

OUR FEB. 14TH MEETING

The Importance of Theme

Our guest speaker will focus on the importance of theme in all your work, whether fiction, creative nonfiction, or poetry.

Diann (D.J.) Adamson is the author of the Lillian Dove Mystery series and the Deviation science fiction-suspense trilogy. *Suppose*, the second in the Lillian Dove series, has just been released. She has been interviewed by The Writer's Life eMagazine, and is the writer of the critically acclaimed *Le Coeur de L'Ariste* monthly newsletter and blog.

Diann also teaches writing and literature at Los Angeles colleges. And to keep busy when she is not writing or teaching, she is Membership Director of the Los Angeles chapter of Sisters in Crime (SinC), Vice-President of the Central Coast Chapter of SinC, and an active member of the Southern California Mystery Writers.

Don't miss this great opportunity to hear a true expert on theme and how it impacts everything you write!



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NIGHTWRITERS “ROUND TABLES”

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

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

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

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

The Instruction Round Table for February will focus on **Extraordinary Endings**. As Mickey Spillane says, “The first page sells [the current] book. The last page sells your next book.” We will explore the two-step process for ending any story; the 8 different types of endings, the 5 places to discover symbolism, the 5 types of twist endings, and how to successfully end your series novels to draw readers to the next volume. Come at 5:15 to the Instruction Table to discover how to lift ordinary endings into Extraordinary Endings.

Critique Round Table begins at 5:15 pm, free to NW members, \$5.00 for visitors.
See you back at UCC at 5:15, or at the general meeting that follows at 6:30 pm.

Fellow Writers!

Is a writing partner sick? Need encouragement?

Getting married or having a baby?

Suffering from the loss of a loved one?

Email me at jandkvolkov@att.net and I’ll send them a card from their SLO NightWriters family.

Kalila





Dennis Eamon Young

PRESIDENT'S MESSAGE: TIME IN A BOTTLE

So here I am working on my last President's Message at one-thirty in the morning. Just finished an article on the wonderful Mara Purl for the second issue of Central Coast Kind magazine and sent out four hundred photos I took at the WOMAN'S MARCH. I'm munching on some chocolate covered Acai and blueberry nuggets and picturing the next chapter in the adventures of Corbin Cockran, a 1940's P.I., who's got himself mixed up with guns, girls and goons again. The guy is a lot like me; he just never learns. But what the hell, ya play it safe, ya don't get nowhere, so ya gotta roll the dice and do what ya gotta do. Am I right?

It's kinda funny, Obama and I both stepping down at the same time. Makes a guy think about his legacy. I'll still be around after I hand over the reins to Janice Konstantinidis and her Vice-President, Martha Raymond. Can't get rid of me that easy. But I think they'll make a powerful team. They will be ready on Day One, as they say. There are also a couple of other folks that have stepped up to help out on the Board. Maybe a few more of you would like to throw in and join the fun.

It would be nice to have a lot of you come to the February meeting to see me off and welcome the new crew in. You can all raise your hands and vote Janice in, to make it official. Then we'll settle down and learn a few things from our speaker for the evening. I'll stick around and take pictures, as usual, so you just may wind up in the newsletter—again!

I hope you all are pleased with the way we have grown and the new directions we've branched out into. Your opinions will still be needed to keep the ship on a steady course, so please don't be shy. Pipe up and let your thoughts be known.

That old Jim Croce song "If I Could Put Time In A Bottle" just popped into my head, as I'm thinking back over the last six years. That would be six very full bottles to have on the shelf and re-taste from time to time. So often we would start off in one direction and then find ourselves heading a different way, as the tides and the winds changed. Yep, a lot like Corbin, I've jumped up to do one thing and found a few other things that needed doing first. Thank the stars for a good hard-working crew.

Maybe I'll finally get a good handle on that social media stuff I keep avoiding. I need to sit down with Brian Schwartz, the tech genius, to get up to speed. The various technical roadblocks we all face are the kind of things he thrives on, clearing them away in a fraction of the time. Perhaps I'll come in early and be able to sit in on the round tables

with Terry Sanville and Mark Arnold to explore some of their editing savvy. I'd sit in on one of Susan Tuttle's classes, but I'm in one with her every week, anyway. She's great at drilling things into my thick skull.

There's always a lot to be done on the writing side. I just spent a small fortune on research books for Corbin's adventures, so I'll have no excuse for not putting my nose to the grindstone.

If you're at a standstill with a piece of work, you may want to take a break to do some research. It's a good way to refresh your story line and even give you some new lines of thought about your characters. You don't need to use all that material, but it pays to know everything you can about them. Makes your writing more authentic; Susan taught us that one. You may want your reader surprised by what your characters do, but only if you know how to lay down a logical approach to it, rather than a sudden unexplainable departure.

That's why we have kept doing surveys and asking all of you how you like the way the organization is running and even asking for your suggestions. We on the Board do not want to throw any sudden sea changes at the membership. We don't mind presenting you all with some positive changes, such as new publication opportunities, but no sudden shocks. I will be helpful when and where I can, but I'll also be expecting a bang up job and some delightful surprises from the new team.

*Excelsior and Aloha,
Dennis*

Help NightWriters stay as vital as ever. We need your energy, your talent and your ideas. Consider joining the NW Board of Directors. We have jobs big and small and everything in between. Something for everyone, so everyone will benefit. Talk to Janice, Martha or any other board member at the February meeting! And remember, board meetings are open to all; come sit in and see how it works.

NW MEMBER AUTHORS, SELL YOUR BOOKS!

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

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

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

Terry Sanville's story "In a Binary World" will appear in Oracle, an annual print journal put out by the University of Southern Alabama. Check them out at www.southernalabama.edu/colleges/artsandsci/art/oracle/about.html

"A Bridge Used To Be There," a short story by **Terry Sanville**, will appear in the Summer 2017 edition of Calliope, the official publication of the Writers' Special Interest Group (SIG) of American Mensa, Ltd. The story will also appear online. www.calliopeontheinternet.org/default.aspx

Terry Sanville's short story "Under A Darkening Sky" will appear in Perspectives, a print and online Canadian journal that publishes first person stories from the POV of an inanimate object or animal. <http://1perspectivesmagazine.blogspot.ca/> (note: their guidelines request that writers "kindly leave sexual-related objects for another magazine.")

