbed the pickax, and began the assault on

the wall. He swung—until the pickax slid from his blistered palms and dropped to the floor.

Once more, he stared at the wall; not the slightest vestige of the face remained. *Mission accomplished.* Jose cleaned up the debris and dragged a bag of cement to the wheelbarrow. He repaired the damaged wall, hopeful his efforts would enable Lucilla to forget the horror that had marred it.

An hour later, Jose wiped sweat from his brow and stood back to survey his work. The wall looked as smooth as his face when it was freshly shaven. He allowed himself a moment of satisfaction. His wife could return to their marital bed. How he'd missed her. He decided to give the wall a day to set before he called Lucilla to share the good news.

The next day after work, he descended the stairs with a light in his eye and a spring in his step. At the bottom, feeling a bit nervous, he cautiously approached the wall. The angry, spite-filled face no longer marred the surface. Jose grinned with pleasure—until a light bulb suspended from a wire began to

dance overhead, faster and faster. An eerie wail increased in intensity—until it seemed to absorb the air in the room.

The same ghoulish face stared back at him. The sound he'd heard echoed from the gaping mouth. He gasped, and his breath seemed to catch in a freeze frame above his head. His knees shook; he grabbed his chest, as though to keep his heart from bursting out.

"Gotta get out of here," he mumbled. But his brain failed to communicate with his feet. Jose looked down and watched fresh cement swirl around his shoes. He knew he had to move before it hardened, but fear immobilized him.

The chiming doorbell snapped him from his reverie. The screaming ceased, and the face disappeared. Was all this a dream? Willing his feet to move, he stumbled up the stairs and yanked open the door.

A man, clad in blood-rusty-colored shirt and pants, stood there, his body turned toward the street. When he pivoted, Jose gasped and sank to his knees. The features of the once-slightly familiar face came

into focus. The past he and Lucilla had fled had followed them. The face contorted; the mouth opened and emitted a primordial scream.

Judythe Guarnera, editor of the SLO NightWriter Anthology: The Best of SLO NightWriters, has been published in numerous anthologies, magazines,



and other publications. Although she claims bragging rights for the contests she's won, in a moment of candor, she admits it's been a while. Judythe is the author of Twenty-Nine Sneezes: A Journey of Healing. She contributes monthly to writing newsletters and is available for free presentations at book clubs and at organizations such as Rotary and Kiwanis. Judythe is a member of SLO NightWriters, for writers at all levels in all genres; find them online at slonightwriters.org.

Congratulations to SLO NightWriter Judythe Guarnera published in May!

Submit your stories Today!

Full submission guidelines
at www.slonightwriters.org

Submit your 500-600 word short fiction to Jeanie Hundertmark at
clementyne@gmail.com

Pick up copies of SLO City News, Bay News and Coast News at local stores and kiosks. Visit the SCMM on-line archives to read other NW stories published at <http://yourcoastnews.com/category/cc-life/> or <http://yourbaynews.com/category/cc-life/nightwriters/>

NW MEMBER AUTHORS, SELL YOUR BOOKS!

Sell your books at our general monthly meetings! If you are a member of 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.

Volunteers Needed

With our goal of extending member involvement and continuing to fulfill SLO NightWriters' mission of supporting and advancing fellow writers, we are seeking volunteers for the following Teams:

1. **Meeting Room Organization:** Helping to organize the meeting room before the general meeting and assisting with packing up at the end.
2. **Hospitality Coordinator:** One person or a committee of two or more members to provide refreshments at our monthly meetings. All expenses are reimbursed the day of the meeting.
3. **Board Members at Large:** These are members who attend board meetings and who can be on call to help as needed.
 - a. **Backup Positions:** we need people who will learn key board positions, and who can act as backups when needed.
 - i. Administration; Treasury; Website; Programs; Editing of Newsletter.

Our board meetings are open to all; come sit in and see how it all works. We meet on the first Tuesday evening of every month at 6:00 pm, right at the United Church of Christ, in a room adjacent to where our general meetings are held.

Please respond to President Janice Konstantinidis (jkon50@gmail.com) if you are interested and/or available to help in any of these jobs. And, if you think of other ways you can help out, we'd love to hear from you.

