



WriteOn!

WriteNow!



## April 1 deadline approaching for essay contest

**Prizes of \$100, \$50 and \$25 to be awarded to top entries by area writers**

Don't let this opportunity slip by. The club's annual writing competition is under way with the opportunity to practice your creativity with this engaging prompt: "Why I write."

The essay theme is no accident, because experienced writers have testified to the fact that understanding one's motivation for writing has been influential in finding the writer's voice and developing themes that develop connections



with readers.

Just look at what some of the reasons these renowned writers put pen to paper.

"Writing is my way of expressing – and thereby eliminating – all the various ways we can be wrong-headed," says Zadie Smith.

George Orwell said, "When I sit down to write a book, I do not say to myself, 'I am going to produce a work of art.' I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing."

"Why does one begin to write? Because she feels misunderstood, I guess. Because it never comes out clearly enough when she tries to speak. Because she wants to rephrase the world, to take it in and give it back again differently, so that everything is used and

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President asks what it means to act on your writing passions.

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If you want to sell more books, you have to attend March 18.

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**Calendar**

Put these CWC event dates on your calendar for writing insights.

## Research anchors stories, adds interest and legitimacy

Contributed by  
**Karen Durham**

The Friday, February 3, meeting at IHOP in Rancho Cordova gave the participants a chance to get out of the wind and rain for couple of hours of camaraderie and sharing. Moderator Sandra Navarro started the meeting with a rousing round of trivia in the manner of pub night. It's just as well we don't have money riding on our team; but in our defense, we just don't have trivial minds.

The main event was Cheryl Stapp, who gave a fun and interesting talk about research. Cheryl's own writing is well seasoned in research, as a stew is flavored in savory spices. She has published three historical books that feature California history and was born and raised in Sacramento, so she has experienced a lifetime of local flavor and exposure to our rich past. Along with her literary accomplishments, Cheryl has shared her knowledge generously as a docent at Sutter's Fort State Historic Park, a past vice-president of CWC Sacramento and a member for 20 years. We were lucky to have her share with us. Among other things, here's what we learned from Cheryl.

Research is exciting! Research is critical to everyone's writing, whether it be history, travel, poetry, a how-to, or fiction. Cheryl illustrated the importance of researching everything from your characters' careers and clothing, to social conventions and contemporary events of the characters'

**Don't think there isn't someone out there who doesn't know the facts; they will find an error and they will tell you about it.**



Cheryl Stapp

time. Tools as simple as historically known weather patterns and real-world events will anchor your story, add interest and legitimacy, and slow the pace where needed as well as provide dimension and depth. These facets of a story, whether fiction or not, will shape your characters' world and practically write your history for you. She emphasized also, don't think there isn't someone out there who doesn't know the facts; they will find an error and they will tell you about it.

While your research will be wonderfully intensive because of all the fun you're having, don't give it all to your reader. When it comes to background and reality, don't hit readers over the head with it. A drip here, a drop there will fill in the story. As Cheryl said, "Give them the juice, not the whole steak!"

So much to learn, so many rabbit holes to explore! Focus your research based on the slant of your subject (yes, every piece, fiction or non, has a slant). Cheryl shared the example of writing about President Lincoln; the successful

books are focused on one aspect of President Lincoln, for example, you might write about, "Lincoln the man," or about "Lincoln the president." Keeping your focus will help you avoid some endless strings of research.

Keep your readers' faith! If you can't find the answer to a question, admit it. However, if you just haven't taken the time to search out the answer, your readers will find the answer, and you'll end up looking foolish. If you're working with experts and can't find answers, admit that, "We don't know." Don't take it on yourself. If you feel like your research will never end, you're right. As the writing of the piece progresses, your research will evolve, branch out, or sharpen. In my mind, it's this last that makes it so rewarding, as you finally feel you're starting to master your subject. Following up some spirited discussion, Cheryl had a word on plagiarism: Even the big writers can do it, almost always inadvertently. Her tip is that ideas can't be copyrighted, but words can, so be vigilant in

*continued on page 3*

## President's Message: Diving into the heart of inspiration

Contributed by

**By Kimberly A. Edwards**

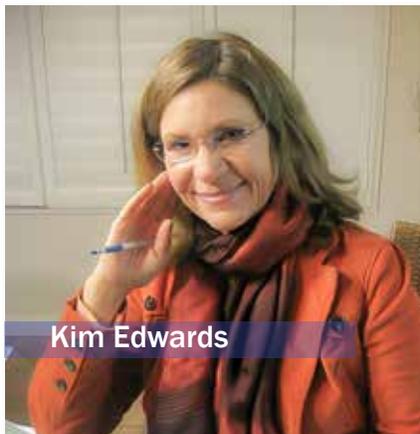
*CWC Branch President*

At the January First Friday IHOP meeting, facilitator Lisa Deines Wiggins asked each member to offer an example of something that inspired them. I've stayed thinking about this question.

