

Southern California Writers Association

The Perennial Writers Conference

October 2019 Newsletter



Volume 18, Number 11 – November 2019

President's Message

Larry Porricelli, SCWA President

Fellow Writers, Be excited. Be very excited!

Over the past few months SCWA has received many new members both in our meeting group and online and at Meetup.

The efforts of SCWA to present speakers with exciting and varied approaches to so many areas of writing has generated so much interest that speakers are asking us for the chance to talk at an SCWA meeting!

While we're proud that SCWA is on, or beyond, the cutting edge of writing, the best part is the knowledge that it is an effort by all of us!

Yes, your board administers SCWA, but the camaraderie felt by every visitor is what grows a group. SCWA members laugh with each other, share with each other, work together and assist one another, all in the spirit I will call, **"The Fellowship of the Pen."**

I hear feedback from so many visitors to our meetings about how pleasant it is to visit, that as first timers they were welcomed and felt genuine warmth from each of us. Welcoming first timers as our guest is more than a free lunch, it's the kind of generosity that sets us apart with the big hearts we have as writers!

Maddie brings us our fantastic speakers, Diana gets our message out on social media, and Laura has made it her mission to bring to each table each month the fantastic reproductions of famous writer works that has added such atmosphere to the location. You ALL are the face of SCWA and so many wonderful things are happening to members. Like how about 5 SCWA members have been offered from film companies for their stories!

More exciting accomplishments: Like Phillip McCollum's wife having a feature she produced on public television. Like Leonard Szymczak appearing on Ted-X. Like Lamb Lambert's acclaimed memoir of being the first black police officer in Orange County and the anger he faced. Dot Caffrey completing a round trip Atlantic literary crossing on the Queen Mary 2 and coming home to multiple events to promote her fabulous three book series. With so many new books by so many of us, it is a deluge! And we will flood the county, the state, the nation, the world with our work!

SCWA released its first anthology last year, and so many projects are at our doorstep, from web publishing to conferences planned to pop-up lit news nights and writer meet and greets, all are inspired by your interest and suggestion.

If you have ideas or want to bring more to fruition, contact anyone of us and we will all work together! I am honored to be a part of SCWA with you, and I speak for Steve, Don, Maddie, Pam, Sharon, Glenda, Bruce, Sharmyn, to say THANK YOU!

**A note from our Social Media and Communications Maven, Diana Pardee:
Check out our SCWA Facebook link and join us for excerpts,
discussions and encouragements.**

Follow us, we'd love to see you there!

<https://www.facebook.com/groups/160332824032519>

*****SCROLL DOWN** for Chrysteen Braun's report on the marketing efforts of other independently published writers who participated in the Anaheim Public Library INDIE AUTHOR EVENT. Interesting and insightful take on the marketing possibilities for supporting your books.

**November 19th, 2019:
Elise Capron
Sandy Dijkstra Literary Agency**



Elise is an agent at the Sandra Dijkstra Literary Agency. In addition to handling her own list, she oversees the daily operations of the SDLA office. She is most interested in well-written narrative non-fiction (particularly trade-friendly history, cultural studies, and science) as well as character-driven literary fiction.

Elise represents fiction that has unforgettable writing, a distinctive narrative voice, and memorable characters. She loves novels with an unusual or eccentric edge and is drawn to stories she has never heard before. She aims to work with writers who are getting their work published regularly in literary magazines and who have a realistic sense of the market and their audience.

Her insights into the state of the publishing business and the submissions process for your book will be fascinating and valuable. Join us November 16th!



**Join Us for Our December Speakers:
Travis Cluff & Chris Lofting
Producers, Screenwriters of GALLOWS I and II**

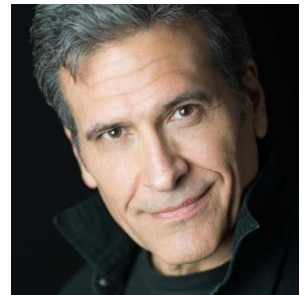
Travis Cluff and Chris Lofting independently co-wrote, co-directed, and co-produced the micro-budget horror film THE GALLOWS for only \$100,000. It grossed over \$42 million! THE GALLOWS ACT II will be released by Lionsgate soon



Their company, TREMENDUM PICTURES is a full-service production company for film, series, branded content, viral media, or design. Located in California's Central Valley, the company utilizes unique and innovative solutions to create premium, original content on even the smallest of budgets.

What a story they will have for us!