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

REVIEW OF MAY MEETING



By Dennis
Eamon Young

We started the evening of the May meeting with critique sessions and housekeeping. Susan Tuttle displayed her new group of Tiny Tales books with sparkling covers, which are short stories for people on the go, and we heard kudos from other writers. A bit of networking ensued and then our speaker for the evening, Anne Biggs, was introduced by Janice Konstantinidis. Anne is the author of *The Swan Garden*.

Anne wove her touching and tragic tale of the twenty-five-year search for her Irish birthmother, and the daunting task of learning how to write a novel that would describe her traumatic journey while engaging her readers. Being Irish myself, I know of the Magdalene Laundries and their horrors visited upon unwitting and vulnerable young girls. Anne explained how her mother had been forced to give her up and so they had never known each other until Anne searched her out. Even then, there were many hurdles for them.

The birth of Anne's book, full of twists and turns, rewrites and rejections, did finally come to pass thanks to Anne's persistence, a determined mentor, and a string of writers' conferences. Now a second book is to be released by the Fall of 2019 through the same small publisher that brought *The Swan Garden* to life.

Throughout the evening, Anne answered everyone's questions with humor and detail, engaging one and all. She was a teacher of English Literature and Special Education until her retirement in 2011, when she became able to dedicate herself to writing full time. It also allowed her to travel to Ireland to continue her search and to gather material for the books. She described, in detail, all the pitfalls of creating a monumental body of work, only to find that it would need many re-writes and much editing.





Finding others who encouraged her along the way and having a supportive family were crucial in her journey.

Book signing and socializing followed the talk as we all thanked Anne for her stirring presentation.







by: Dennis
Eamon Young

NIGHTWRITER ALL-STARS

SPOTLIGHT ON...

Patty Blue Hayes

That bundle of high-power energy with the long blonde mane, sparkling smile, and multicolor wardrobe you just saw zip by with an enthusiastic wave was none other than our own Patty Blue Hayes. Patty is the renowned award-winning author of *Wine, Sex and Suicide: My Near Death Divorce* and the creator of *You Can Heal Your Heartbreak*, an audio program based on her book *My Heart Is Broken. Now What?* You can follow her RV adventures across America with Goldie at www.pattybluehayes.com

She's warm, witty and wise in the ways of the world and writing, very down to earth, and maybe not as wild as we think. She can be a cozy homebody who loves to curl up in a stack of cushions and write, which is exactly what she is looking forward to doing in her traveling writer's den.

While she's on the road, she will be re-writing and editing a book based on three international volunteer trips taken in 2017, when she worked in an elephant sanctuary in Thailand, contributed to a roof top garden at a boys and girls club for at-risk youth in the Dominican Republic, and returned to the small village in Transylvania, Romania, where she'd sought refuge for her first Christmas after her separation from her husband.

Patty has an affinity for writing about her life experiences—could you tell? She enjoys shifting between the reclusive writer-in-the-cushions and the fearless adventurer, out on the road, face in the wind.

"It's such a blessing to have an open publishing platform through so many opportunities to self-publish," she says. "I used to think I needed permission from a gatekeeper



Patty Blue Hayes

to be a writer, but we only need to give ourselves permission to be who we are. We just need to be willing to take some risks along the way. And I'd say I'm learning to be a much bigger risk taker!"

Recently, Patty has been inspired by a friend to take up dancing Tango. She will be taking a class at one of the campsites in Sante Fe, New Mexico. By the time she returns to the Central Coast of California she may be ready for some lessons in Argentina! You just cannot tell where the gal with the itchy feet will be off to next.

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



Submit Your 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 **always** need **articles, kudos and event notices**. And if you have any other ideas for content, please let me know.

Send all submissions as attachments to: aim2write@yahoo.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 one of the best organizational newsletters around!

Susan Tuttle, Editor

"Writing is rewriting. A writer must learn to deepen characters, trim writing, intensify scenes. To fall in love with the first draft to the point where one cannot change it is to greatly enhance the prospects of never publishing."

~Richard North Patterson

Tips And Tidbits



MUST I—SHOULD I—HIRE AN EDITOR FOR MY NOVEL

A Controversy with Many Sides

Yes, yes, I know this is redundant. After all, what is a controversy but a discussion/topic with two sides—or maybe three or more sides?

I just attended a writing conference where writer/presenters offered lots of useful tips for writers. What motivates a writer, gets them going in the morning, keeps them at their desks plying their trade were questions which the presenters artfully handled.

Those attending left with a plethora of tips to get them started and keep them going, all the way through editing, marketing and publishing.