If you were not at the IHOP meeting, perhaps you might think about what inspires you. By getting to the root of what inspires us, we learn about ourselves as writers and we come closer to the genre we are most capable of developing with passion.

My own passion lies in the ironies and paradoxes of life. If I see an inequity or an injustice, I am motivated to crank out a story. But the challenge is always to present the facts in such a way that the reader experiences them and draws his or her own conclusions, not mine.

To accomplish this, I set up reader expectations at the begin-



Kim Edwards

ning of the story, then develop scenes to take the reader through a progression of events that challenge the initial expectations. Setting, characters and dialogue all provide a means for dropping clues to conflicting motives and heightening tension. I try to illuminate contradictions in the narrator's own thoughts, attitudes and behaviors. Most importantly, I attempt to set up a scenario where readers are forced to test their own beliefs and discover their personal truths.

This is why I love the First-Friday IHOP meetings...we talk about things that resonate long after the meeting is over. Passion puts energy into our writing. I hope that you will think about what inspires you and fuels your passion.

I urge you to consider the theme of our 2017 Writing Contest, Why I Write. Whether or not you enter the contest – and we hope you will – such an exercise will move you toward your passion.

I've been thinking about if the value of investing in our passion. Why? Because investment feeds us. We are worth it. Like a car, we need care. We need to be oiled, tuned, painted and gassed up. For this reason,

I bring to your attention the Pitch-O-Rama being sponsored by the Women's National Book Association. Check out <http://wnba-sf-chapter.org/pitch-o-rama-2017/>. If you can't attend, look around for other opportunities to nourish your soul!

## Reciprocating favors with researchers in other locales is rewarding

*continued from page 2*

writing your own material, and err on the side of crediting your sources directly.

Cheryl ended her talk with a great list of research source ideas: From home, you can start (but never end) with Wikipedia. It's important to consider the source of online posts. Relatives will probably be biased, or may have relied on family stories, but you will want to seek out documentary

evidence. Old books, newspapers, are great sources. Blogs can have very specific information, but also be very passionately slanted. Sometimes the contact, while not providing direct information, can lead to other contacts or even ongoing research relationships. Cheryl pointed out that reciprocating favors with researchers in other locales is very rewarding. Other sources she mentioned are libraries, specialty archives, gov-

ernment, university, clubs, churches), and personal interviews with experts practitioners.

Summing up, remember Cheryl's advice—your reader wants to read the story, not be caught up in two or three paragraphs of minutiae. So go ahead and love your details, enjoy researching the heck out of them, share your knowledge generously with your peers, and add those bits and bites like spices in a savory stew.

## Why do you write? Enter the essay contest with 750 words

*continued from page 1*

nothing is lost. Because it's something to do to pass the time until she is old enough to experience the things she writes about,"



Founded 1909

### Sacramento Branch California Writers Club

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wrote Nicole Krauss.

And finally, Chuck Palahniuk explained, "That's why I write, because life never works except in retrospect. You can't control life, at least you can control your version."

So why do you write? Tell us in 750 words or less. Not only it is a chance to win a prize, it is a challenge to perfect your thinking and your motivation for putting your best thoughts on paper.

Authors should create their own unique titles for their manuscript submissions, which will be accepted online via the website *Submittable*.