**Highlights October 19th, 2019
Jason Culp**



Jason Culp is a theater and film actor and narrator of a number of bestselling audiobooks, including AMERICAN CARNAGE, now on the NYT and Amazon bestseller lists. For over twenty years he has narrated audiobooks for James Patterson, David Baldacci, Clive Cussler, Daniel Silva, James Ellroy, and a slew of Louis L'Amour westerns. He has also narrated a number of excellent non-fiction books including bestselling books on leadership, economics, sports, and politics.

Jason has recently narrated Emma Donoghue's AKIN, a project for which he commented,

“There are a few times in an actor's life when a role comes along, and you think, this is mine. I have to do this. I've only had that a few times, and this was one of them.” —Narrator Jason Culp

Jason Samuel Culp began reading aloud as a child. Even then he enjoyed recording some of his selections and playing them back. When his father, popular actor Robert Culp, was overseas, son and father communicated by recordings. Then at ten years old, Jason was directed by his father in his first acting role in *Hickey & Boggs*. Hired in 1996 to record one of Danielle Steele's books, Jason Culp made the first of his many fiction and nonfiction audio books, currently the fastest growing segment in the publishing industry. He presented "How to Make a Bestselling Audiobook."

In his teens, Culp continued his theater work but then gained formal training at New York's American Conservatory Theater. He's not only acted in film roles such as in *Skinhead* but also in television's *General Hospital* and *Days of Our Lives*. He's audiotaped close to thirty-five audiobooks, including ones for Louis L'Amour, John Irving, James Patterson, David Weber. In addition, he's narrated documentaries for National Geographic and the History Channel. After growing up in Southern California, he lived twenty-five years in New York but has recently returned to Los Angeles to act.

Culp admitted that before showing up to record his first audiobook, he hadn't read the material. Thus, he "faked" his way through it. The experience evidently shook him. "After that, I was over-prepared." He began recording a whole book in his own bedroom beforehand. Once he sets himself up in the recording booth, he does singer training—"like a gargle," and then tells the sound engineer when he's ready.

Culp read aloud from several books, including Emma Donoghue's *Akin*. SCWA's P. J. Colando, a speech specialist herself, remarked to Culp that he uses "different body language for each character." Culp responded, "To express myself, the body always comes into play." As to pacing, "Don't rush the information too quickly." "You want the pacing to be slow enough so the listener gets all the information." When asked if his efforts could make a mediocre work better, Culp said, "It's possible. There are unsayable sentences." "The better something is written, the better you are."

Someone asked how he prepares his voice. "You must trust to the moment." Otherwise, his actor's training had prepared him for audio. "I would go back to my Shakespeare training. In each line, there's an **operative word** that shows what the sentence is about." He writes down the kind of sound he needs to use.

Culp stated that three hours of a book can be read in one day. Another member asked how he keeps his energy up daily. "You sweat. Your instrument changes from day to day." Sometimes he can be "sweating bullets" because he cannot get his mouth "to work. A good editor helps tighten it up." He added, "My instrument holds up pretty well but not my brain. Needs lots of coffee." Program chair Maddie Margarita asked if he is comfortable with sex scenes. Answer: "No, I'd like more." Lots of SCWA laughter. "I'm open in that regard. But if it's hate speech, I won't do it. I check their [the writers'] Twitter feed."

When asked if writers should write differently because they expect a recording, Culp answered affirmatively. "Writers should read their own work aloud. Non-fiction is hard because you have to repeat the same phrases over and over. Short, declarative sentences are better." Interestingly, if an author wants to narrate his/her own book, "they fall apart in ten minutes: 'Wait a minute. Why did I write that?' They didn't think what it would sound like." "Read and record three hours on your own and listen. Practice before recording." Culp advises using a speech coach for help with breath, support, and relaxation.

How does he keep track of a book's many characters? He lists all in a notebook and thinks about if they have met each other before. "So, how do their voices go?" Culp prepares an index with a mark in the recording to remind himself of how he had done the voice. And, yes, you "can hire others—like a woman—to read other parts."

When asked how he prepares for a historical novel, such as a western, Culp replied that he loves period pieces because he's such "a movie geek" and also listened to radio for years. He loved Slim Pickens and talk around a campfire. Even though American English and British English exist, Culp emphasized that we're in the American audience. But he does listen to the Oxford version. "But if in the third person, I go for the American." For the different pronunciations of English, including Australian, he recommends consulting **YouGlish** (<https://youglish.com>). It is a video pronunciation dictionary for all three variations of English. "In the old days, we had directors who researched pronunciation. Nowadays they don't." [Think of how much

research Culp had to do before he recorded the autobiography of Benjamin Franklin.] Today, narrators who haven't been in acting are getting into the audiobook industry.

