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# President's Letter

by Janice Konstantinidis

Dear Fellow NightWriters,

The North County is still blanketed with haze from the fires, which are, fortunately, not in our backyards. After much tragedy and heroic efforts to mitigate damage, life moves on. Who would have thought a year ago how different our lives would be today?

So much to write about! Pandemic, fires, politics, climate change - too many emergencies at once can cause your head to spin. Whether you write a blog, a magazine article, a whimsical story, a diary or a novel, I hope you find solace in your efforts to be creative in the middle of these life-changing events. I believe that the hunt to find the perfect word or phrase to express yourself is great mental therapy.

We have concluded our annual writing contest, which you can read about in this issue. Thanks to those who participated and to those who made it happen.

I hope you will stay tuned in to our monthly

See double, that's trouble, perched high in a tree,  
We're resting, not nesting, a difference you see.  
We like to eat beetles or bugs for our tea,  
and nectar Grevilleas, a joy when it's free.

*Janice Konstantinidis*



Zoom meetings, the critique table or your favorite critique group.

Your ideas for future events are always welcome.

Meanwhile, please stay Covid safe! It is still out there, and will be for some time.

*Janice Konstantinidis*



Photo by Lorraine Flakemore



## Golden Quill Contest Winners Announced

At the SLO NightWriters general meeting on September 8, winners of the 2020 Golden Quill Writing Contest were announced. First and second place winners were announced in the categories of Fiction, Creative Nonfiction, Memoir and Poetry. Each winner or their proxy was given an opportunity to read their work to the Zoom audience.

The winners are listed in the table below.

Each winner will receive a \$60 check for first place and a \$30 check for second place. The funds for these awards come directly from the contest entry fees.

Congratulations to these fine writers!

Over the next few months, the winning entries will be published in the newsletter. The first two appear in this issue of *Wordsmiths*. Stay tuned for some excellent storytelling!

Thanks to all those who entered the contest and shared their work. Having read all the entries, I know the quality and depth of effort that went into them.

Many thanks to our unsung judges for the gift of their time and expertise.

See you next year!

*Steve Derks*

Fiction First Place	Zaslow Crane	<i>Shakespeare...?</i>
Fiction Second Place	James Gaberel	<i>The Long and Short of It</i>
Creative Nonfiction First Place	Debra Davis Hinkle	<i>A Split-Second Revelation</i>
Creative Nonfiction Second Place	Carolyn Chilton Casas	<i>A Peruvian Tale</i>
Memoir First Place	Elizabeth Regan	<i>The Last Lie</i>
Memoir Second Place	Judy Yager	<i>Reflections in Glass</i>
Poetry First Place	George Asdel	<i>For Rent</i>
Poetry Second Place	Carolyn Chilton Casas	<i>Unexpected Litter</i>

## October 13 General Meeting Preview

**5:15 pm: Join the Critique Table**

**6:30 pm: General Meeting Presentation: *Independent Publishing, Manuscript Preparation and Other Editorial Jobs* by Dr. Kate Gale**

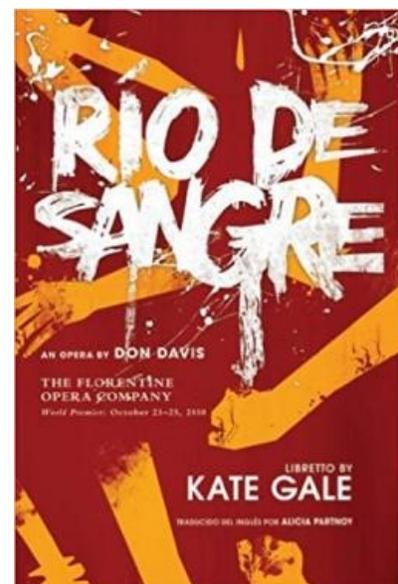
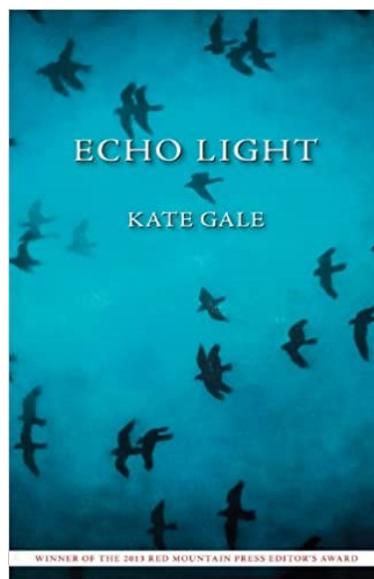
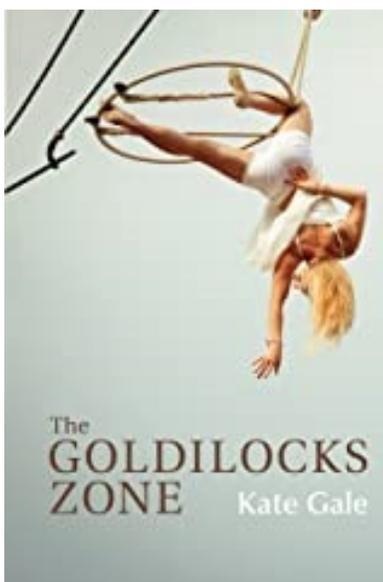
At an independent press, your managing editor might be responsible for dropping galleys, visiting foreign book fairs, raising funds for book publication as well as developmental editing. That has become a little more challenging under Covid.