Terry Sanville's short story "Box Canyons" will appear in the Spring 2017 edition of Saddlebag Dispatches, a full color e-zine that publishes Westerns. They're based in Northwest Arkansas. <http://saddlebagdispatches.com/> including "The Gang" tab.

"Under the Clouds," a romance story by **Terry Sanville**, will appear in a print and e-book anthology titled Date Night, to be published by Zimbell House in February 2017. <http://zimbellhousepublishing.com/>

Our own **Kalila Volkov**, as part of the Canzona Women's Ensemble, will appear in the Spring concert titled "Life Is A Song, Sing It!" on March 5 at 3:00 pm at Mission San Luis Obispo de Tolosa. Tickets are available in advance online (brownpapertickets.com), by phone (805--391-7664) or at the door. Kalila will also be performing with The Chieftans, a world-renowned group from Ireland, at the Cal Poly Performing Arts Center on Wednesday, February 22 at 7:30 pm.

"The New Washing Machine," a memoir piece by **Janice Konstantinidis**, appeared in Glass Onion Stories, about her grandparents purchasing a new washer in Australia in 1955. Read her story here: glassonionstories.com/2015/03/21/the-new-washing-machine/

Terry Sanville's short story, "Picking Colors," will appear in the March 2017 edition of Adelaide Magazine, an independent print and online international quarterly based in NY and Lisbon. <http://adelaidemagazine.org/index.html>



**TOLOSA
P.R.E.S.S**

YOUR COMMUNITY IN YOUR HANDS

Congratulations to SLO NightWriter Judythe Guarnera

January 26 - February 8, 2017 • Central Coast Life

A Chance Encounter

Nightwriters
By Judythe Guarner

Belle stared at a painting hanging in the "New Artists" section at the local museum. I can't believe my work is on display. But, nobody is looking at it. I've got to get out of here. She pivoted from the display and stumbled against a tall, red-haired man.

"Sorry." She lunged for her purse, which slipped from her hands, but he scooped it up.

"Here you are." As he relinquished the purse, his grayish-blue eyes widened and his gaze seemed to take her in for the first time.

"Do you like my dress?" she asked as she smoothed the silky black sheath. Did I just say that? She teetered on her stiletto heels.

"Are you okay—feeling dizzy, maybe?" His lips smiled, but his eyes showed concern.

Now it was her turn. Her gaze started at the red hair and worked its way down to his muscular chest. "No, not dizzy. Inner gyroscope slightly off balance. Correcting as we speak."

"Perfect. By the way, I'm Greg Fisher. And you are...?"

"I'm Belle, Belle Munday."

"May I call you Belle?" He winked at

her. "Can I buy you a glass of wine—give you a few minutes to reposition?"

"Oh, I don't think so. I'm sure your friends are looking for you." She glanced around, perhaps expecting a crowd to appear.

"Friends? Nah. It's just me. I spend a lot of weekends here. I wanted to be an artist when I was a kid, but my dad talked some sense into me, and I became a designer, instead."

"You wanted to be an artist? Me, too." Belle turned to stare at her painting.

"But I wasn't good enough. Tell me more about designing. I imagine that was a good choice—becoming a designer, I mean. Probably pays better." A nervous giggle slid out. "Sorry—too personal."

Greg threw back his head and laughed.

"But you still get to design beautiful stuff? Right?"

"Oh, but that were true, fair lady." Greg's sigh echoed in the high-ceilinged gallery. "Now I sound like a frustrated Shakespearean actor."

"Humm. Me thinks we have a mystery, here. See, I can do Shakespeare, too. But Greg, what do you design?"

"Uh." He paused, ducked his head, and sheltering his mouth with his hand,

he whispered, "Are you sure you don't have to be somewhere?"

"I guess not." Belle shrugged. "Is your work classified or something?"

"Classified?" A deep chuckle erupted from his throat. "Now that is rich. Belle, what if I describe my work and you see if you can guess what I design? Okay?" He feared she was losing interest as her gaze darted between him and the painting she'd been looking at minutes earlier.

"Sure, go for it."

"Okay, I take something utilitarian and I dress it up with sleek, smooth lines and a shiny surface. It's like giving a Cinderella dressed in rags a ball gown and glass slippers. Any thoughts?"

Belle's brow wrinkled. "Nope, no thoughts, no clue. Don't keep me in suspense."

Greg looked over the top of her head. "I design toilets. Shameful, huh?"

"Toilets? Seriously, toilets?" A giggle preceded a series of chuckles, until Belle doubled over with laughter.

"Whaat?"

Belle gasped. "I have an image of Cinderella, complete with ball gown and slippers, sitting on a sleek, shiny toilet, her gown hiked up. And, of course, with

her pumpkin waiting outside."

Greg frowned, but smiled when she added, "I'd love that glass of wine. And when we come back, I might just have the nerve to show you something."

Judythe Guarnera, Editor of the The Best of SLO NightWriters in Tolosa Press, 2009-2013, has been published in six anthologies and numerous online and print publications. Her writing has received awards in the Lifton Dean First Page Contest and the NightWriter contest. Her novel, Twenty-Nine Successes, is available on Amazon. Judythe is a member of the SLO NightWriters, for writers at all levels in all genres. Find them online at slonightwriters.org.



Submit your stories for the newly revamped Tolosa Press

The name may have changed, but our column is still going strong. We need submissions, so get yours in now.

Full submission guidelines

at www.slonightwriters.org

Submit your 500-600 word short fiction to Meagan at

meaganfriberg@gmail.com



Meagan Friberg

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

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!



Paraprosdokians

Paraprosdokians are figures of speech in which the latter part of a sentence or phrase is surprising or unexpected and is frequently humorous. (Winston Churchill loved them).