The names of entrants will be blind to the judges who will be identifying first-, second-, and third-place awards worth \$100, \$50,

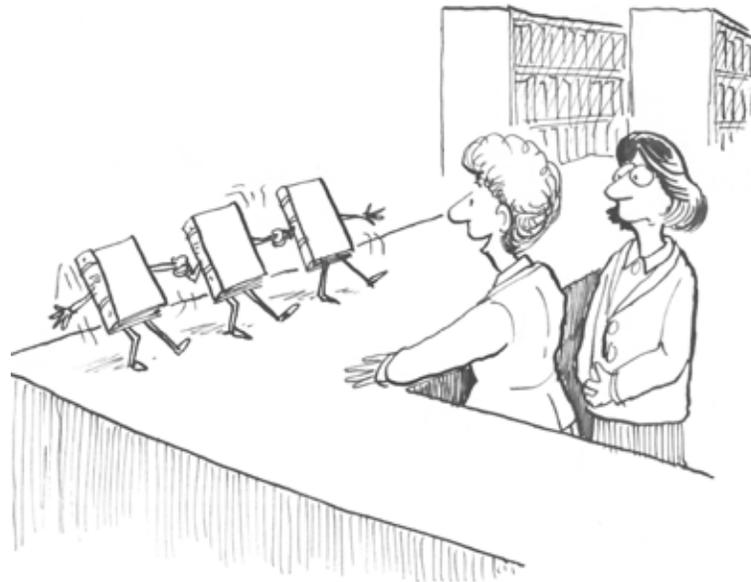
and \$25 respectively.

Winners will be honored at the club's third-Saturday general meeting in June.

Go to the club website at [CWC-SacramentoWriters.org](http://CWC-SacramentoWriters.org), click on contest links and you will be taken to information on how to submit manuscripts and entry fees by credit card. The final deadline for submissions will be Saturday, April 1. Submit early to avoid problems.

As you begin crafting your essay, consider this from Vivian Gornick in *The Situation and the Story*: "To approach the work in hand as any ordinary reader might was to learn not how to write but – more important by far – why one was writing. In these classes both I and my students discovered repeatedly that this was more than half the battle."