This isn't meant to be a review of the conference, but rather an attempt to offer the other side to a point that was made.

For those who didn't sit through fourteen years of Catholic school, where English grammar was stressed in many classes on a daily basis, the challenge of editing one's work can be daunting.

No writers who have poured their hearts and souls into their stories, fiction or non-fiction, want their work to be rejected.

Hiring an editor to take you through this phase of your writing was offered as a solution by several of the panels. I doubt if anyone familiar with writing would disagree with that suggestion. There are many reasons why familiarity with our own work causes writers to miss errors or areas which make no sense to a reader.

So, let's play that scenario out. You've finished your story and carefully used your spell check and grammar checker on your computer. You're aware that there are certain types of errors that won't be picked up by those tools. Is it time to send it to an editor—or not?

It's common knowledge that editors are swamped with a gazillion stories. With self-publishing so popular, many people who thought they might have a novel in them—but have no training or experience—are pumping out the Great American Novel.

I'm pretty darn sure those editors must use a set of criteria to get through that huge pile of manuscripts.

Imagine an editor picking up a manuscript with a good title and an intriguing first page. Ah, they're hooked. Then they turn to the second page. Instead of the attention to detail and care they expect or hope for, they see what seems to be a flagrant disregard for detail—incorrect punctuation, grammar errors, passive verbs, incorrect tense changes, and other indicators that the writer might be an amateur.

After a page or two, the editor will probably decide not to slog through the errors, will drop it in the pile of rejects, and move on to one of the many other choices. If you have ten novels, and only three follow the basic rules, which ones would you pursue?

If you've hired an editor, who has agreed, for a fee you can afford, to stick with it for the long haul, they will read and edit. That works.

Now to the other side of the discussion: have you ever reviewed someone's writing and discovered their work mired in errors—spelling, punctuation, confusing sentence structure and when you've finished a chapter, you've emerged confused about what the story is about?

Having reviewed hundreds of stories over the years, when there are many errors I experience a bit of shell shock when I realize I'm not clear where the author is trying to take me.

I contend, that to get the very best review you can from your critique group, or a beta reader, or an editor, do your due diligence, use the many online tools authors have today to examine grammar, read articles from reputable sources on writing techniques, and as the old saying goes, put your best foot (manuscript) forward.

If you've done this, the person you pay to edit your work will give you the best bang for your buck. Without having to wade through a mistake-riddled manuscript, the editor will have a clear view of your story and can best help you with the story itself.

In the Rhythm of Writing,
Judythe Guarnera

Quote of the Month

"A professional writer is an amateur who didn't quit."

~Richard Bach

Word of the Month "Chatoyant"

Definition: (adj, Fr. *chatoyer*, to gleam like a cat's eyes) 1. changing in luster or color; 2. a gem that reflects a single streak of light.

Synonyms: iridescent, shot, changeable, colorful

Usage: Though he seemed nice, his chatoyant eyes definitely gave me pause.

WRITER BY THE SEA



by: Dennis
Eamon Young

IDENTITY

Who are you? Who were you yesterday?

Who will you be tomorrow?

How many identities do we have?

Do they stay with us, follow us? Do we change them or do they change us? How are we driven forward by our identities and their needs? Who are you in the darkest night of your soul? What are the dictates in your life that feed or drive your identities?

In creating a protagonist for a story, we have learned that he/she cannot be a one-sided character with just one driving identity, all-good, all-just, with no faults and never erring. There must be moments of doubt, perhaps even a psychological relapse to a less than ideal reaction or dark habit. In other words, their identity is a known and predictable quantity, but only to a certain point. If this were not so, no reader would be able to relate to them, and so would not read any further. If they did, they would be unhappy with your character, and also with you, the writer.

Obviously, this truism holds for your antagonist, as well as other characters you create to go on the journey of the story with your protagonist. No villain can be thoroughly evil. They must love their mothers, have a pet they are good to, or a cause of their own which places their needs against those of the protagonist, for them to make sense to the reader.

Someone who has spent a lifetime with some level of pain has created an identity around that pain and has had a need to adjust said identity based on the changes wrought by the inconsistent level of that pain. If the pain is finally addressed successfully, the person will have a shift in their identity, whether it is noted outwardly by others or not. Their view of the world around them will change, since it is no longer filtered through that lens of pain. Their walk, talk, attention span, patience with themselves or others, all will be affected. Thus, their identity shifts.