1. Where there's a will, I want to be in it.
2. The last thing I want to do is hurt you ... but it's still on my list.
3. Since light travels faster than sound, some politicians appear bright until you hear them speak.
4. If I agreed with you, we'd both be wrong.
5. We never really grow up -- we only learn how to act in public.
6. War does not determine who is right, only who is left.
7. Knowledge is knowing a tomato is a fruit. Wisdom is not putting it in a fruit salad.
8. To steal ideas from one person is plagiarism. To steal from many is research.
9. I didn't say it was your fault, I said I was blaming you.
10. In filling out an application, where it says, "In case emergency, notify..." I answered "a doctor."
11. Women will never be equal to men until they can walk down the street with a bald head and a beer gut, and still think they are sexy.
12. You do not need a parachute to skydive. You only need a parachute to skydive twice.
13. I used to be indecisive, but now I'm not so sure.
14. To be sure of hitting the target, shoot first and call whatever you hit the target.
15. Going to church doesn't make you a Christian, any more than standing in a garage makes you a car.
16. You're never too old to learn something stupid.
17. I'm supposed to respect my elders, but it's getting harder and harder for me to find one now.

~contributed by Janice Konstantinidis

REVIEW OF JANUARY MEETING

Terry Sanville and Mark Arnold critique NightWriters' original work at Round Table One. One of the creative pieces was considered *Pulp Fiction*.

Pulp Fiction is fantastic, escapist fiction that was popular with literate working-class young adults during the first half of the 20th Century. The 10-cent magazines that published such stories used low-quality "pulp" paper. While dingy inside, their covers were beautifully decorated with lurid portraits of women in distress and man attempting to rescue them. Prior to television, much free time was spent pouring through the pages of pulps.

World War Two brought paper rationing and increased magazines prices, plus the real horrors of the war which superseded the interest in the fictional horror found. The once popular magazines were replaced by paperbacks, comic books, television, and movies. Early pulp authors that grew into great writers include H.P. Lovecraft, Raymond Chandler, and Ray Bradbury. Pulp fiction can be classified into the following genres:

Hard-Boiled Detective Pulps: Tough unsentimental crime writing that included violence and graphic sex set in sordid urban backgrounds. The detective was tough and fallible. Carroll John Daly's 1922 short story "The False Burton Combs" is considered the first of this genre.

Weird Menace Pulps: Also known as *Shudder Pulps*, these stories followed a well-defined formula: a devilish supernatural-appearing being threatens the well-being of scantily-clad beautiful showgirl. Our hero confronts the evil villain and rescues the grateful woman before explaining how the villain is only human and just using latest high-tech science to terrorized his victim.



By Jan Alarcon



Adventure Pulps: Stories about strapping he-men fighting bad guys in the South Seas, the Amazon, and the American West. Readers were thrilled with descriptions of voodoo ceremonies in Haiti and thrilling foreign battles. This genre is responsible for sparking an interest in world travel during the 1920's.

Love Pulps: Although most of the readers of the other pulp genres were overwhelmingly male, love pulps directly targeted women. The women were never promiscuous and always needed up with a kind and handsome man who adored them.

Hero Pulps: Stories that feature one character such as the Spider, Batman, or Superman. of his ring. Hero Pulps had some of the largest following, perhaps it was because of the flashy characters and the non-stop action, or perhaps because readers during the Great Depression were hungry for stories about people who could rise above adversity.

(Vintage Library: "What is Pulp Fiction" "An Overview of Pulp Fiction Genres")

Raymond Chandler was a master at the biting, humorous dialogue found in hard-boiled detective genre. Some of my favorite are:

"I'm an occasional drinker, the kind of guy who goes out for a beer and wakes up in Singapore with a full beard." (*The King in Yellow*)

"I was the page from yesterday's calendar crumpled at the bottom of the waste basket." (*The Little Sister*)

"What did it matter where you lay once you were dead? In a dirty sump or in a marble tower on top of a high hill? You were dead, you were sleeping the big sleep." (*The Big Sleep*)

"The corridor...had a smell of old carpet and furniture oil and the drab anonymity of a thousand shabby lives." (*The Little Sister*)



“It was a blonde. A blonde to make a bishop kick a hole in a stained-glass window.” (*Farewell, My Lovely*)

“From 30 feet away she looked like a lot of class. From 10 feet away she looked like something made up to be seen from 30 feet away.” (*The High Window*)

Freelance writer Patricia Alexander spoke at the general meeting. Patricia gave us some helpful tips for starting a freelance writing career including *get hired as a temp and then negotiate to be work privately afterwards to finish the company’s long-neglected writing projects and offer to give business seminars on how write professional newsletters, the business will often hire you afterwards to write the newsletter once they find out how much work is entailed.*

Patricia is passionate about helping others fulfilled their writing dreams. She currently leads a North County Writing Support Group from her home in Paso Robles.

Patricia and her late husband, Michael Burgos, wrote a book on healthy ways to comfort yourself. She generously provided each attending NightWriter a free copy. I leave you with comfort tips from her beautifully designed and illustrated book *The Book of Comfort: Simple, Powerful Ways to Comfort Your Spirit, Body, and Soul.*

Until next month,
Jan Alarcón, PhD



Shakespeare Insult Kit

~Found and Contributed by: Mark Arnold

Insults in Shakespeare's time were the most creative. Here's a quick way to create some of your own for that quirky character. Just mix one from Column A with one from Column B and one from Column C to have the other characters—and readers—shakig their heads. Precede all insults with "Thou.... (frothy pottle-deep harpy)"

Column A

artless
bawdy
beslubbering
bootless
churlish
cockered
clouted
craven
currish
dankish
dissembling
droning
errant
fawning
fobbing
froward
frothy
gleeking
goatish
gorbellied
impertinent
infectious
jarring
loggerheaded
lumpish
mammering
mangled
mewling
paunchy
pribbling
puking

Column B

base-court
bat-fowling
beef-witted
beetle-headed
boil-brained
clapper-clawed
clay-brained
common-kissing
crook-pated
dismal-dreaming
dizzy-eyed
doghearted
dread-bolted
earth-vexing
elf-skinned
fat-kidneyed
fen-sucked
flap-mouthed
fly-bitten
folly-fallen
fool-born
full-gorged
guts-gripping
half-faced
hasty-witted
hedge-born
hell-hated
idle-headed
ill-breeding
ill-nurtured
knotty-pated

Column C

apple-john
baggage
barnacle
bladder
boar-pig
bugbear
bum-bailey
canker-blossom
clack-dish
clotpole
coxcomb
codpiece
death-token
dewberry
flap-dragon
flax-wench
flirt-gill
foot-licker
fustilarian
giglet
gudgeon
haggard
harpy
hedge-pig
born-beast
hugger-mugger
jolthead
lewdster
lout
maggot-pie
malt-worm