[Dr. Kate Gale](#) is co-founder and Managing Editor of [Red Hen Press](#). She is also editor of the Los Angeles Review and teaches in the Low Residency MFA program at the University of Nebraska in Poetry, Fiction and Creative Nonfiction and in the Ashland, Ohio MFA Program.

Kate is the author of the forthcoming *The Stoning Circle* and has published seven books of poetry including [The Goldilocks Zone](#) and



[Echo Light](#) from [Red Mountain Press](#) as well as six librettos including [Rio de Sangre](#), a libretto for an opera with composer Don Davis, which had its world premiere October 2010 at the Florentine Opera in Milwaukee.

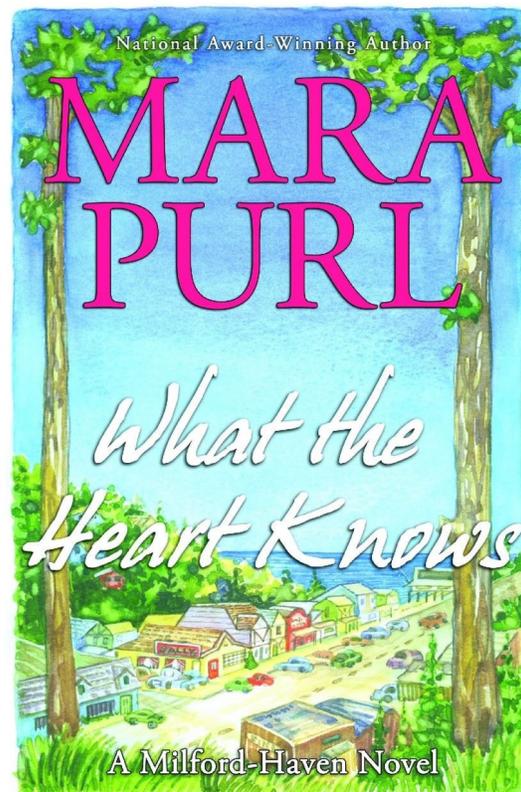
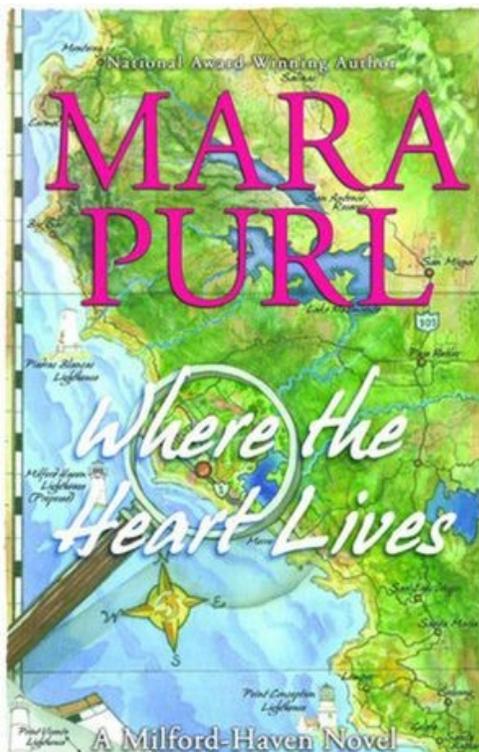