Anthropologist and poet Ruth Benedict, upon studying various American Indian tribes, discovered a synergistic approach to her understanding of their social patterns. "From all comparative material," she wrote, "the conclusion emerges that societies where non-aggression is conspicuous have social orders in which the individual by the same act and at the same time serves his own advantage and that of the group ... not because people

are unselfish and put social obligations above personal desires, but when social arrangements make these identical.”

This synergistic ideal creates a personal identity in alignment with the group identity, while still allowing for individuation. If you were to write a story based upon this model, you would need to create an outside antagonist for there to be a crucible for this group to struggle against, or risk the story not being exciting enough for a readership to follow. In the case of the American Indians, that crucible would be the arrival of the European invaders. In that case, the identities of whole tribal nations were changed overnight, although to this day we observe their descendants heroically attempting to hold onto their old identities.

In the personal realm, our identity comes with us as we are born, then begins to dissolve as we begin the journey of assimilation into the realm of ‘humanity’. We proceed with an innate identity which gets pushed deeper and deeper into our core as we discover other, more preferable identities for our assimilation into the greater realms of this world. Every individual will struggle to one degree or another to maintain their true selves, but changes will be made as each new experience or discovery presents itself.

As we write a novel, a poem, a short story, or a movie script, we must present to our audience a sense of each character, in both their inward and outward identity, in order for a bond to form, so that they may care about the characters. If I mention Atticus Finch, anyone who has read *To Kill A Mockingbird* has a picture of a fully formed person with his own quite real identity. So, explore all your identities and how they came to be. You may become a better writer, and perhaps a better person.

Excelsior!

Dennis



Let's Get Social

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.

“ Words have to be crafted, not sprayed. They need to be fitted together with infinite care.”

~Norman Cousins

HOW TO WRITE A GOOD BOOK REVIEW

A short review of how to review: First, remember the review is about the book, not you. Second, it's about whether a reader should read the book, not about the author. Third, be honest. Don't be abusive, but give an honest appraisal from your perspective. Remember that poor reviews can tank sales, so also be kind.

Star Ratings: Usually from 1 to 5, and both are fairly rare. Save a 1 for a book that's a complete failure, 2 for one you really don't like, 3 for borderline success, 4 for a good read, and 5 for exceptional.

Include a brief synopsis of the storyline without any major reveals or spoilers. Then tell your reaction. Did you like feel uplifted, and why? Disappointed, and why? Did you have a hard time putting it down, or was it hard to plow through, and why?

Give specific concrete examples of what you liked or didn't like, elements like character development, use of setting, plot, pacing and detail, without giving any spoilers. For nonfiction, focus on detail, organization, passion for the subject, language, and depth of topic.

Praise the author only if the author earned the praise and explain why. You don't want the review to sound like you're best friends with the author.

Reviews don't need to be any particular length, but online reviews tend to be shorter. Use the KISS principle: Keep It Short and Simple.

If you write reviews for more than one site, don't use the same review; rewrite it for each site. And be honest. If you know the author, or received an advance review copy, tell your readers. Honesty in reviews, as in all other things, always is the best policy.

NW 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!

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

*To be added to our Review Board listing, write to: aim2write@yahoo.com and be sure to put Newsletter Information in the subject line.

“You must be able to step inside your character’s skin and at the same time to remain outside the dicey circumstances you have maneuvered her into. I can’t remember how many times I advised students to stop writing the sunny hours and write from where it hurts: ‘No one want to read polite. It puts them to sleep.’”

~Annie Bernays

WORD PLAY

By Morgann Tayllor

SPOONERISMS

Writing is serious business. So why not fool around with the tools of the trade? Just for fun.

Spoonerisms are relative to lobbing pumpkins from medieval siege engines like the trebuchet. In the end the pumpkin gets rearranged. So it is with the *spoonerism*, a word or phrase that is formed by transposing the initial sounds/letters of two or more other words, phrases or syllables. Transposition can be accidental or intentional. Even the word *spoonerism*, like some other double O words, can elicit a back-handed smirk, uh, *smack-handed burp*.

The unlikely hero of this tomfoolery was a scholar, lecturer, dean and later president at Oxford University. Born in London in 1844, the Reverend William A. Spooner, an albino, had poor eyesight and a head too large for his body, but was known as a genial, kind and hospitable man.