### Using active verbs



*"The leadership books are dancing out of here."*

## Listing to the organized side of writing; acquire the habit

Contributed by

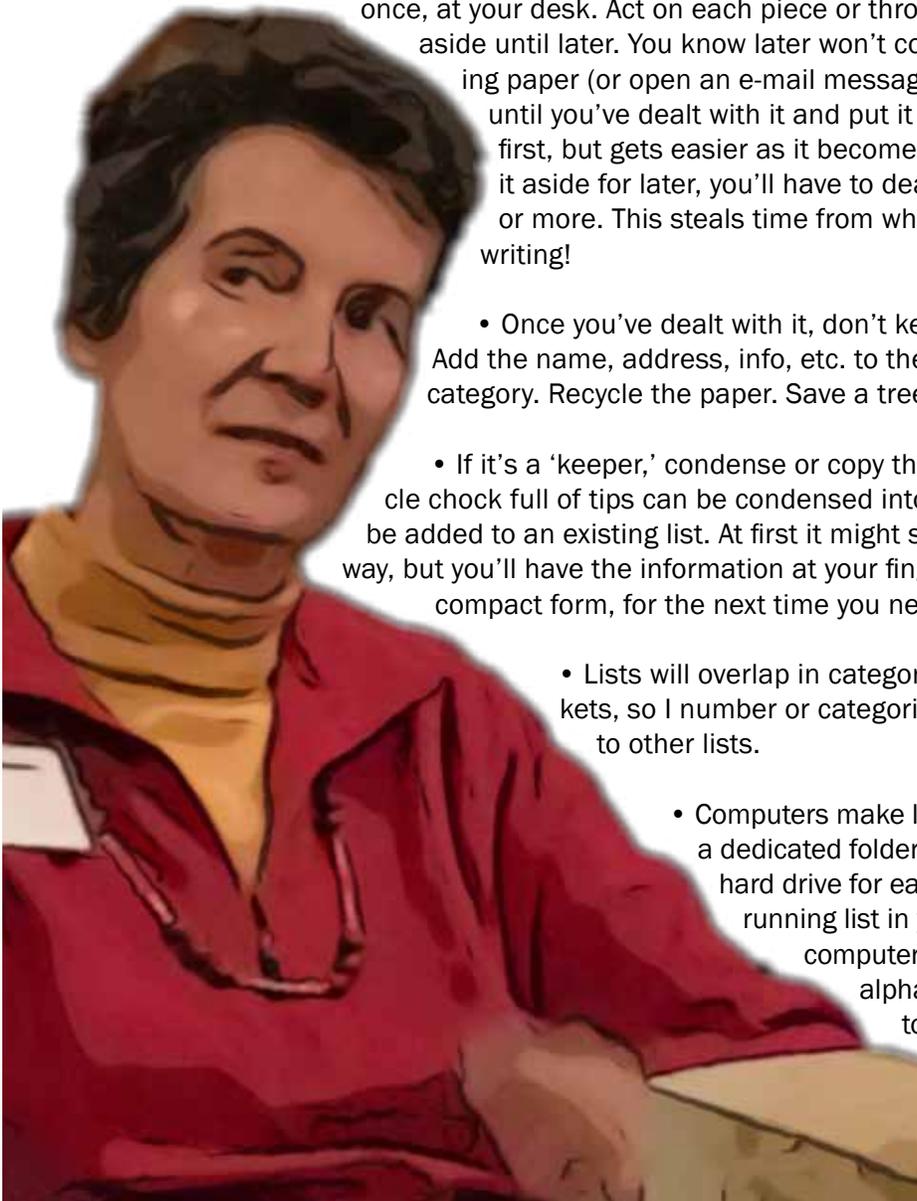
**Dierdre Wolownick**

Are you a list person? Do you get immense satisfaction from crossing an item off your list? Do you beam when it's time to throw away a list once everything on it has been scratched out?

For writers, lists are an absolute necessity. They can avoid problems and save you time and needless work looking up things that you've already done. The more efficient you are as a writer, the more writing you can sell.

Here's how to acquire this easy habit:

- First, never re-do anything. Dealing with the same piece of paper twice is a time-stealer. Read your mail once, at your desk. Act on each piece or throw it out (recycle it). Never put it aside until later. You know later won't come. Once you pick up an incoming paper (or open an e-mail message), don't put it down anywhere until you've dealt with it and put it on your list. This can be hard at first, but gets easier as it becomes habit. If you put it down or push it aside for later, you'll have to deal with it twice. Or three times... or more. This steals time from what you really want to be doing – writing!
- Once you've dealt with it, don't keep the paper (or e-message). Add the name, address, info, etc. to the list you already have for that category. Recycle the paper. Save a tree, and your sanity.
- If it's a 'keeper,' condense or copy the information onto a list. An article chock full of tips can be condensed into a folder; prices, names, etc. can be added to an existing list. At first it might seem like it takes more time this way, but you'll have the information at your fingertips then, easily accessible, in compact form, for the next time you need it for an article or book.
- Lists will overlap in category. I write in a lot of different markets, so I number or categorize my lists, and cross-reference to other lists.
- Computers make list-keeping simple. You can have a dedicated folder, database or spreadsheet on your hard drive for each category, or list, or just keep a running list in your word processing folder. The computer does the dates for you, arranges alphabetically, or any way you tell it to – the perfect assistant! The next time you need the name of that tropical flower for your article on botany, or gardening, or a trip to Hawaii, it'll be there. You won't waste time looking for it.



## Memberships offer links with like-minded professionals

Contributed by

**Denise Lee Branco**

I've always been a huge fan of memberships, from the time I was a kid in Girl Scouts and 4-H to my participation in various membership organizations as an adult. I noticed that by becoming a member, I would immediately step into an established group of like-minded individuals with similar goals and interests. Plus, I'd make new friends!

You may ask, "Why should I become a member of any association?" Well, what I've discovered is that by being listed in a membership directory you open yourself up to many opportunities. For example, because I was listed in the American Horse Publications membership directory, interviewer Kelsey Sullivan of Equine Career Network found me! It was such a pleasant surprise and honor to receive her email.

I've included the link to the article here: <http://www.equine-careernetwork.com/denise-branco-award-winning-author/>

To get started, search online

for associations which focus on your areas of interest. Consider contacting them and asking if you could attend a meeting as a visitor.