Our speaker does not work with an agent because this business is not that big. "I know the rounds to make. You have to stay on people's radar." In addition, you "can audition for books from small presses." An audiobook definitely makes a book more saleable, especially in the genres of Fantasy, Young Adult, and Romance. "Spoken books are addictive to the kids."

Everyone present, of course, wondered at one time how much a narrator can make. If you are recording for a major author, the "**base budget per finished hour is \$500**," which is **divided** among the editor, narrator, and audio technician.

Jason Culp and his siblings were heavily influenced by their father's acting talents and career. Because Robert Culp was not around a lot, the kids began trying to act. "Father didn't encourage it [acting] because the stuff will chew you up." When Jason saw himself the first time on television, "I realized I was doing my father. Chip off the old block. But we [siblings] got better as we got older." But, still, Culp states, "All my brothers and I speak in Father's voice."

Check out <https://www.audiobooks.com/browse/narrator/852/jason-culp>. Regarding the father, Robert Culp, see <https://www.imdb.com/name/nm0191685/bio>.

Glenda Brown Rynn, Reporter
grynn@cox.net

Lit Up for Tuesday, November 19th

Lit Up! Orange County is 7pm **Tuesday, November 19th** at

Bardot & Bars in Tustin at 662 El Camino Real

in the Camino Real Shopping Center in Old Town Tustin.

Easy location off Newport Avenue just north of the 5 freeway in the Camino Real Shopping Center in Old Town Tustin. You'll find Bardot & Bars tucked in the far left corner near the Encore Theater.

-- Smart People and Caffeinated Conversation! --

Join us **Tuesday night November 19th**

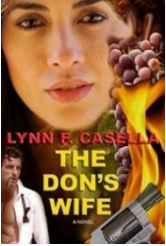
for an entertaining night of readings and smart conversation with

Christina Adams, Dennis Phinney, and Casey Pope

What a lineup! Thrills, chills, and surprises!

Bring your friends and meet other readers and writers. Enjoy the casual vibe along with delicious coffee, ice cream and a light food menu.

NEW! Members' WORKS IN PROGRESS



THE DON'S WIFE

Lynn F. Casella

www.lynncasella.com

Lilliannader.blogspot.com Lillian Nader's blog for news, editing tips, and more!

Pjcolandoblog.com PJ's blog for Stashes, Hashes, Bashes – and Boomer stuff.

FROM CHRYSTEEN BRAUN

OCTOBER 12, 2019

SURVEY: ANAHEIM LIBRARY INDIE AUTHOR EVENT

On Saturday October 12 I attended the Anaheim Library Indie Author's event where 24 authors set up tables to talk to readers and sell their books. There was also a panel of four authors who answered questions, and approximately five authors read from their books. It was a great afternoon. Not quite ready to publish my first novel, I decided to interview as many authors as I could to gather some information I thought would be helpful. Here's what I came up with:

AUTHOR'S PUBLISHING STATS:

4 Authors had published 1 book

3 had published 2 books

3 had published 3

1 had published 4

1 had published 6

1 had published 13

8 had self-published through Amazon and Kindle

2 had published hybrid

1 published with a small press

1 published with Ingram Spark Exclusively (a children's book)

1 E-pub only

7 hired a cover designer

2 did their own covers

1 went through their publisher

5 paid someone to format the book

3 did it themselves

1 was formatted by their publisher

1 went through Ingram Spark (the children's book)

AUTHOR'S MARKETING EFFORTS:

4 had an active email list (most of the authors didn't have email sign up forms)

1 emailed twice a month

4 used Instagram

5 used Facebook – 1 had Facebook parties

1 Promoted other authors

1 did short book reviews

MARKETING STRATEGIES

I was curious about their marketing strategies, and I was surprised at the answers I got.

1 sold only in her store (she was a massage therapist)

1 used word of mouth

2 did workshops and attended library events

1 had an active website

1 left their marketing up to their publisher

1 paid to be listed in catalogs

1 used social media

1 did book signings

1 networked with other authors

1 was planning on going wide (Amazon, Ingram, and other options)

1 use a call to action in the back of their book

1 had two awards: Book Excellence Award and Reader's Favorite Award

**All used Amazon organically. No paid ads.

I have my own set of conclusions and realized that there are other members who have more and varied experience independently publishing their books.

The opportunity for a ROUNDTABLE for anyone who'd like to share tips could be just what we all need. Something to follow the next SCWA meeting, perhaps?

CONCLUSIONS: What I came away with for my own TO-DO LIST:

Most of these authors weren't treating their writing like a business and they weren't making any money. (Now I realize everyone writes for their own reasons, and not everyone is interested in anything more than publishing their book. That's perfectly okay.)