Spooner was a respected member of academia and the clergy. But his speech at times produced an unholy alliance with unwitting assaults on the English language to the amusement and bemusement of his audiences everywhere.

Some thought his scholarly brain was just too quick for his tongue. But the ancient Greeks had a word for his condition: metathesis, the act of switching. Here is a small sample of authentic *spoonerisms* said to be attributed to the Reverend: Our dear old Queen (Victoria): *Our queer old Dean*. In praise of British farmers: *noble tons of soil* (sons of toil). At Chapel: *Our Lord is a shoving leopard* (loving shepherd). To a school official's secretary: *Is the bean dizzy?* (Is the Dean busy?)

* * * *

"Spooners" can have their *tibs rickled* just observing everyday life.

Come summer and it's party time. First a limo whisks merrymakers to a beer or wine tasting, where it's easy to quaff more than is wise. The party gets rolling and so does the limo—to the beach.

Peeling off clothes to their *weach bare*, partygoers *soil and brizzle* in the sun at Morro Rock, watching *turfers shrill* to the waves, as fellow beach lovers *figgle their weet* in the warm sugary sand. The sun slowly glides into twilight, *the deach goes bark* and *the can gets sold* (*the sand gets cold*). The party dissolves into the night.

* * * *

Traveling down old Route 66 in Arizona, we happened upon a dusty desert town. My husband slowed down; speed traps were common in these small towns.

His son, Del, sat in the back seat. Since there were no electronic toys, we adopted *spoonerisms* to amuse us on the trip. Two heads swiveled for commercial signs, while another pair of eyes searched for any lurking patrol car.

"Body Shop!" Del finally offered.

"Shoddy Bop!" I said.

"Food Mart!" I exclaimed, looking to the back seat. There was only silence from Del and a Cheshire cat grin. "Better luck next time," he said.

Things went downhill after *shoddy bop* and *Food Mart*. Something more interesting appeared, then disappeared—*belly jeans* and *a pipe rear* from our *nitpick* (picnic) basket in the *beat sack*. We could only find one local eatery, a *greasy spoonerism* called Quit Your Belly Aching (*Git Your Belly Quakin'*). We drove on.

* * * *

So while fooling around with your own twisted creations, give a courtesy nod to *spoonerisms*: these *warped terrors*, *tarped wearers*, well, *warped mirrors* of the word world.

Call it cosmic relief. The world welcomes a laugh.

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WORKSHOP CORNER

by: Tammie Burnsed

Greetings writers! I hope one or two of you were inspired enough by last month's column to at least *consider* attending or hosting a writing workshop with your peers. I did receive one fabulous question from a reader who asked what qualifications were needed to host a workshop. My answer? None! Not if you're hosting a workshop for friends, anyway.

If you have the desire to organize a big paid event, then you better have some bona fides to back up those fees. But the only qualifications needed to gather a few writing friends together for some collaborative creativity is the willingness to plan an exercise or

two. And even those don't have to come from your own brain. Wipe the dust from one of those writing books on your shelf and find a couple of drills that sound interesting and can be accomplished in a short session. Just be sure to give proper credit if you're not developing the prompts yourself.

Heck, you don't even have to provide the space. Gather at a coffee shop or any comfortable place where everyone will have a flat surface and a wifi connection.

Still need convincing?

Reasons to Host a Writing Workshop:

- Change up your usual writing routine. Whether you're hosting or attending, workshops provide an opportunity to approach writing in a new way.
- Being challenged by specific writing exercises may reveal your weaknesses, but they will also highlight your strengths.
- It's fun! Getting together with other writers for the purpose of writing is an enjoyable way to spend a few hours.
- People might bring food to your house. Chocolate and writing are natural friends!
- Peers can make the best teachers. You will learn unexpected things from sharing your work with other writers.
- You will improve your craft and learn new writing techniques.
- No writer improves in a void. Hosting a workshop will help strengthen bonds with your writing community which will make you better in the long run.
- You'll help others. By organizing a workshop, you'll be providing a supportive space for writers that is free of expectation or critique.

Remember, the purpose of a writing workshop is not to produce an amazing story. An exercise may very well provide an interesting nugget that you later work into a fantastic piece, but that's not the point. The point is to sharpen skills and try new approaches to storytelling.