## November 10 General Meeting Preview

**5:15 pm: Join the Critique Table**

**6:30 pm: General Meeting Presentation: *Using Multiple Media Formats to Tell a Story: A Journey in Milford-Haven, USA* by Mara Purl**

Mara Purl pioneered small-town fiction for women with her popular and critically acclaimed saga, *Milford-Haven*. Her best-selling Milford-Haven novels, novellas and novelettes, are set on the Central Coast and brought international attention to the region when her original radio drama became a hit on BBC radio with 4.5 million U.K. listeners. Her books include: *What the Heart Knows*, *When the Heart Lives*, *When Hummers Dream*, *When Wales Watch*, and *When Otters Play*. One hundred of the Milford-Haven episodes were also performed for radio drama. Having been part of the all-star cast of Milford-Haven USA, she is now a noted audio book performer.



# WORD PLAY

by Morgann Tayllor

## Code Words Decoded

### Selections:

**Upgrade, adjustment, improvement** - Costs have gone up (again)

**Political platforms** - Platitudes

**Great Story!** - There's just one thing...

**We're looking into it** or **we're monitoring the situation** or **it's under investigation** - We have little intention of doing anything, but if we do, we'll take our own sweet time in never doing it

**Complaints** - Manager's not in right now

**Praise** - Manager is paged, appears in seconds

\* \* \* \* \*

**Still** - You're **still** beautiful (but over the hill)

You're **still** spry (but at the bottom of the hill)

You're **still** the same free spirit (camped out in a hippie van, smoking whatever)

You're **still** a bank teller? (How come you're not manager by now?)

I **still** think...(and you're not going to change my mind!)

It's **still** good (but it's seen it's best days)

**Young lady, young man** - A general form of address on a sliding scale from avuncular to geriatric

**My old lady, my old man** - Another sliding scale: it could be a married couple, unmarried couple, a couple coupled for an indeterminate duration or...

**Friends with benefits** - But without benefits, you're toast

**Intelligent person** - Someone who agrees with your way of thinking

**An idiot** - Someone who doesn't

**You guys (collectively)** - Usually said to friends, family, or in a focused chat with either or both genders

**A person of interest** - He's guilty

**With all due respect** - You're wrong

\* \* \* \* \*

### Code Words Past:

**Alternative Facts** - Personal beliefs, half-truths, lies

**Family values** - Do as we say, not as we do

**Woman driver** seen through man's eyes - A scatterbrain incapable of shifting gears around a street corner in a country town - mid-Twentieth Century

**In a family way, expecting** - Married couples were expected to have children, but *pregnant* and *sex* were pariah words, not publicly spoken until after the early 1950s.

(Example: CBS executives deemed the word

*(Continued on page 7)*

(Continued from page 6)

*pregnant* too vulgar to air in a TV episode of I Love Lucy in 1952. For that episode's title, they used a fancy French word, Lucy is *Enciente*.)

**Funny books** - Early comic books forbidden by some mothers - mid-Twentieth Century

"I did not have sex with that woman." - Oral sex didn't count. Late 1990s

\* \* \* \* \*

### Code Words in Transition:

**Four-letter words** - *Curse words once naughty and tho't so profane, now casual and oft said, have turned to mundane.*

One newer version: The F-word sounds quaint beside the recent acronym *WAP*. For definition, Google it.

Gone mainstream: *Schitt's Creek* is a critically acclaimed, Emmy award-winning TV comedy series. Backstory: The idiom *up shit('s) creek*

*without a paddle* means one is in serious trouble or in a hopeless situation. Writing humor into such a scenario apparently helped make this TV show a hit.

**Karen, Becky, Stacy** - Social media's newer slang for social stereotypes

\* \* \* \* \*

### Code Words Unborn:

**Democans and Republicrats** - A Congress that works together

**Refresh Room** - Rest Room

**A stillborn** - Story conceived but never delivered

**A jest seller** - Wildly popular humor book

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## Monthly (Online) Meetings

During the pandemic isolation, we are offering online meetings and presentations via Zoom (see [page 4](#) for details of our October 13 General Meeting). We encourage interested visitors to join us. The meetings will be held on the second Tuesday of the month. The Critique Table will begin at 5:15 pm and the General Meeting will begin at 6:30 pm.