The marketing efforts these authors were making was pretty dismal. I've heard it over and over; treat your writing like a business. And I believe that's true, for me. **So, here's what I plan to do:**

I'll want to start with a polished manuscript – and the cover art.

1. I would begin with publishing through Ingram Spark and list on Amazon for both trade paperback and E-book. [from Pam Sheppard: Ingram Spark is how you can list on Amazon programs without the complication of Amazon's exclusivity terms.]
 2. I would market through my email list announcing the progress of my publishing, the launch, and I'd continue to do book reviews of author's I'd enjoyed reading which promotes other authors.
 3. I'd use Ingram-Spark as an additional distribution source. {Once the 90-day KDP program has expired, though I can resubscribe if I wish.}
 4. I'll have a CTA (Call to Action) in my books (and on my website) thanking readers for enjoying my books and to please sign up to get onto my email list. I'm going to come up with a "gift" for doing so; I'm thinking about a handmade bookmark that wouldn't cost much to mail. I'll also ask them to leave a review on Amazon. "If you've enjoyed any of my books, could you take a minute to give me a review on Amazon?" and include a link.
 5. I'm working on my Facebook site, and once it's more active, I'll try to have a group or page. (I know there were some recent changes to Facebook so I'll decide when I'm at that stage.)
 6. I'll look for a launch team to help me launch new books.
 7. I'll use Amazon ads.
 8. I'll look for book reviewers and find a few that will review my books.
 9. I'll pay to have a professional cover done. It's the first thing a reader sees.
 10. I'll continue to work on my other books—the more I have to sell, the more successful I'll be.
- The one thing I need to remember is to tackle these goals one at a time so I'll be more effective!

Thank you, Chrysteen – This is a thoughtful and VERY informative report!

*****Fire up your SEND button:**

The SCWA Newsletter will include announcements of your **Works-In-Progress**.

Send a note, a blurb, a shout out, or a cry for help to Pam at sheppardedits@gmail.com and we will all start applauding your accomplishments.

Even BETTER – Post your WIP on the SCWA Facebook page where Pam checks for news for this newsletter. You'll get a double hit on your book.

After all, it's never too early to start the marketing machine for your book!

NEW ! Links for Writers

Helping Writers Become Authors: Recent post – HOW TO WRITE YOUR MEMOIR LIKE A NOVEL www.helpingwritersbecomeauthors.com

Publishing...and other forms of Insanity <https://publishedtodeath.blogspot.com/>

This blog assembles lists of agents open for submissions of various genres, lists of paying markets for your writing, Writing Contests, Writer's Conferences, and more. Highly recommended for its range of information. You'd have to chase dozens of websites to get what the Published to Death blog collects in one place. Definitely worth subscribing and following.

It's an ocean of information online for writers. **SHARE YOUR FAVORITE WEBSITES** and we'll all benefit! **Send links** to Diana Pardee or Pam Sheppard and we'll post on the SCWA Facebook group and in the SCWA Newsletter.



A list so good it's worth including here again...

1. Format to industry standards (simple font, traditional spacing and margins, name/title/page number in the header of every page).
2. Read aloud for sentences that flow well and convincing dialogue.
3. Jump right in: Delete any "warm-up" paragraphs that stall the main action.
4. Scrap unnecessarily fancy words.
5. Delete repetitive language (i.e., *she muttered softly, he shouted loudly*).
6. Cut adverbs.
7. Swap weak verbs for strong ones.
8. Rearrange sentences that start with "it" or "that."
9. Convert passive sentences to active sentences.
10. Be suspicious of sentences that start with participles or gerunds.
11. Reword sentences that ramble.
12. Cut long sentences in half.
13. Find and replace words that you overuse.
14. Streamline bulky stage directions.
15. Toss out unnecessary blocking—stage directions or descriptions of actions that could be quickly summarized.

16. Watch for “empty” character responses (i.e., *she said nothing* or *he didn’t reply*).
17. Check description for word choices that convey shifting moods so that the mood of each scene is unique.
18. Trim description to your very best lines or phrases—and delete the rest.
19. Delete your paragraph “topic sentences” that “explain” what is already being shown. For example: *She was mad. Her face turned red and she crossed her arms.*
20. Rewrite narrative clichés (though you may want to hang on to colloquialisms for characters’ words and thoughts).
21. Show, don’t tell.
22. Delete unnecessary attributions. There’s no need to write “he said” if we already know he’s talking.
23. Cut out anything but “said” (forget *she sulked* or *he opined*).
24. Scrutinize long passages when characters are left alone. Find a way to dramatize internal monologues.
25. Delete unnecessary character actions/musings that slow down or interrupt the pacing of natural dialogue.
26. Rename characters whose names starts with the same first letter or whose names sound too similar.
27. Kill your darlings. In other words, delete anything that sounds too “writerly” or fancy.