Column A

puny
quailing
rank
reeky
roguish
ruttish
saucy
spleeny
spongy
surlly
tottering
unmuzzled
vain
venomed
villainous
warped
wayward
weedy
yeasty

Column B

milk-livered
motley-minded
onion-eyed
plume-plucked
pottle-deep
pox-marked
reeling-ripe
rough-hewn
rude-growing
rump-fed
shard-borne
sheep-biting
spur-galled
swag-bellied
tardy-gaited
tickle-brained
toad-spotted
unchin-snouted
weather-bitten

Column C

mammet
measle
minnow
miscreant
moldwarp
mumble-news
nut-hook
pigeon-egg
pignut
puttock
pumpion
ratsbane
scut
skeinsmate
strumpet
varlot
vassel
whey-face
wagtail



ProWritingAid

NightWriter Evy Cole recommends a program she uses that helps her edit her work more easily and faster.

ProWritingAid combines reports with a document editor and add-ins for other word processors. It allows writers to edit immediately as they go through the analysis report, respond to suggested changes and choose from a list of replacements for errors. The improved text can then be easily exported or pasted back into the original writing application.

Premium version users have access to priority analysis and can use the program with Word, Google Docs, Scrivener and other files through the Desktop app, Chrome, WordPress, and Writemonkey, as well as additional reports, the ability to personalize reports and create your own rules and/or House Style.

There is an annual cost, discounted depending on how many years you want to use the program, up to lifetime.

Check out the Premium version at: www.prowritingaid.com/en/App/purchase?



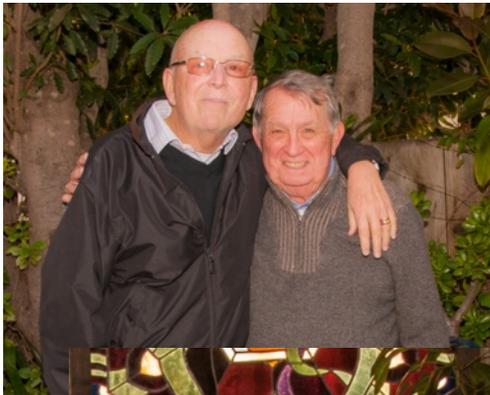
by: Mike Price

GETTING TO KNOW NIGHTWRITER MEMBERS SPOTLIGHT ON...

Will return next month. If you would like to be featured in Mike's column (it's all done via email, so it's fast and easy) contact him at: drjakespa@gmail.com)

Coalesce Book Event

Judythe Guarnera's book launch turned into a real event when she was joined by NightWriters Paul Alan Fahey, Elizabeth Roderick and Anne R. Allen, as well as Mara Purl. It was standing room only in the Coalesce Chapel as the authors read selections from their works, and attendees rushed to purchase autographed copies of the noted books. Needless to say, with great literature, good food and cold wine, a great time was had by all.



Quote of the Month

“Nobody reads a [book] to get to the middle. They read it to get to the end. If it’s a letdown, they won’t buy anymore. The first page sells that book. The last page sells your next book.”

~Mickey Spillane

Word of the Month “lenitive”

Definition: (adj, n. L: *lenire*, to soothe) adj: soothing or alleviating pain or distress; n: a soothing medicine

Synonyms: Adj: alleviatory, mitigative, mitigatory, palliative, soothing, moderating. N. curative, cure, therapeutic, remedy

Usage: Lenitive beeps haloed around my head, doing their repetitive, though futile, utmost to take away my pain.

SLO NW e↔Line Edit Exchange

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

All E-Exchange Partners are SLO NW members.

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

To be added, **contact our webmaster, Janice Konstantinidis, (jkon50@gmail.com)** with: Your Name, Email, Genre (if you desire a specific one), Skill Level (if you require a specific level). She will add you to the list. Then you can reach out on a one-to-one basis and find the right writing partner for you.

“It was unavoidable, my writing. I feel I had no choice in the matter, no more than I had about an unfortunate bone structure or healthy head of hair.”

~Maureen Howard



A WRITER'S PROCESS

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

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

by: Liz Roderick

Our Presidential Candidate

Janice konstantinidis

I was born and raised in the country town of Dover Tasmania, Australia. I migrated to the U.S.A. in 2005. I live on the Central Coast of California with my husband and dog.

I spent the majority of my working life in the area of gerontology and teaching. During the latter years of my working life in Australia, I developed and managed a special care facility for people who were suffering from alcohol-related brain damage. This development of this facility took me almost ten years, and I look back on it with pride.

I have always written in some form. I love to write poetry and short stories. I am currently writing my memoir and a book of limericks.

I am passionate about music. I enjoy reading, knitting, drawing, photography to name a few.

I first joined SLO NightWriters in 2010. I walked into my first meeting with some trepidation. *Who was I to think I could write in any serious way, I thought*, as I sat among the people present. I was in awe of the many enthusiastic people in attendance. The speaker was impressive. Susan Tuttle, was giving a very informative presentation, and Dennis Young took my photo. Everyone was so very welcoming to me. It was from this point and with the help of SLO NightWriters that I began to grow as a writer. I have been nurtured by many gifted and caring people in the organization. If, as president, I can support other writers achieve their dreams as writers, in the same manner as I have I will consider that I have done a great job.

I have a Bachelor of Arts with majors in Psychology, Political Science, English Literature, and Philosophy.

A Bachelor of Letters in English Literature, and a Graduate Diploma in Education.

I have been a member of SLO NighWriters since 2010. I have held various positions on the board. These include Assistant Secretary, Webmaster, Membership Director. I enjoy my role as board member immensely.

As president:

I would be responsible for overall supervision and control of all functions of the organization. I would preside over our board-of-directors meetings.