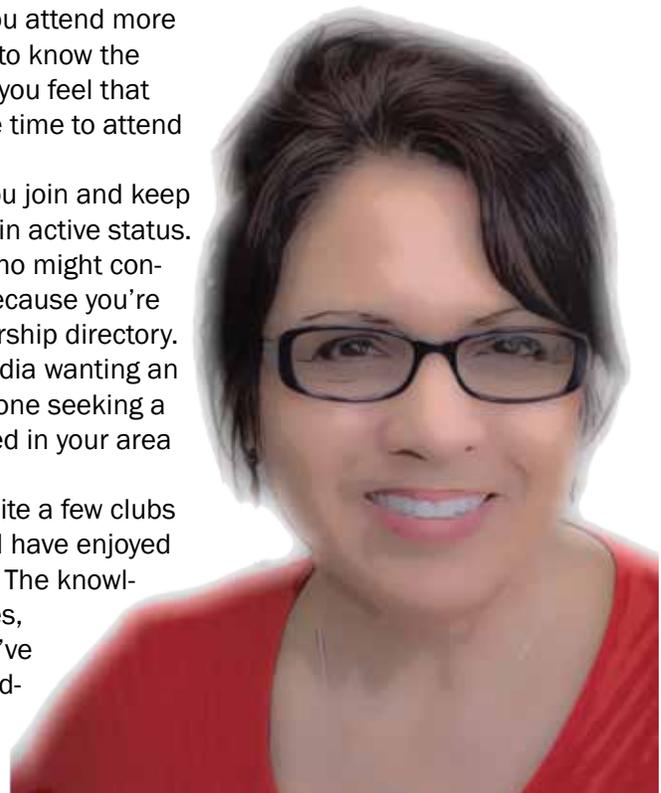
That way, you'll get some sense of their mission and meet other members. You may learn of similar clubs as you attend more meetings and get to know the members. Even if you feel that you don't have the time to attend several functions,

I suggest that you join and keep your membership in active status. You never know who might contact you, simply because you're listed in a membership directory. It could be the media wanting an interview or someone seeking a speaker specialized in your area of expertise.

I've joined quite a few clubs over the years and have enjoyed every minute of it! The knowledge, opportunities, and support that I've received and friendships made are worth every penny of membership.

You might think about becoming a member of more than one club, too. Why not? You've got nothing to lose but everything to gain!

To learn more about Denise, please visit [www.DeniseInspire-You.com](http://www.DeniseInspire-You.com)



## In celebration of National Grammar Day, correct these

Each year, National Grammar Day is celebrated on March 4, so it's only fitting that we take time this month to practice correct grammar. Can you spot the mistakes in these sentences?

1. After declining for months, Bill tried three new strategies to increase sales.

2) After you copy the recipe, can you send a copy to Bill and I?

3) By telling stories about his writing struggles, he was able to peak reader interest.

4) Nicole is a blogger that specializes in writing about politics.

5) Certainly, 90,000 is alot of words and sufficient for a novel.

6) When corrected by her editor, Edna realized she should of checked the facts more closely.

7) Before submitting your manuscript, please insure you have double spaced all copy and placed a page number at the top.

8) If they imposed less taxes, they could issue shorter forms.

## Grossenbacher on enhancing setting in your writing

Contributed by

By Pete Cruz

This month's volunteer host, Daniel Babka, engaged the 30 writing enthusiasts in attendance to introduce themselves by revealing what book they have recently read. He noted the variety of subjects and themes of the book we are reading. Judy Pierce delighted us with her book signing news. "The Surprising Scary Day" is scheduled at the Avid Reader on Saturday, March 4, 2017, at 2:00 pm. Discussion ensued regarding the merits of book signings. Some members offered for the purpose of book signings are to sell books, to connect with the community, and to celebrate authorship.

Kim announced Gini Grossenbacher as the recipient of the 2017 Jack London Award for sustained volunteer service to the club. Gini served as an officer for many years and will be honored at the June Central Board meeting.

Daniel introduced guest speaker, Gini Grossenbacher. Gini is a past high school teacher and instructor of the Amherst Writers Method. She provided an informative and entertaining presentation on the "Ten Ideas for Enhancing Setting in Your Writing."

Gini began by telling us the importance of setting. Often our drafts focus on character, dialogue, and plot development, or in non-fiction, the argument. Setting integrates weather, lighting and other sensory details. If the reader is having trouble picturing a scene, then something in the set-

ting may have been left out. Gini detailed a list from Writer's Digest which we as writers can immediately use when we write.

1. **Locale** - Can be broad categories such as country, state, region or city. It can relate to specific neighborhoods, exact street names, or houses. Other locales are islands, farms, or rural areas.

2. **Time of Year** - Opening from fall to winter can evoke certain settings for the reader. Significant dates can be holidays such as New Year's Eve or Halloween. Dates can be anniversaries of battles such as Pearl Harbor or the death of a person.

3. **Time of Day** - Dawn or dusk can resonate with a reader. Scenes play out and the reader associate with different periods of the day. The writer is a world builder and time of day visually orients the setting.