SCWA Mission

The mission of the SCWA is to provide a forum for promoting the welfare, fellowship, spirit, education, information, and encouragement among published and unpublished writers in the Southern California area,

SCWA Active Member Benefits

Active members receive a 30% discount at every SCWA meeting.
 SCWA provides scholarships to members who attend writer’s conferences.
 SCWA members receive a free review and 30-minute consultation from Sharon Goldinger for any publishing contract.

SCWA Critique Program – see below.

Discounts are available for active SCWA members for registration for the La Jolla Writer’s Conference, and for early registration for the Southern California Writers’ Conference, which is held twice annually in San Diego and Orange County.

SCWA Critique Program

We have some exciting news on the critique front. One of our members received a critique, and he credits that critique with getting him a two-day response from an agent, who wants to see the entire manuscript. We love it when that happens.

Critique requests should be sent to Steve Jackson at steven@stevengjackson.com. If you have not received a response to a previous critique request, please resubmit (without any fee if you’ve already paid) to Steve. Steve will direct your sample (up to 15 double-spaced pages) to one of the

Board members once we receive your payment. Payments (\$20.00 for members and \$30.00 for nonmembers) should be directed to Don Westenhaver.

- Check payable to SCWA: mail to Don at 5391 Fox Hills Ave., Buena Park, CA 90621
- Credit Card: advise Steve that you will pay by credit card. He will have Don send you an invoice with instructions on how to pay through the SCWA Square account.

Have a Question about a Publishing Contract?

Contracts involving publishing matters can be confusing if you're not familiar with all the language. What does something mean? What questions should I be asking? Do I have any other choices? If you're not sure what you're reading, what a term or section means, or if you should be signing the contract at all, SCWA is offering a new benefit. SCWA member, publishing consultant, and book shepherd Sharon Goldinger is offering a free review and thirty-minute consultation for any publishing contract to any SCWA member. You can reach her directly at pplspeak@att.net.

"Will Write for Food" Contest

The "Will Write for Food" contest is a monthly blind competition. Winners are selected by a literary agent. First prize includes publication in the SCWA Newsletter, a certificate, and a \$25 cash prize.

You may write on any subject. Stories have a maximum of 1000 words. The winner will be announced at the next SCWA meeting.

To enter, email your story meeting@ocwriter.com or to lorenzo212@gmail.com.

There are no limits to the number of times you can win. Join the fun and earn some rewards.

***See Larry's President's message for more excellent information!



Monthly Meeting Information and Map

Meeting Location:

Claim Jumper Restaurant
Banquet Room entrance, rear of building
18050 Brookhurst St., Fountain Valley, CA
Restaurant telephone: (714) 963-6711

Registration & Networking: 9:30 a.m.
Meeting: 10:00 a.m.
Lunch: 11:30 a.m.
Afternoon Program: 12:30 p.m.

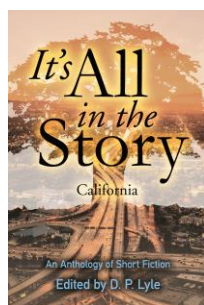


Meeting Fees (cash, check or credit/debit)

Reservation Type	SCWA Member	Student	Others
RSVP	\$25	\$15	\$35

SCWA Board of Directors

PresidentLarry Porricelli
 Vice President of Membership Steven G. Jackson
 Vice President of Finances and Communication Don Westenhaver
 Vice President of Programming Madeline Margarita
 Director of Social Media Diana Pardee
 Webmaster Brennan Harvey
 Newsletter Editor Pam Sheppard
 Newsletter Speaker ReporterGlenda Rynn



SPECIAL PRICING for authors collected in the Anthology!

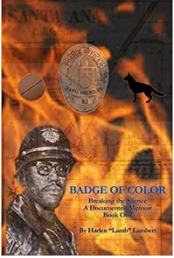
We are offering a special price from October 1 to January 1 for your Holiday giveaways and author events. Contact Don for information. Books will be available at every meeting.

The SCWA Anthology, ***It's All in the Story***, went to a second printing to meet the demand of wholesalers and bookstores. We have books for direct sales

You may contact Don Westenhaver to arrange for payment, and we will have the copies available for you at the next SCWA meeting. Don can be reached at donwestenhaver@roadrunner.com.