- Write a monthly message for the SLO NightWriters Newsletter.
- Ensure that general meetings are set up. Attend general meetings
- I would have general signature authority along with the Treasurer.
- Preside over board and executive committee meetings where needed.
- I would work with the board, and other members of the community to foster and further the organization's mission.
- As president, I would be influential in the selection of board members and its future leadership. Working with the board I would endeavor to recruit new board members as needed; members whose vision aligns with the organization.
- I would appoint committee chairs and serve ex officio on committees. I would play a role in new board member orientation. I see my role as that of creating opportunities for the continuing education of board members and this would extend to would mentoring the vice president and president-elect.
- As president, I would feel comfortable delegating. Strong group dynamic skills are essential to keep meetings running smoothly and to deal with any conflicts that may arise.
- I would work closely together with the board to ensure that all board members are apprised of developments as they arise in order that they can perform their duties to the best of their abilities.
- I would speak in public on behalf of the organization and advocate for the cause.
- By modeling appropriate behavior, I aim to set high standards for board conduct and intervene if conflicts of interest or confidentiality issues arise.
- In taking on this role, I am committed to the organization and its mission; I understand the scope of energy and time required to do the job effectively.
- I would be expected to understand and review the organization's articles of incorporation and by-laws, policies and procedures, financial and legal situation, and strategic plan. To achieve this goal, I would seek external advice from professionals where needed.
- As the board ambassador, I would act as a spokesperson for the larger community
- Other duties would include, being able to lead the board in handling difficult issues; and, the ability to communicate, listen and seek input from others.

~Janice Konstantinidis



Janice Konstantinidis as Program Director

Vice President Candidate Martha Raymond

My name is Martha Raymond. I have lived on the Central Coast for 24+ years and have always known I was a writers. I first fell in love with words as a child enjoying the lyrics of the great singer-songwriters of the sixties. While many of my friends were inspired to work out the guitar parts to those wonderful songs, I was inspired to work out the metaphors and often unusual imagery. Perhaps these early influence are the reason why I love magic realism and fantasy.



While I have only been a member of the SLO NightWriters for a few years, the group has come to mean so much to me. As vice president, I would view my role as backup and support to the president, ready at anytime to fill in in their absence. With the guidance of Dennis Eamon Young, existing board members, and past vice presidents, I will learn what goes on “behind the scenes” so that I can provide service where needed most. As I grow in my role and understanding, I hope to generate new energy for the club, while keeping and honoring its established vision and traditions.

Subtle Changes in Today's English

Everyone knows that language changes. It's easy to pick out words that have only been recently introduced (bromance, YOLO, derp) or sentence constructions that have gone out of style (How do you do? Have you a moment?), but we are constantly in the middle of language change that may not be noticeable for decades or even centuries. Some of the biggest and most lasting changes to language happen slowly and imperceptibly and can be impossible to see while they are going on.

Today it's possible to spot subtle linguistic changes by analyzing large digital collections of text or transcribed speech, some of which cover long periods of time.

As writers, we need to be aware of how spoken language changes. That makes our dialogue realistic and believable. But we also need to be aware of what to watch out for in the narrative portions of our work, so we don't fall into the "passive or lazy writing" pit.

Here are 4 rather subtle changes happening in English, as determined by looking at the numbers. Keep an eye out for them in your own work.

1. SHIFT FROM "THEY STARTED TO WALK" TO "THEY STARTED WALKING"

There are a number of verbs that can take a complement with another verb in either the "-ing" form or the "to" form: "They liked painting/to paint;" "We tried leaving/to leave;" "He didn't bother calling/to call." Both of these constructions are still used, and they have both been used for a long time. But there has been a steady shift over time from the "to" to the "-ing" complement. "Start" and "begin" saw a big increase in the "-ing" complement until leveling out in the 1940s, while emotion verbs like "like," "love," "hate," and "fear" saw their proportion of "-ing" complements start to rise in the 1950s and 60s. Not all verbs have participated in the shift: "stand," "intend," and "cease" went the "to" way.

2. GETTING MORE PROGRESSIVE

English has been getting more progressive over time—that is, the progressive form of the verb has steadily increased in use. (The progressive [i.e., passive] form is the -ing form that indicates something is continuous or ongoing: "They are speaking" vs. "They speak.") This change started hundreds of years ago, but in each subsequent era, the form has grown into parts of the grammar it hadn't had much to do with in previous eras. For example, at least in British English, its use in the passive ("It is being held" rather than "It is held") and with modal verbs like "should," "would," and "might" ("I should be going" rather than "I should go") has grown dramatically. There is also an increase of "be" in the progressive form with adjectives ("I'm being serious" vs. "I'm serious").

3. GOING TO, HAVE TO, NEED TO, WANT TO

It's pretty noticeable that words like "shall" and "ought" are on the way out, but "will," "should," and "can" are doing just fine. There are other members of this helping verb club

though, and they have been on a steep climb this century. "Going to," "have to," "need to," and "want to" cover some of the same meaning territory as the other modal verbs. They first took hold in casual speech and have enjoyed a big increase in print in recent decades.

4. RISE OF THE "GET-PASSIVE"

The passive in English is usually formed with the verb "to be," yielding "they were fired" or "the tourist was robbed." But we also have the "get" passive, giving us "they got fired" and "the tourist got robbed." The get-passive goes back at least 300 years, but it has been on a rapid rise during the past 50 years. It is strongly associated with situations which are bad news for the subject—getting fired, getting robbed—but also situations that give some kind of benefit. (They got promoted. The tourist got paid.) However, the restrictions on its use may be relaxing over time and get-passives could get a whole lot bigger.

~Contributed by Mark Arnold, from an article on www.mentalfloss.com

Double Winner!

Congratulations to **Sharyl Heber**! She won First Place in the Screenwriting category of the 2016 Central Coast Writers Conference contest for her script, "Beanie's Flowers." Sharyl also won First Place in the Short Fiction category for her short story of the same title.



The Ghostwriter

Excerpted and adapted from an article by Andrew Crofts

The fundamental problem facing any professional writer is finding a steady supply of ideas and subjects so dazzlingly certain to appeal to the book-buying public that publishers are bound to put up huge advances. One answer is to collaborate with other people who lack writing skills and experience but have all the necessary information.

These people might be celebrities who would impress publishers because of their notoriety through the tabloid or other media, or ordinary people who have undergone extraordinary experiences. Alternatively they might be experts in subjects that the public want to know more about.