4. **Elapsed Time** - Time must be accounted for or the reader will feel confused. As scenes unfold, minutes, hours, or days must be accounted for or the story will lack authenticity.

5. **Climate** - Ocean currents, prevailing winds, mountains, land masses and bodies of water influence climate. A harsh climate makes a grim setting, while a tropical climate creates a carefree lifestyle.

6. **Geography** - Water, landforms, or ecosystems influence the setting. Climbing a mountain, crossing a swift-running river, or traversing a forest to get to safety, all are geographic influences that

permeate the story.

7. **Man-made Geography** - Influences of humankind on geography lend authenticity to locale. Landmarks include dams, bridges, monuments, burial grounds, and famous buildings. Also consider the effects of mining, deforestation, agriculture, and cattle grazing.

8. **Eras of Historical Importance** - Events linked to the plot or theme might include the Civil War, World War II, the Gold Rush, or the era of slavery in the South.

9. **Social, Political, Cultural Environment** - Characters' values, family roles, and sensibilities are influenced. Gini cited the culture of domesticity and the role of women in work.

10. **Population** - Some places are densely populated such as Hong Kong, whereas other places are isolated. Stories need to accurately reflect the population of the place and time period.

11. **Ancestral Influences** - Gini threw in a bonus idea for enhancing setting. Ancestral influences are depicted in cuisine, dialogue, values, and attitudes. In many regions of the U.S. European influences are prominent.

Gini cautioned us the list is not to be used as a checklist to add into our stories. She read examples from authors Donald Maass, Anne Rivers Siddons, Rebecca Wells, and Rebecca Stott and the effect of setting on the reader.

Finally, Gini read an example of setting from her book, *Madam of My Heart*.

## First-Friday puts focus on Dorothy Rice and personal stories

Contributed by

**Tammy Andrews**

If you were not present at our CWC Networking meeting on Friday, January 6th, 2017, you missed two excellent and interesting presentations.

Our CWC newsletter editor, Ted Witt, educated us about the importance of book covers and how a poor cover can damage the sales of books. He suggested that self-publishers get professional help with their covers. He revealed nine problems that expose us as amateur publishers by the choices we make for our covers:

1. Do not let your book title stand alone, naked on the cover. Accent with art work.
2. Be aware of the spacing (leadings) between lines of type, etc..
3. Vary the text size and position on your cover; don't just center everything.
4. Don't use your own snapshots; use a photographer, so it will look professional.
5. Using Microsoft WordArt to create your title ends up with a poor quality cover.
6. Don't flood your cover with too much clutter; focus on your message or keywords.
7. It's best not to use vertical type, especially on the spine.
8. Make sure that both the picture and your title are easily read and have contrast.
9. Do not use cheap or cheesy stock photography; hire a professional to create cover art.

Our guest speaker was Dorothy Rice, a Sacramento author whose

essays and fiction have appeared in *Brain, Child, Teen, Literary Mama, The Rumpus*, and others. Her first book was *The Reluctant Artist*, a memoir about her father.

Dorothy described how she stumbled into writing creative non-fiction by first trying to write a novel. Her subsequent rejections for that first draft led her to take some MFA classes. The instructor advised her it sounded more like a soap opera than a novel and to put it away for four months and then read it again. Dorothy admitted she did that and realized what was wrong with her manuscript.

That was how she began writing creative non-fiction. She continues to write fiction, but it's her creative non-fiction that gets published more often.

She writes about experiences with her friends and family, about her children when they were young, or in college, and about her parents' health and aging problems. Much of her writing is from personal memories she reflects on.

Many memoirs or creative non-fiction stories are biographical or autobiographical. There is also lyrical, mixed, or hybrid personal essays and memoirs. Then there's immersion non-fiction, which in some ways is like travel writing: you immerse yourself in an experience that may be unfamiliar to you, like living on the street, and then write about it.

Another type of creative non-fiction that's gaining popularity is flash creative non-fiction, which resonates with readers. It's a good

way to get snippets of short stories or essays published.

Creative non-fiction covers a multitude of writing avenues, aiming to depict the truth in a variety of essay types. Whether reflective or meditative, it can be considered fact-based fiction. Some writers choose to call their work "fiction" to avoid family complications, although their stories closely resemble their lives.