For more information – visit the SCWA Anthology site at www.SCWAanthology.com

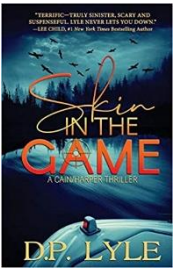
SCWA Members' New Releases



BADGE OF COLOR, BREAKING THE SILENCE

By Lamb Lambert September 9, 2019

A memoir from the first African American police officer in Santa Ana, CA – hired in 1967. A memoir, a history lesson, and a remarkable look at law enforcement and civil rights in Southern California.



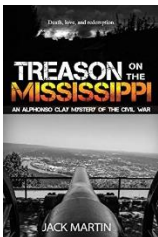
SKIN IN THE GAME, October 8, 2019

By D.P. Lyle

A Cain / Harper thriller: “

Terrific-truly sinister, scary, and suspenseful.

Lyle NEVER lets you down.” -- LEE CHILD, #1 NYT bestselling author.



TREASON ON THE MISSISSIPPI (An Alphonso Clay mystery of the Civil War)

By Jack Martin

A story of death, love, and redemption during Grant's campaign in the West.

<https://jacksmartin.com>



IN THE SHADOW OF WAR: Spies, Love & the Lusitania

By Coleen Adair Fliedner

<https://colleenfliedner.com>

Hardcover, paperback, and ebook available on Amazon

Note: The SCWA Newsletter will be happy to announce members' newly released books published within three months of newsletter pub date. Send a thumbnail of the cover and a tagline to Pam at sheppardedits@gmail.com.

SCWA Member Publications and Productions

<u>Author</u>	<u>Title</u>	<u>Year</u>
Belmont, Julie	<i>Creativity Business Plan for Artists at Heart</i>	2014
Belmont, Julie	<i>The Path to Personal Success and Freedom; Turning Hurdles into Stepping Stones</i>	2005
Caffrey, Dot	<i>Cursed Power</i>	2015
	<i>Awakening Powers</i>	2014
Colando, PJ	<i>The Winner's Circle</i>	2019
	<i>Hashes & Bashes</i>	2016
	<i>Stashes</i>	2014
Crayne, Victory	<i>Rebuilt</i>	2016
	<i>Humans Only</i>	2016
	<i>Freedom</i>	2015
DeLadurantey, Joseph	<i>Twenty-Three Minutes: A Howard Hamilton Ride-Along</i>	2019
	<i>Making Your Memories with Rock & Roll and Doo Wop</i>	2016
	<i>Cowards, Crooks, and Warriors</i>	2015
Dingus, Peter	<i>Worlds in Transition</i>	2017
Donenfeld-Vernoux, AR	<i>Pudel & Cie: Case #1 Moroney Boloney</i>	2015
	<i>Cave Dreams</i>	2014
	<i>Out of the Chute</i>	2014
	<i>How To Get And Keep The Best Jobs:Secrets HR Won't Tell You</i>	
Dunlap, Larry J	<i>Night People</i>	2015
Fink, Sheri	<i>The Little Unicorn</i>	2018
	<i>Counting Sea Life with the Little Seahorse</i>	2017
	<i>Cake in Bed</i>	2016
	<i>My Bliss Book</i>	2015
	<i>The Little Seahorse</i>	2014
	<i>The Little Firefly</i>	2013
	<i>The Little Gnome</i>	2012
	<i>Exploring the Garden with the Little Rose</i>	2012
	<i>The Little Rose</i>	2011
Fliedner, Colleen	<i>In the Shadows of War, Spies, Love & the Lusitania</i>	2019
Gilmore, Susan Kay	<i>Possessed by Baseball</i>	2013
Giussani, Sara	<i>Malibu</i>	2015
	<i>Come fare... La valutazione di un processo aziendale</i>	2014
	<i>Management dei processi aziendali</i>	2012
Jackson, Steven G	"The Optimism of Youth"	2018
	"Full Service"	2017
	"Life Dies, and Then You Suck"	2017
	"The Master Playwright"	2016
	"The Asylum for Rejected Characters"	2016
	<i>The Zeus Payload</i>	2015
	"Fade to Crazy"	2015
	"The Loan Officer"	2014
King, Roy	<i>Symfonie Fantastique</i>	2011
Klann, Nancy	<i>The Clock of Life</i>	2012
	<i>Like The Flies On The Patio</i>	2012