In the film industry, as screenwriter William Goldman and others have repeatedly pointed out, everything about the writing process has to do with teamwork and collaboration. The same principles can apply to book writing.

By using someone else's knowledge you can cut research time for a book from months to days because you're going straight to the source of the material rather than having to ferret around in cuttings libraries and drink endless cups of tea in the front rooms of the subject's childhood friends and relatives. The subject of the book can cut their time on the project from months of agony in front of the computer screen to a few hours spent editing a typescript produced for them by the ghost, (and sometimes they don't even bother to look at it before it goes to the printers). If collaboration and adaptation were good enough for William Shakespeare, they should be good enough for the rest of us.

As to not getting the "glory" of being the sole author, anyone who is not a celebrity and has had a book published will know how fleeting the glory is. Only the smallest percentage of books get reviewed. Most vanish completely from the shelves within a few months of publication, and are usually pretty hard to find even during those few months. Apart from a handful of literary stars, (many of whom choose to write under pseudonyms anyway), few people recognize the names of authors.

Sometimes the ghost's name will get mentioned on the cover of a book and sometimes it will appear only on the flyleaf. Sometimes you will get a mention in the acknowledgements and sometimes you will not appear at all. It does help if your name can appear somewhere on the cover of the books you are most proud to be associated with. You may get billed as "co-author", but it is more likely to say "By Big Shot with Joe Bloggs" or "as told to Joe Bloggs", but it is never a problem if it disappears.

Of all the advantages that ghosting offers, the greatest must be the opportunities that a ghost gets to meet people of interest. It's a license to ask the sort of questions that you truly want to know the answers to, and to be allowed inside some of the most extraordinary stories.

Ghosting a book for someone is like being paid to be educated by the best teachers in the world. Of course, not all people who use ghost writers are going to create books of such lasting value. But suppose one of your specialist areas is information technology. If you get invited to ghost for one of the most famous innovators in the business, you will be able to ask questions about the future and learn things at his or her knee which other people would have to pay good money for in the form of consultancy or seminar fees.

Being a ghost is a matter of suppressing your own ego completely, which is a good discipline for any writer. You're fulfilling a similar function to a barrister in court, pleading the case of their client. You listen to their story and then tell it for them, helping to get across their view of the world and the way things happen in it.

It's important that a ghost is interested in the subject. If they have nothing to say that

you want to hear the project will become unbearable. Imagine spending that much time talking to someone who bores you, and then having to go away and write it out all over again. Always judge a project by whether it interests you at more than one level.

It is essential for the ghost to make the subject feel completely comfortable and confident in his or her company. If they think the ghost is going to criticize them, judge them, or argue with them, they will not relax, open up or talk honestly. It is not the ghost's job to try to make them change their opinions about anything or anyone, but rather to encourage them to tell their story in the most interesting and coherent way possible. The ghost must be able to coax them off their hobby horses and persuade them to answer all the questions which the eventual readers are likely to ask. Once the voice is on tape the ghost then has to create what amounts to an 80,000 word monologue, just as a playwright might do, staying completely in the author's character at all times, using the sort of vocabulary the author would use and expressing the same views, ideas and prejudices.

If a ghost fails to catch the voice of an author the project is doomed. A ghost must also be able to see the structure of a book from early on in the process and then be able to package the concept so that an agent can sell it. He or she then needs to be able to guide the subject into providing the right material, keeping them on track and clearing up any inconsistencies in the telling of the tale.

How the ghost gets paid will depend largely on how speculative the project is when they first become involved. If there is no publisher involved and you are going to have to produce a synopsis and possibly a sample chapter on spec, then suggest splitting the proceeds 50/50. If the other party is a celebrity and it is obvious the book will make a large amount of money from serial rights or foreign sales, the ghost might have to accept a lower percentage, or a percentage that will become lower once he or she has received a pre-agreed amount. If the project already has a publisher and the ghost is actually being asked to write the book with no speculative work involved, then it may be that a flat fee will be suggested.

One of the reasons publishers like to use ghost writers is because they know they will be able to rely on them as professionals. They just want to know that the book will arrive on time in a publishable form, conforming as nearly as possible to the synopsis or the brief. Frequently the subject-authors of the books are busy people and hard to get hold of. Sometimes they are temperamental in some way. The publishers consequently rely on the ghosts to act as go-betweens and to make the process of publication as smooth as possible.

The ghost is also the subject's best friend in the publishing business, helping him or her understand the process of finding an agent and publisher, how to fix manuscript errors and handle title choice and cover design. And the ghost will explain the economics of the business to them and try to dissuade them from ringing the publisher and ranting and raving.

In other words, it's an endlessly varied, interesting and rewarding job.

~Contributed by Janice Konstantinidis

Blogging: 5 Bad Reasons to Blog and 5 Good Reasons to Blog

Excerpted from Anne R. Allen's blog: www.annerallen.com

It's important for us as authors to get our names out where our readers can find us. There are many social media sites we can use, where we can put our efforts into doing just that. One of them is blogging.

Should authors blog? Definitely, if we do it for the right reasons. Our own Anne R. Allen has given us 5 reasons why writers should NOT blog, and 5 reasons why they SHOULD blog. (By the way, if you're not following Anne's blog, you need to sign up today. Week by week, her information is invaluable for writers of all genres.)

5 Bad Reasons to Blog

1. **Getting Rich Quick:** There are books and blogs that promise writers they can make scads of "Passive Income" money by blogging—but only if they buy the overpriced course or book. Note: the only people making a lot of "passive income" from blogging are the ones selling those courses and books to naive writers. Writing is work; there's nothing "passive" about it. Putting internet ads on your blog doesn't pay more than pennies a day, especially those "affiliate" ads. They only pay if somebody clicks through and actually buys something. Remember, author blogs are for promoting your own brand, not someone else's.
2. **Overnight Fame:** You can raise your profile with an author blog, but it's just one tool for getting your name out there. It won't bring you fame overnight, especially when everybody and his grandma has a blog out there. Be patient and work on gradually increasing your followers.
3. **Exploring the Inner Workings of Your Psyche:** Journaling is a great aid to mental health, and it can get your creative juices flowing. Just don't publish that stuff. Good journaling is by definition bad writing. Don't dump your unresolved issues on your reading audience; they don't need to know this stuff. There's too little privacy around these days; hang onto the parts you can. Think of your reader when you blog, not your own needs.
4. **Revenge:** Don't blog anonymously in order to dish dirt on teachers, colleagues or even celebrities. It will only backfire on you, and the point is to be a bestselling author someday, so anonymity is fruitless.
5. **Attracting an Agent:** Agents might at one time have trolled the early blogs for nonfiction clients, but if you're a novelist you won't draw agents to you. Fiction is all about structure

and the structure of a blog shows nothing about your ability to structure a novel. In this e-age, agents get hundreds of queries a day in their email-boxes. They don't have to look on blogs for more clients. The way to attract an agent is with an outstanding professional query. Don't expect agents to wander by your blog with an offer of representation. Doesn't happen.