If you have any ideas or comments about our online presentations, please contact our Program Director, Steven Mintz, at [smintz@calpoly.edu](mailto:smintz@calpoly.edu)

Visitors are always welcome. For details, visit our website: [www.slouthernwriters.org](http://www.slouthernwriters.org)

## TIPS AND TIDBITS

by Judythe Guarnera

### HOW MUCH VIOLENCE IS ENOUGH? or How Much Violence Is Too Much?



According to William Zinsser, author of *On Writing Well*, "There's not much to be said about the period except that most writers don't reach it soon enough."

New writers are often advised by their accomplished counterparts that it's critical to intersperse action between narrative and dialogue. In an article in *Writers Digest*, author Stephen James determined that a violent crime is insufficient to keep a reader reading. He suggested writers should "include more promises and less action."

I'm thinking of a murder/action, in a mystery novel or thriller and wondering where the promise comes in. James suggests suspense doesn't occur when the murder/action is taking place. So, when *does* it occur?

Let's think this through. I'm writing a thriller and I describe a murder. My reader might be aghast, horrified, angry, but once the murder has been committed, the tension is lowered. The reader relaxes.

I'm aware and you probably are, too, that a relaxed/ bored reader might fall asleep and my book might slip out of his hand. Will he pick it up again when he wakes? Or might he just look for something else more exciting to read.

If the murder has already occurred, what can I do as an author to add tension, so my reader keeps reading? Obviously, stories need tension of some kind to hold interest. When I say tension, I don't mean just violence.

I recalled a presentation I'd attended on building and keeping tension. In the example the presenter cited, murder had been committed, but before the victim gasped his last breath, he identified his killer and where he could be found.

It was midnight. The police captain sent three patrol cars to arrest the perp. He told them to drive carefully, because he had it on good intel that the perp had poor vision and would wait until morning to escape in his car. No rush, no tension. *Boring!*

But if the captain tells the policemen the perp has plane tickets to the Bahamas and his plane departs in twenty minutes... Ah, tension builds. The reader fears the cops won't get there in time. He's excited by the prospect of police cars barreling away from the crime scene, sirens screaming, and a dramatic arrest just as the perp reaches the top of the stairs, ready to disappear into the plane.

Stewart further explained that suspense doesn't occur during the action, but during "The stillness of the story, in the gaps between the action—in the moments between the promise of something dreadful and its arrival."

For a moment, I reflected on the topic of this column—how to know when there is too much violence or too little to keep the reader engaged. I switched gears, no longer

(Continued on page 9)

(Continued from page 8)

focusing on violence as necessary, but recognizing that it's tension that's key. And the tension builds during the quiet times between the action.

I recalled a TV program I'd watched recently. It began with a murder by a serial killer. The tension I experienced after the murder had little to do with that one dead body, but much more to do with the murderer's as yet unknown new victims. It appeared obvious that unless the killer was caught there would be more bodies strewn about.

To flip the aphorism, "Less is more," James opined that the more violence there is, the less it will mean." Think back to some of the TV programs you've watched or a novel so full of violence that it seems to leak out between the pages. In such instances, we might describe the sex or violence as *gratuitous* for it doesn't add to the story. It appears to be there for its own sake.

There are people who can't seem to get enough sex or violence in what they read. I suspect, though, that more discerning readers prefer lightly sprinkled sex and violence. Readers may shut down emotionally to distance themselves from too much violence. Studies

indicate that this is an effective coping mechanism for those who are exposed to continuous violence. Keep this in mind if you're planning to fill your story with violence.

Most writers will agree that readers will stay with a story if they connect with the characters and care about what happens to them. Consequently, if too much violence causes them to distance themselves from the characters, the story becomes less compelling. Why not try building more tension by focusing on creating foreboding, tension, a dread of what might come?

A reasonable conclusion would be that the writer will create more tension by cutting down on the violence and increasing the reader's apprehension. James believes that a murder is not suspenseful, but a *fait accompli*. Kidnapping a victim with the threat of a murder will more effectively create suspense.

It's what we don't know that causes tension.