MAY CHALLENGE, MET

Last month's challenge was to write a story that contained the words: wristwatch, square, skyscraper, car dealer, pristine, ravine, buried, velociraptor, stack and friends. NightWriter member Jeanie Hundertmark accepted the challenge and has been generous enough to share her draft with us. Thank you, Jeanie! Here's her result:

I was late to my first reading.

Madame Bouvier's fee was non-refundable, and she required pre-payment via PayPal or Venmo.

“Recalculating,” chanted the GPS for the fourth or fifth time.

“Damnit. The used car dealer guaranteed the GPS had been updated, but I wasn’t so sure.”

Then I saw it, the road sign, an open palm rising above the flat roof of the shanty and a neon sign flashing in the window. “Walk-ins welcome.”

I flipped a U-turn and skidded into the gravel parking strip a few steps from the entrance. I looked at my watch. 4:17pm.

Bells jingled when I pushed open the door. The lighting was low, illuminated by candles, their scent reminiscent of the incense sticks my mother used to burn during her mediations. I went with her once to shop where they sold them. The shop manager lit on my mother like a velociraptor hunting prey. My mother threw her head back and laughed, “Oh Danny,” she said, “You always know the right thing to say.”

“That man wants more than to be your friend,” I heard my father say during one of my parents’ arguments.

“Don’t be ridiculous, Harold.”

Madame took five cards off the top of the stack and laid them out in a row in front of me upside down. She turned the first one over—a woman, laid out for burial, hands crossed over her chest, golden curls cascading like an angels’ halo.

“You have lost someone,” she said, and she looked at me with eyes the vibrant violet of the sun setting behind a skyscraper.

Were those contact lenses?

“Haven’t we all?” I asked, deadpan.

Madame gave me her best Eastwood squint. I buried her disapproval like I had buried all the others. I was a ravine of disappointment and anguish.

She turned over the second card. It was a square within a square. There appeared to be no end.

“Hmmm,” she mumbled, and flipped over the third.

I checked my watch.

Another Eastwood glare.

The third card was a jackal, arched back, full set of teeth.

“You should be more careful,” said Madame. “There are things working against you. You’re efforts may not be fruitful.”

“What effo—”

“Shhh.” the Madame moved to the fourth card. “You mustn’t speak. The spirits request your silence.”

“Spirits?” I couldn’t help myself.

Madame ignored me.

The fourth card. The Traveler.

"There are places you must go," said the Madame. "And places you have been." She laid her pristinely manicured hand over the top of the last card and closed her eyes.

I marked myself with the sign of the cross. Just in case.

She flipped over the card and hesitated, head down.

"Go," she said, without raising her head.

"Excuse me."

"You must go. Now." She scooped up the cards, moved to the door and opened it, gesturing to me, her eyes wide, violet pools.

I climbed in, started up the engine. Then reaching in my pocket for a pack of cigarettes, I felt it. The last card. I pulled it out and flipped it over.

The GPS kicked in. You have reached your final destination.

JUNE WORKSHOP CHALLENGE

This month's challenge is an adaptation from the book *Now Write* by Sherry Ellis. The point of the prompt is to learn how to slow down our storytelling and not rush through the deep emotional scenes. Sometimes we are so hyper-focused on moving the story forward, we forget the importance of staying still. This exercise challenges the writer to say in the moment as long as possible.

The Exercise: Create a scene with intense emotion, either fictional or something from your real life such as a first kiss, or any life-changing moment. The majority of the scene should take place in no more than five seconds—that's right *five seconds*. Write about all the things that are happening within that five-second span. According to Ellis, compressing the action encourages writing that is more lyrical, more sensory and sensual and psychologically detailed. Limit the writing time for this exercise to 40 minutes.

Apply this skill to places in your storytelling that are too rushed or where you need deeper emotional impact.

We Want to Hear from You!

Send the results of this prompt to writertjburns@gmail.com, and we might publish it in the next edition of NW WordSmiths. Be brave! Let us see your unpolished writing. Sharing our processes is how writers help inspire and mentor one another.

For questions about organizing a workshop, or to share results from the exercises posted in Workshop Corner, please contact Tammie at writertjburns@charter.net

Write bravely,
Tammie Burnsed, WIP (Writer in Progress)

“CRITIQUE GROUP CONNECTIONS”

NW Members—Please, email critique requests to: Pat Gimer (patgimer@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.