One of the things Dorothy pointed out as a reason many memoirs are rejected is not using the multiple voices needed to tell the story. If you are writing a child memoir, it needs to be written in the NOW voice of the child. But when writing the narrator portion of the same story, that should be written in the NOW voice of the adult. It takes practice to learn the technique of how to use the NOW voice of the child and adult and recognize when and how to switch.

Dorothy suggested we set a goal of getting at least 100 rejections a year because the more we submit, the more chances we have to become published. She compared it to winning the lottery: if you don't participate, you can't win.

When writing a portrayal about others what's important is how it emotionally affected you. But be careful to avoid creating turmoil over family history regarding sensitive issues. Dorothy often lets family member review the drafts before publication. When it came to her parents, out of love and respect, she waited to write about

*continued on page 9*

## Write to the emotional truth; life doesn't lend itself to tidy endings

*continued from page 8*

them until they could not be hurt by her stories, but acknowledged that some relationships might be too fragile to write about.

It's your choice how you write creative non-fiction, whether it's a composite character or scene. Or you may just label it fiction for a variety of reasons. Be hard on your self-narrative. Show; don't tell works best, even in this genre. Avoid having an ax to grind or attempting to set the record straight.

There is not just one truth in memoir. Memories are selective and colored by emotion and perspective. Each person will observe and remember the same story a different way. It's a good idea to add a disclaimer to your writing, even though your narrative and notes are the author's sense of truth, her example: "... the text in it's en-

tirety, represents the author's sense of truth...." A memoir is not a history book. Accuracy is not what a memoir is about.

You may not remember all the details of an incident, but write to the emotional truth of the situation. Insights about what you remember are the most significant parts of the story. In personal writing, it's particularly important to vary the tone of the writing. Insert humor or levity when possible to

balance tragic  
and highly  
emotional  
content,  
so  
peo-

ple can relate. Keep the prose spare when emotion is high. Show the story to the reader; do not try to slant their perspective.

Writing about painful things in your past helps you grow through that pain. When you remember the emotional encounter, write to the pain. Then revise it until the reader will have empathy for your character. Look for universality, recognition of things that others can relate to.

If you write trauma memoirs about awful and painful memories, you must be sure to revise carefully. Dorothy does not write those types of stories. She writes to human experiences that most others can relate to.

As in all good writing, develop compelling characters and plots. Vary tone and sentence length. Make sure your dialogue is crisp, and include sensory details in your scenes and settings.

A common mistake in writing memoirs is to want to have a beginning, middle and end. It's a personal essay and shouldn't lead the reader. Life doesn't lend itself to tidy endings.

She suggested memoir writers read *Why we Write About Ourselves*, interviews with twenty memoirists. It covers many interesting topics, from the dangers of revenge writing, to recording your family's stories in order to honor and share the history of their lives.



## Know your need and purpose before choosing a conference

Contributed by  
**Linda Champion**

Our pre-meeting began with VP Ted Witt leading a discussion on the effective use of symbols in your novel or short story. Ted's tips included the importance of (1) using realistic and plausible symbols that fit into the story line, (2) using clues that help to reveal the meaning of a symbol, (3) using symbols that are relevant to the setting of a story, (4) using symbols that reflect the author's biases, and (5) using symbols that are purposely ambiguous -- very useful information!

Our intrepid leader, Ted, then opened-up our official meeting with introductions and a battery of questions that led to a whole host of laughs and prizes! I won a pencil and a post-em! Probably my favorite question was, "Have you ever had a dog named Spot, Sparky, or Lucky?" I believe Ray Blain won that one!

Next, Ted introduced our keynote speaker, Shelley Blanton-Stroud, whose topic was "Choosing The Right Writing Conference!" Shelley told us that she had been "teaching writing forever" (actually

twenty-eight years) at Sacramento State College. Interestingly, she didn't start her own writing career until five years ago, after experiencing a personal crisis. It was this desire to write that led Shelley to attend a variety of writing conferences. Her down-to-earth descriptions of the conferences were very heart-warming. By providing a detailed handout on the conferences attended, I was able to concentrate fully on the stories that Shelley shared with us.

Although she had gone all the way to Prague for one conference,

Shelley

told us you don't necessarily have to fly away. She said that often the best conferences are done locally and with smaller groups of people.

At one conference, Shelly was instructed to lay on her belly as she drew with crayons. She thought this was a bit strange, but then she found herself going backwards in time to her early childhood, to when she was with her grandmother. This experience allowed her to play and to "open a door to creativity." In addition, she was instructed to use different materials as she drew. In this way, she was able to discover the perfect place and best materials to use for her writing.