*In the Rhythm of Writing*

*Judythe Guarnera*

## Submit Stories, Photos and Ads to the Newsletter

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

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

## NEW BOOKS BY NIGHTWRITERS

### POPPY IN THE WILD

by Teresa J. Rhyne

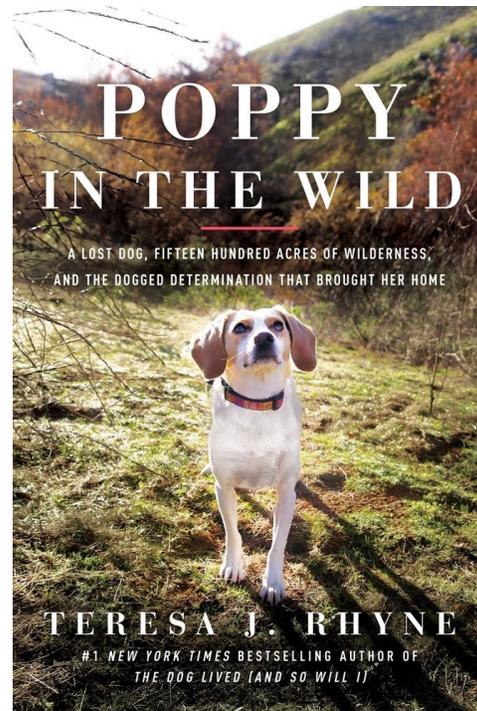
Bestselling author and NightWriter [Teresa J. Rhyne](#) has published a new book, [Poppy In The Wild](#), a tale of love and devotion defying all odds. Poppy is a frightened beagle rescued from the China dog meat trade. The elation of rescue quickly turns to hysteria when Poppy breaks free from a potential adopter during a torrential thunderstorm and disappears into a rugged, mountainous, 1,500 acre wilderness park bordered by a busy road.

*Poppy in the Wild* is the story of the quest to find this special dog. Teresa works with rescue specialists, volunteers, the police and a variety of other characters to locate Poppy. She explores her own emotional and physical limits as she follows leads and spends hours each day in the wilderness park in hopes of a successful rescue. Poppy's encounters with heavy rain, a homeless encampment, the sheriff and others are described, as is her unexpected rescue.

Teresa reveals the counter-intuitive measures that allowed Poppy to find her way home and how our natural inclinations finding a lost dog are usually wrong.

Teresa Rhyne is an acclaimed nonfiction writer of dog memoirs, including [The Dog Lived \(and So Will I\)](#) and [The Dogs Were Rescued \(and So Was I\)](#).

When she is not writing best-selling dog memoirs, Teresa is a full-time estate planning



attorney with offices in Paso Robles on California's Central Coast and in Riverside in Southern California. A graduate of the University of California at Santa Barbara and Loyola Law School, she is a dedicated vegan and an animal rights activist and dog rescuer.

## Kudos, Kudos, Kudos...

### Terry Sanville

Terry Sanville's speculative flash fiction story, *The Hour Before*, will be included in the December 2020 edition of [The Fifth Di...](#), a print magazine put out by [Hiraeth Publications](#).

Terry's long short story, *Crossing the Channel*, will appear in a 2021 edition of the [Evening Street Review](#), a handsome print journal published in Sacramento, California.

Terry's short story, *A Bridge Between Trees*, will be included in the soon-to-be-released *Goodness* anthology published by [Wising Up Press](#) out of Decatur, Georgia.

### Janice Konstantinidis

SLO NightWriters president Janice Konstantinidis received the [Lillian Dean Inspiration Award](#) on September 25 at the 2020 [Central Coast Writers Conference](#). This award is given to an "author or mentor who has demonstrated achievement, dedication, and facilitated early writers to grow and flourish."

## Have Kudos to Crow About?

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

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

**If so, we'd like to know about it. To have your literary kudos included in *WordSmiths*, send an email to [slonwnewsletter@gmail.com](mailto:slonwnewsletter@gmail.com) by the 20th of the month.**

### We Need Your Help

The success of non-profit organizations like SLO NightWriters depends on its members. We all have talents other than writing that any organization could make use of. NightWriters has many special opportunities for members to get involved, working "behind the scenes." If you'd like to assist in any capacity, email: [jkon50@gmail.com](mailto:jkon50@gmail.com)

## The Last Lie

by Elizabeth Regan

The ability to lie was well groomed in me from early childhood. My mother patterned her parenting after the God of the Old Testament. Mom required strict obedience to her words. She was quick to remediate perceived discretions on my or my brother's part with a swift slap to the face.

I learned to lie. At first, because I wanted to please my mother, to be loved. As time went on, I lied to avoid punishment. The habit spiraled. I became proficient at lying and side stepping a guilt-ridden conscience. Then, my soul whispered, *no more*.