5 Good Reasons To Blog

1. **Get Your Name on Google Radar:** static websites don't alert search engine spiders. The more active the site, the more it's noticed and the more your name and subject matter gets out to your audience. The first thing an agent will do is Google your name. Make sure they can find you by blogging once a week.
2. **Establish Yourself as a Digital Age Professional:** A blog is like having your own newspaper column. Treating your blog as an aspect of your writing career, coming up with a topic once a week, and writing to a deadline not only builds professional writing muscles, it also proves to industry people that you are a professional. When querying agents or editors, this can make all the difference.
3. **Network with Other Writers:** it's social media, and social media is all about socializing. Joining a writer's blogging circle like the Insecure Writer's Support Group or a genre blogging group can do amazing things for your career. There are great opportunities for: blog hops; anthologies; boxed sets; joint promotions; exchange of beta reads and critiques; interviews and spotlights; sharing info on agents, publishers, and scam warnings.
4. **Control Your Brand:** Social media comes and goes. Open groups can attract trolls and nasty people. But your blog is your domain. You can kick out troublemakers and make your own rules. You can create your own look and an atmosphere that will attract the kind of readers who are most likely to be interested in your work.
5. **Interact with Fans and Attract Readers:** a blog is a super place to make friends with people who may later buy your books. Blogging about the topic or setting of your novel or memoir will attract people familiar with the location or situation you are dealing with. You don't want to hard-sell your book, but make contacts with people using fun, interesting blogs. And these contacts can introduce you to corners of the Internet you might not discover on your own. They can even end up introducing you to agents, editors, writers' conference directors and others who can help your career. You can "meet" people from all over the world. Some may buy your book and tell others about it. Some may be helpful with research. A few may even turn into personal, long-time friends. How cool is that?

So, how often should you blog? No more than once a week, or you'll run out of time to write that book you want to get out to the world. After all, that's why you're blogging, right? So, once a week, be interesting, be informative, and be consistent. And be patient. Then, watch your career begin to take off.

Join The NightWriters Facebook Group

Dear NightWriters,

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

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

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

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

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

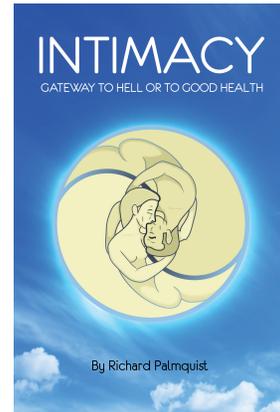
Sincerely,
Joanne Feeney



"I don't make myself work. It's just the thing I want to do. To be completely alone in a room, to know that there'll be no interruptions and I've got eight hours is exactly what I want – yeah, just paradise."

~William Burroughs

Richard Palmquist's book, "*Intimacy, Gateway to Hell or to Good Health*," published by Xulon Press, can be ordered at: www.xulonpress.com/bookdetail.php?PB ISBN9781498494106&HC ISBN= For the eBook version, Google "Book, Palmquist, Intimacy."



Terry Sanville has a story included in an anthology titled; Ink Stains: A Dark Fiction Literary Anthology, Volume #3. Terry shares the cover with us here...

Writing Sex Scenes

Here's some great advice from editor and author Jordan Rosenfeld:

Writers, if I could go back and give my best writing advice from 2016 it would be: learn how to write good sex scenes. The kind where sex is not about the act of sex, where there is no blow-by-blow (pun intended) anatomy lesson; no exclamations and descriptions of size or approximate friction. Let sex be metaphor, be character heart, be an expression of that which characters can't say with words. Or just don't write them. That also works. (EDIT: Unless you're explicitly writing erotica. Then have at it).

"Critique Group Connections"

NW Members—Please, email critique requests to: Janice Konstantinidis (jkon50@gmail.com) We'll print your specific request in this **Critique Group Connections** section of the newsletter for all NW members to view, increasing opportunities for NW critiquing. Use this information to find a match for your needs, make contacts, or to start a new group or critique partnership. Contact Janice for assistance if needed and she'll get you to the right people. And, if you form a group, please let Janice know so she can list it on the website. She can also forward your group's information to the newsletter. Critique Group Guidelines are available on the website at www.sloneightwriters.org.

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

CRITIQUE GROUP REQUESTS

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

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

Tony Taylor is seeking a critique group for FICTION, YA, CHILDREN'S MIDDLE GRADE or VARIED GENRES, preferred skill level is advanced/experienced writers. Preferred location is SLO City area. Contact Tony at 805-704-3528 or by email: tony@anthonyjtaylor.com

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

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

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

Contact Griselda at grissilvarivera58@yahoo.com

Critique Group Connections, Continued

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

David Flamm is seeking a critique group or peer edit exchange or 1:1 writing mentor/partner or editing fee for service, for COMMERCIAL FICTION. Preferred Skill Level is Intermediate to Advanced. Preferred locations for meetings are SLO City, South County/Santa Maria, Orcutt. Contact David at 805-868-3779 or by email: david.flamm@yahoo.com

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

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

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

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

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

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

GREAT BEGINNINGS

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

← HOW TO (LEGALLY) QUOTE SONG LYRICS →

Authors have been quoting song lyrics in their books for a very long time. But if you plan to quote a lyric that was written after 1923, you should prepare to do some research — and get out your checkbook — long before releasing your book.

From James Joyce to John Dos Passos to Nick Hornby, authors have been quoting song lyrics in their books for a very long time — and it makes sense; referencing a piece of music in such a direct way can, as a recent article from *GalleyCat* says, “set the mood, evoke a certain setting, or channel a particular emotion” with a minimum of words.