Lambert, Harlen, Sharron
Affairs of the Heart, Vol. 2 2017

Lloyd, Rita Lee	<i>How to Survive in the 21st Century as a SSOFF</i>	2011
Lyle, DP (Doug)	<i>Sunshine State</i>	2019
	<i>A-List</i>	2018
	<i>Deep Six</i>	2016
	<i>Forensics for Dummies, 2nd edition</i>	2016
	<i>Original Sin</i>	2015
	<i>Devil's Playground</i>	2015
	<i>Double Blind</i>	2015
	<i>Murder and Mayhem</i>	2013
	<i>Royal Pains: Sick Rich</i>	2012
	<i>Run To Ground</i>	2012
	<i>Thriller3: Love Is Murder (Short Story)</i>	2012
	<i>ABA Fundamentals: Understanding Forensic Science</i>	2012
	<i>Royal Pains: First, Do No Harm</i>	2011
	<i>Hot Lights, Cold Steel</i>	2011
	<i>Thrillers: 100 Must Reads (Essay)</i>	2010
	<i>Stress Fracture</i>	2010
	<i>Howdunnit: Forensics: A Guide For Writers</i>	2008
	<i>Forensics and Fiction</i>	2007
Lyons, Jeff	<i>Rapid Story Development: Bust the Top Ten Creative Writing</i>	
	<i>Myths to Become a Better Writer</i>	2018
Lyons, Jeff	<i>Rapid Story Development: Commerical Pace in</i>	
	<i>Fiction & Creative Nonfiction</i>	2018
Lyons, Jeff	<i>Rapid Story Development: Ten Questions Every Writer Needs</i>	
	<i>to Ask Before They Hire a Consultant</i>	2018
	<i>13 Minutes</i>	2018
	<i>Anatomy of a Premise Line</i>	2016
	<i>Jack Be Dead</i>	2016
Marsh, Sonia	<i>My Gutsy Story Anthology</i>	2013
	<i>Freeways to Flip-Flops</i>	2012
Marshall, Evelyn	<i>Concerning Georgia Stekker</i>	2014
	<i>The Way They See</i>	2013
	<i>The Provider</i>	2012
Martin, Jack	<i>Treason on the Mississippi</i>	2019
Martinez, Maria	<i>The Apple Tree Wish</i>	2012
Michaels, Jeffrey J.	<i>The Age of Change: A Challenging Path to the Future</i>	2017
	<i>Becomes Us All</i>	2016
	<i>A Day at the Beach</i>	2015
	<i>Tasa's Path</i>	2015
	<i>How to Become The True You</i>	2015
	<i>Light: The Reason for Existence</i>	2012
	<i>Beings: A Journey to Joy</i>	2010
	<i>Touch the Earth: A Path to Ascension</i>	2009
	<i>Crystal Experience: Manifest an Extraordinary Life</i>	2007
	<i>Harmonic Coalescence, the Future of Humanity</i>	2007

Lloyd, Rita Lee	<i>How to Survive in the 21st Century as a SSOFF</i>	2011
Lyle, DP (Doug)	<i>A-List</i>	2018
	<i>Deep Six</i>	2016
	<i>Forensics for Dummies, 2nd edition</i>	2016
	<i>Original Sin</i>	2015
	<i>Devil's Playground</i>	2015
	<i>Double Blind</i>	2015
	<i>Murder and Mayhem</i>	2013
	<i>Royal Pains: Sick Rich</i>	2012

	<i>Run To Ground</i>	2012
	<i>Thriller3: Love Is Murder (Short Story)</i>	2012
	<i>ABA Fundamentals: Understanding Forensic Science</i>	2012
	<i>Royal Pains: First, Do No Harm</i>	2011
	<i>Hot Lights, Cold Steel</i>	2011
	<i>Thrillers: 100 Must Reads (Essay)</i>	2010
	<i>Stress Fracture</i>	2010
	<i>Howdunnit: Forensics: A Guide For Writers</i>	2008
	<i>Forensics and Fiction</i>	2007
Lyons, Jeff	<i>Rapid Story Development: Bust the Top Ten Creative</i>	
	<i>Writing Myths to Become a Better Writer</i>	2018
Lyons, Jeff	<i>Rapid Story Development: Commerical Pace in</i>	
	<i>Fiction & Creative Nonfiction</i>	2018
Lyons, Jeff	<i>Rapid Story Development: Ten Questions Every Writer Needs</i>	
	<i>to Ask Before They Hire a Consultant</i>	2018
	<i>13 Minutes</i>	2018
	<i>Anatomy of a Premise Line</i>	2016
	<i>Jack Be Dead</i>	2016
Marsh, Sonia	<i>My Gutsy Story Anthology</i>	2013
	<i>Freeways to Flip-Flops</i>	2012
Marshall, Evelyn	<i>Concerning Georgia Stekker</i>	2014
	<i>The Way They See</i>	2013
	<i>The Provider</i>	2012
Martinez, Maria	<i>The Apple Tree Wish</i>	2012
Michaels, Jeffrey J.	<i>The Age of Change: A Challenging Path to the Future</i>	2017
	<i>Becomes Us All</i>	2016
	<i>A Day at the Beach</i>	2015
	<i>Tasa's Path</i>	2015
	<i>How to Become The True You</i>	2015
	<i>Light: The Reason for Existence</i>	2012
	<i>Beings: A Journey to Joy</i>	2010
	<i>Touch the Earth: A Path to Ascension</i>	2009
	<i>Crystal Experience: Manifest an Extraordinary Life</i>	2007
	<i>Harmonic Coalescence, the Future of Humanity</i>	2007