If you form a new group, please let Pat know so she can list it on our website, in the newsletter, and office any assistance you might need. (Critique Group Guidelines are available on the website at www.slownightwriters.org.)

***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!

A MESSAGE FROM PAT GIMER

Here we are with almost half the year gone already! But I won't mention Christmas just yet.

During the past few weeks of April I had the fortunate experience of touring Japan. Somehow I met the challenge of living out of a tiny carry-on bag and navigating the Tokyo rail system with it in tow. How enriching to share so many meaningful experiences with my daughter who had invited me to be her companion. I thought I would write while there, but every day was chock full of activities and travel all over the country. I am so grateful for the home-stay on a country farm in Kyoto, the Sushi cooking and calligraphy writing classes, and the kind respect we experienced from everyone we met. I especially enjoyed touring the beautiful gardens, temples, and bamboo forests. There is a remarkable reverence and grace in Japan. We could use more of that here in the U.S.

Since returning home, I've been busy catching up. I'm still not writing... Hopefully, my muse will show herself soon. Did I leave her in the Toyko train station?

In the meantime, it's back to SLO NW business!

Please let me know if your critique group is seeking more writers. I will funnel requests from members who seem to be good matches. Any other changes to your group? Time? Location? Still meeting? Please let me know of any updates to include on the website and in the newsletter.

I plan to resume visiting critique groups soon and writing short group summaries to feature in the newsletter. Invitations to visit would be appreciated.

Please note that a new Creative Memoir / Fiction group has begun in Los Osos. It meets the last Wednesday of the month. New members are welcome. More info to follow.

May your muse be by your side.

See pages 26 & 27 for open groups, and page 28 for closed groups you can visit.



CRITIQUE GROUP REQUESTS

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

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

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: 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 Coordinator: Meagan Friberg
Simply Clear Submissions: Jeannie Hundertmark
Welcome Committee: Jean Moelter
Sunshine Chair: Torry Dickinson
Website Master: /Membership Janice Konstantinidis
Web Assistant: Steve Derks
Newsletter: Susan Tuttle, Lillian Brown
Art Director/Photographer: Dennis Eamon Young
Member at Large: **Vacant**
NW Historian: **Vacant**
Hospitality: **Vacant**

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: June 12th, 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.sltonightwriters.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.sltonightwriters.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. See pages 17-18 for details.

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

FICTION/NONFICTION

Meets on the 1st and 3rd Mondays from 9:00 am to Noon in San Luis. Members bring original work to each session to 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—are this group's forte. It welcomes writers who are serious about producing work for publication. Those interested attending or who need more information should telephone.

CURRENTLY OPEN TO NEW MEMBERS

Moderators: Terry Sanville (541-0492)
Gloria Pautz (543-2049)

CRITIQUE GROUPS LISTING

CRITIQUE GROUPS WITH OPENINGS

HI HOPES

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

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

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

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

THE THURSDAY GROUP

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

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

Moderator: Mark Ruszczyszky
zsur@aol.com

KICK START

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

CURRENTLY LOOKING FOR MEMBERS.

Contact moderator for details.

Moderator: David Schwab
805-459-3200

CRITIQUE GROUPS LISTING

FULL CRITIQUE GROUPS: CALL TO VISIT

PISMO WEDNESDAY GROUP

Meets the 1st and 3rd Wednesday from 9:00-11:00 am in Pismo Beach.

To visit, contact: Tom Snow
coinerbop@gmail.com

LO PROSE

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

To visit, contact: Charlie Perryess, 528-4090
Anne Allen, 528-1006

NORTH COUNTY CRITIQUE GROUP

Meets twice a month on Thursday from 1:30-4:00 pm at the Atascadero Library.

To visit, contact: Lillian Brown, 215-6107
lilliofslo@aol.com
Jeanie Hundertmark,
878-2158
clementyne@gmail.com

INACTIVE CRITIQUE GROUPS

POETRY CRITIQUE GROUP

This group is currently inactive.

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

PISMO SATURDAY GROUP

This group is currently inactive.

Moderator: Tom Snow
coinerbop@gmail.com

SOUTH COUNTY WRITERS

This group is currently inactive.

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

NORTH COUNTY RACONTEURS

This group has disbanded for various reasons until further notice.

MEMOIR AND NON-FICTON

Disbanded until there is more interest.

Contact: Judith Bernstein
ryewit@live.com
805-904-6365

LONG STORY SHORT

This group is currently inactive.

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