It happened like this. I needed a job. Rent was due, college tuition was coming up, I was getting married in 3 months, and I was hungry. I heard about a summer school teaching position at Boyle Heights Institute in Los Angeles, not far from my home. The high school students enrolled, Chicanos/Chicanas, were involved in the 1968 L.A. high school walkouts. The students needed English credits to graduate from high school.

Initially I was not interviewed to teach the English classes, but someone dropped out. The second tier, me and two other college seniors, were called for an interview. On the particular day, the three of us stood on the grass in front of the Institute. The director, Beverly, a tall, willowy, white woman, simultaneously interviewed the three of us. We each in turn answered job related questions. Beverly frowned, intermittently glancing at her watch and scrutinizing each of us as if our appearance would indicate the best choice.

In exasperation, Beverly exclaimed, "Look, I need someone who can play the guitar. Any of you play?" Before the words were out of her mouth and before I even formed a plan, unexpected, I replied, "Yes, of course."

I got the job. Did I know anything about a guitar? I'd have been hard pressed to list the number of strings on a guitar. My conscience had pinged loudly but I told myself, Beverly wouldn't remember, and, anyway, how hard was it to strum a few strings. I brushed away mounting anxiety.

Mid-way through the first day of class, I received a note to see Beverly at noon. In the meantime, the twenty-eight Chicano/Chicana students had taken one look at me, a blue-eyed, freckled skinned red head, and turned their desks to face the back of the room. They conversed loudly and freely in Spanish. I attempted to gain their attention. Several students yelled back in Spanish.

My Spanish was limited, *muy poco*, un *poquito*. I sat on the desk staring at them, wondering what to do.

Eventually, with no let-up in noise, I wrote on the board: 1) Write your name; 2) Answer the question: why did I walk off the high school campus; 3) Write in English; 4) Hand to me. We got through the class and I left with a pile of papers. I headed to the director's office.

Beverly, a phone cradled on her shoulder when I entered, scribbled a note. She handed it to me while waving me out the door. I stepped away from of her office and read, *write a school song and prepare music for Friday's assembly*.

Fratz, I remember thinking. My stomach recoiled, told ya so!

I didn't have a plan, but the practical side of me instructed, *find an instrument*. From a thrift store, I purchased a scratched flamenco guitar. It needed tuning. I figured I'd learn how to tune later.

*(Continued on page 13)*

(Continued from page 12)

At the Institute, I asked around and found two teachers, guitar players, who were excited to help me. Together we wrote a school song to the melody of "It's a Small World". One of the guys, Ricky, tried to teach me guitar chords. He tuned the guitar, shaking his head at its dismal condition. The neck was warped, bent like a bow.

Friday afternoon arrived. I declared myself master of ceremony. I held my guitar, gave it an occasional strum, and lead singing and clapping. The two young men rocked behind me picking and strumming like the best. The kids sang the school song with gusto, then into *De Colors, yo soy chicano*, and Trini Lopez hits. We ended with the children's song, *Los Pollitos Dicen Pio, Pio, Pio*.

We were loved! Students hooted, danced, rocked, sang, a ruckus fine time. We ended the assembly midst clapping, laughing and cheering. A huge success!

Beverly walked over to me. I was grinning ear to ear, prancing like a peacock, relieved to have pulled the gathering off. I knew congratulations were in the air.

Beverly glared at me, her lips a pressed even line, brows furrowed. I stopped grinning, straightened my shoulders.

Her exact words were, "You've never played a guitar in your life, have you?"

"No," I answered. Beverly stared a few more seconds, frown deepening, then turned and walked away.

"I'm sorry," I called. Beverly kept walking.

I was disappointed by Beverly's reaction. Yet, my cramping gut reminded me, *no one likes a liar*. *No more*, I vowed to my stomach.

The students and I eventually fell in love with each other. Their writings from our first class became the basis for personal essays on racism, covering the whitewashed educational system, police brutality, profiling and other forms of institutional and legal discrimination. In the process, students learned English usage. I learned the depth of historical bigotry in this country.

The students typed their essays. Together, we mimeographed pages, added art work, and stapled it all together.

The book we created was titled "Breakout." We printed over 150 copies and gave them to our families and friends. We distributed copies on street corners and became quite the sensation in the neighborhood.

Every student received an A. Every student walked away with their high school diploma.

The lie I told was the best lie I've told. What I learned that summer established a life commitment to end racism. The lie was also the last lie. I learned my lesson.