SCWA Member Publications and Productions

Moose, Anne	<i>Arkansas Summer</i>	2017
Muhle, Charles	<i>One Way to Write</i>	2011
	<i>The Sky Tree</i>	2011
Nader, Lillian	<i>Theep and Thorp: Adventures in Space</i>	2016
Nannini, Marcus A.	<i>Chameleons</i>	
	<i>Left for Dead at Nijmegen</i>	2017
Nixon, Andy	<i>Three Lives of Peter Novak</i>	2016
	<i>50 Shades of Grades, My Journey Through Wacademia</i>	2013
Pope, Casey	<i>A Love Life Like Karmic Disaster</i>	2016
Porter, Kathy	<i>Escape from Nuur</i>	2013
	<i>Earth's Ultimate Conflict</i>	2010
	<i>Gray/Guardians</i>	2006
Putnam, David	<i>The Innocents</i>	2018
Quinn, Darlene	<i>Web of Perception</i>	2018
	<i>Conflicting Webs</i>	2015
	<i>Unpredictable Webs</i>	2013
	<i>Webs of Fate</i>	2011
	<i>Twisted Webs</i>	
	<i>Webs of Power</i>	2008
Ritchie, Solange	<i>Firestorm</i>	2018
	<i>The Burning Man</i>	2015

Sayer, Dirk B.	<i>Best Case Scenario</i>	2018
Spence, Charla	<i>Personal Healthcare Record (Adult)</i>	2011
	<i>Personal Healthcare Record (Child)</i>	2011
Szymczak, Leonard	<i>Kookaburra's Last Laugh</i>	2016
	<i>Fighting for Love</i>	2016
	<i>Cuckoo Forevermore</i>	2015
	<i>The Roadmap Home: Your GPS to Inner Peace</i>	2009
	<i>What Remains True</i>	2017
Thomas, Janis	<i>Murder in A-Minor</i>	2016
	<i>Say Never</i>	2014
	<i>Sweet Nothings</i>	2013
	<i>Something New</i>	2012
	<i>The Curate's Brother</i>	2014
Van Camp, Wendy	<i>Crystal Experience: Manifest an Extraordinary Life</i>	2007
Weiss, Jill Q.	<i>Missing Star</i>	2017
Westenhaver, Don	<i>Alexander's Lighthouse</i>	2012
	<i>The Whiplash Hypothesis</i>	2008
	<i>The Red Turtle Project</i>	2008
	<i>Nero's Concert</i>	2008
	<i>Love, Regret and Accidental Nudity</i>	2014
Williams, Marianna	<i>The Valentine State</i>	2013
	<i>Stars or Stripes Fourth of July</i>	2011
	<i>Happy New Year, Darling</i>	2005
Woodcock, Don	<i>A Lily Named Lillian</i>	2015

Terms of Use and Content Information Disclaimer

The SCWA encourages open, respectful communication between individuals interested in the craft of writing through a variety of social and traditional media, such as Facebook, SCWA website and emails. Any individual using inappropriate language, discussing inappropriate topics, or commenting in a disrespectful way will be removed from access to any future SCWA communication methods.

The SCWA communication sites should only be used for dialogues related to the craft of writing. Non-writing related topics should be done via other forms of personal communication. Please review the content disclaimer located in the newsletter via the SCWA website www.ocwriter.com or on the About page of the SCWA Facebook page. The SCWA does not endorse individual opinions placed on any of its sites.

The SCWA receives information on various services, writing contests, and events. As a courtesy, we will forward the information to our members. Unless otherwise indicated, the SCWA does not discourage, encourage or recommend any of the services, contests or events. Many of these services, contests and events cost money; therefore, we recommend that you evaluate the opportunities based on your individual situation and interest. Because of our membership email protection policy, please do not forward information to the general membership directly. **We request that all members forward any information to the SCWA President for approval and forwarding to the membership.**

SCWA members wishing to share appropriate writing-related information and resources are welcome to do so via the SCWA Facebook page. The SCWA Board members and Newsletter Editor will determine the information to be contained in the SCWA on-line newsletter, which is primarily used for official SCWA information.