Why? Because music and lyrics written after 1923 are NOT in the public domain. The songwriters, those songwriters’ estates, and a publishing company or three may all control shares in the piece’s copyright.

The writers and publishers of the lyrics you want to quote are entitled by law to:

- **deny you the right** to quote the lyrics.
- **grant you permission** and set the terms for usage.
- **ask you to pay them** any fee they want for those usages.
- **ignore all your requests** until you throw your hands up in the air and decide to just invent some song lyrics of your own to fit the scene.

While it’s true that music can set the mood, evoke a certain setting or channel a particular emotion, we need to be aware of copyright issues.

1. Consider not quoting the lyrics, but using instead the title only, which are not copyrighted.
2. Consider writing your own lyrics to evoke that mood, setting or emotion.
3. If you absolutely need the copyrighted lyrics, you must first obtain permission, even if you are publishing your own work.
4. Understand that identifying the copyright holder is not as easy as it seems. Look for the copyright symbol on the CD sleeve and the name of the publisher. However, in this digital age where downloads are common, this “metadata” is not always easily available.
5. Don’t expect a fast reply when you do contact the publisher of the song. He or she will usually need to contact several different rightsholders who may be on tour or otherwise not readily available.
6. Expect that for all but the most obscure artist, the reuse fees may be significant. Quoting song lyrics from after 1923 can run into a significant amount of money.
7. If you run into a roadblock, these content management organizations can provide assistance: ASCAP, BMI and Copyright Clearance Center.

We Need Your Help!

The success of non-profit organizations like NightWriters depends on its members. We all have talents other than writing that any organization could make use of.

NightWriters has many special opportunities for members to get involved, working “behind the scenes.” If you’d like to assist in any capacity, email: slonightwriters@yahoo.com

President: Dennis Eamon Young
 Vice-President: **Open**
 Secretary: Carol Schmidt
 Treasurer: Susan Tuttle
 Program Director: Janice Konstantinidis
 Contest Committee Chair: **Open**
 Membership Director: **Open**
 Critique Group Coordinator: **Open**
 Social Media/Publicity Coordinator: Joanne Feeney
 Tolosa Press Submissions: Meagan Friberg
 Welcome Committee: **Open**
 Sunshine Chair: Kalila Volkov
 Website Master: Janice Konstantinidis
 Web Assistant: Steve Derks
 Newsletter: Susan Tuttle, Elizabeth Roderick **Open**
 Art Director: Dennis Eamon Young
 Assistant Secretary: Janice Konstantinidis
 Board Assistants: Rebecca Waddell
 NW Historian: **Open**
 Hospitality: (Coordinator: **Open**) Baxter Trautman, Brian Schwartz

About Our Monthly Meetings

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

Next Meeting: February 14th, at United Church of Christ on Los Osos Valley Rd, San Luis Obispo 93401. General meeting begins at 6:30 pm. Round Table presentations start at 5:15 pm.

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

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.slownightwriters.org and pay with credit card.

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

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

Have You Checked Out Our Website Lately? Control Your Own Information!

Post your bio, picture, book covers and ordering links! Contribute a writing blog post! Free publicity!

MEMBER SITE LINKS!

List your website(s) and blog(s) with live links — makes it easier for the public to find you and helps build your platform!

BOOK REVIEWS!

Get your book reviewed. Write a review—it’s a valid publishing credit!

WRITERS SERVICES!

Do you have a writing or professional skill? Get listed on our new Services Page.

FACEBOOK!

Become a “Fan” of NightWriters! Visit NW’s Facebook page and sign up today! Also, link your Facebook page and your websites and blogs to NW sites!

LinkedIn!

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

CRITIQUE GROUPS LISTING

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

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

CRITIQUE GROUPS WITH OPENINGS

Write Now

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

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

CURRENTLY OPEN TO NEW MEMBERS

Moderator: Cynthia Replogle
cynthia.replogle@gmail.com

PISMO SATURDAY GROUP

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

CURRENTLY OPEN TO NEW MEMBERS

Moderator: Tom Snow
coinerbop@gmail.com

MEMOIR AND NON-FICTION

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

CURRENTLY OPEN TO NEW MEMBERS

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

CRITIQUE GROUPS LISTING

CRITIQUE GROUPS WITH OPENINGS

HI HOPES

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

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

NORTH COUNTY RACONTEURS

This group has disbanded for various reasons until further notice.

SOUTH COUNTY WRITERS

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

CURRENTLY OPEN TO NEW MEMBERS

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

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

CRITIQUE GROUPS LISTING

CRITIQUE GROUPS WITH OPENINGS

NORTH COUNTY CRITIQUE GROUP

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

CURRENTLY OPEN TO A COUPLE OF NEW MEMBERS

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

THE THURSDAY GROUP

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

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

Moderator: Mark Rusczyzky
zsur@aol.com

FULL CRITIQUE GROUPS: CALL TO VISIT

THE THURSDAY GROUP

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

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

Moderator: Mark Rusczyzky
zsur@aol.com

PISMO WEDNESDAY GROUP

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

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

Moderator Tom Snow
coinerbop@gmail.com

CRITIQUE GROUPS LISTING

FULL CRITIQUE GROUPS: CALL TO VISIT

LO PROSE

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

Moderators: Charlie Perryess, 528-4090
Anne Allen, 528-1006

LONG STORY SHORT

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

CURRENTLY FULL – NOT OPEN TO NEW MEMBERS – call or email Diane to be placed on a waiting list.

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

FICTION/NONFICTION

Meets on 1st and 3rd Mondays from 9:00 am to noon in San Luis. Members bring original work to each session and read aloud to the group. The group provides constructive suggestions for improving the writing and the structure of the stories. Prose forms of literature—short stories,

novels, memoirs, essays, newspaper and magazine articles, travel—are this group's forte. It welcomes writers who are serious about producing work for publication. Those interested in attending or who need more information should telephone. **CURRENTLY FULL — NOT OPEN TO NEW MEMBERS**
Moderators: Terry Sanville, 541-0492
Gloria Pautz, 543-2049

POETRY CRITIQUE GROUP

This group is currently inactive.

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