## Moved or Changed Email?

Please notify NightWriters of any change in address or email: [jkon50@gmail.com](mailto:jkon50@gmail.com). Join NightWriters and send dues or renewal checks (payable to SLO NightWriters) to: SLO NightWriters, PO Box 2986, Paso Robles, CA 93447. Or join/renew online through our website: [www.slonightwriters.org](http://www.slonightwriters.org) and pay with a credit card.

## FOR RENT

by George Asdel

FOR RENT, a sign on the door announces.  
Our bookstore is silent. Victim of COVID-19  
coronavirus, like someone in a New York City  
hospital. But this is not New York City.

This is our hometown in California. A month  
ago this bookstore was alive, healthy as the  
swallows that nested in the eaves above  
the front door.

Healthy with the sounds of children looking  
through buckets of twenty-five cent animal  
books. Healthy with the whispers of teenagers  
in the back room doing their homework.

Robust with parents browsing for books on  
how to raise kids, or how to build a treehouse.  
Thriving with the sound of senior citizens  
in for a paperback book they hadn't read,

or trading in a stack they just finished.  
Who can believe the bookstore that sold  
novels and nonfiction for local writers has died?  
The bookstore where the community gathered,

where local politicians met to work together,  
is no more. This bookstore was not alone in the  
struggle with the virus. Bookstores, declared  
non-essential across the country, are struggling

to survive. Most small businesses, like fish in  
a drying lake, are barely alive. Our bookstore  
is closed. The shelves are empty. Brown paper  
covers the windows like a face mask.

All the vitality and dreams flown away with the  
swallows.

## LIMERICKS

by Janice Konstantinidis

A singer of opera was singing,  
her audience's ears were a-pinging.  
Her flats were so flat  
they frightened her cat  
and set all the church bells a-ringing.

A notable writer of fiction,  
enjoyed the inevitable friction  
of crafting his pieces  
with quirky caprices  
He was very good with his diction.

## HAIKU

by Shari Hollander

Does staring swan know  
that watery reflected  
gazes are his own?

I wrinkle my nose  
At the smell of rain-wet dog  
Warm towels for us!

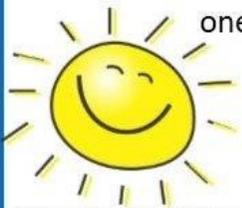
## Sunshine Corner



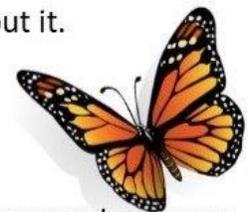
Need a Little Sunshine?

Into every life a little rain might fall, times when we long for sunshine, but no one notices.

NightWriters would like to send a card to any of its members who are ill, have lost a loved one, had surgery or an accident, but we don't always hear about it.



So, Fellow Writers, we need you!



Please email me, Judythe Guarnera: [judy.guarnera@gmail.com](mailto:judy.guarnera@gmail.com) and let me know when someone you know needs a little sunshine.

## 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

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

## SLO NIGHTWRITER OFFICERS

President: Janice Konstantinidis  
 Vice-President: **Vacant**  
 Secretary: Leonard Carpenter  
 Treasurer: Steve Derks  
 Program Director: Steven Mintz  
 Membership Coordinator: Jim Aarons  
 Critique Group Coordinator: Tina Clark  
 Social Media/Publicity Coordinators:  
 Meagan Friberg &  
 Abigail Aarons

Contest Director: Steve Derks  
 Welcome Committee: **Vacant**  
 Sunshine Chair: Judythe Guarnera  
 Website Master: Janice Konstantinidis  
 Web Assistant: Steve Derks  
 Newsletter Editor: Steve Derks  
 Photographer: **Vacant**  
 Member at Large: Susan Tuttle  
 Hospitality: Mary Silberstein



*Complete Editing Services*  
*Let me help you Write It Right*  
 Susan Tuttle, Award Winning Author

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

Cost: \$5/3 pages

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

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

Cost: \$5/page

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

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

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

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

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

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

Contact me at: [editme1@yahoo.com](mailto:editme1@yahoo.com)

## NightWriters REVIEW BOARD

As writers, we need to read in order to see what others are doing. We also find out 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 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.

NightWriters has set up a Review Board, where we connect member readers with 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 members. You must be a NightWriter member in good standing to take advantage of this board. If you have a new book for review, just contact the reader(s) listed here, and arrange to have a book sent to them. Please check carefully to make sure your genre fits the genres each person reads. Have fun!

### ***Review Board Members\****

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

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