Different opportunities were offered by the various conferences that she had attended. Some offered chances to meet agents, editors, and publishers. Others presented rigorous writing workshops; while others provided wine-tasting and dances.

Another conference benefit, mentioned by Shelley, was the opportunity of making a new friend. As it worked out, it was often this new friend who held her accountable for her writing! Not a bad thing! And, taking this new friend to the next writing conference was recommended!

I want to thank all the people who made this meeting a success!

Way to go, CWC!



## Volunteers needed; broad participation strengthens club

As writers we walk a line that can be at times fuzzy and frustrating: worrying about how to get our scenes and our sentences exactly right, spending days awaiting word from editors, agents, and publishers. But wait – let's turn that identity from one of fret to one of action! How? By getting involved in the club. This affirmative step serves the self as well as fellow members. It enables us to broaden and enhance our self-identity and to better weather the annoyances. Please consider this invitation to join a positive leadership team and extend your resume. Increase your contacts and widen your accessibility. If you would like to be able to say that manage a writers club website, post writing events, or make media contacts, please let us know!

Contact: Kim or Ted, [kimberlyedwards00@comcast.net](mailto:kimberlyedwards00@comcast.net), [tedwitt@epylon.com](mailto:tedwitt@epylon.com)

Here are some ideas to spark your volunteer spirit:

- Blog or ezine for branch mem-



bers – posting opinions, commentary, articles or stories on any genre written by members; can also be themed, e.g., marketing

- Open Mic in Dimple Books beyond the Citrus Heights. e.g., Folsom, Arden, Elk Grove, Roseville
- Read-aloud meetings with “critique light” by 2-3 members
- “Shut Up” and Write session
- Open Format Day Groups, e.g.,

Wednesday Group, etc. Can have focus such as publishing or memoir.

- Reader's Panel – Pay fee, e.g., \$25, for suggestions on a piece submitted to a panel of members
- Retreat
- Roundtable, e.g., Tips 'N Techniques, Troubleshooting
- Salon or other gathering in a member's home to share writing or craft news

## Market Update: Commercial fiction trumps literary fiction

Contributed by  
**Jerilyn Ring**

Literary books win awards, are esteemed as good literature, and are held to a higher standard. But even literary books have to earn their advance for the publishers to break even. The recent trend indicates literary sales have declined. Established literary authors who have a fan base, continue to do well. Debut authors will find navi-

gating the literary terrain challenging. In the following article, Brook Warner, <http://brookewarner.com/literary-writers-arent-getting-publishing-deals/> discusses the declining interest in literary fiction.

Agents are seeking literary/commercial fiction (instead of literary fiction) which had evolved into a genre labeled Upmarket Fiction. Upmarket Fiction appeals to a broader audience including book-

club members. It has the flavor of literary fiction while appealing to the fans of commercial fiction. Carly Watter's blog illustrates the differences between Literary, Commercial and Upmarket Fiction. Check out <https://carlywatters.com/tag/upmarket-fiction/>

Editor's note: Think language-driven for literary fiction, plot-driven for commercial, and character-driven for “uptown.”

# AN ALL-DAY EVENT MAY 7 WITH THE BOOK ARCHITECT

**From first to final draft: Improving your fiction, memoir, and creative non-fiction**

We're proud to feature Stuart Horwitz, the Book Architect, in an extended presentation in the Sacramento area. Join us for a six-hour training guaranteed to help you look differently at your writing. As mentor to writers both who outline and who write by the seat-of-the-pants, Stuart will cover:

- The secret to why some narratives feel as if they are coming together with an emotional pay-off while others do not

- Key ingredients of a scene and how they and a "series" can move your story forward

- How to separate your work into scenes and use this disassembly to diagnose what's going wrong with your manuscript

- What "plotting" means, and why there isn't one narrative arc but several

- How to make sure your book has one "theme" and one theme only

He will address that the age-old battle between the outliners and the seat-of-the-pantsers – those who meticulously script vs and those who pilot solely by feel.

Stuart Horwitz is a ghostwriter, editor, and founder of Book Architecture, whose clients have reached fiction and nonfiction bestseller lists and have appeared on The Oprah Winfrey Show, Today, The Tonight Show, and in prestigious journals. The concept came out of 15 years helping writ-

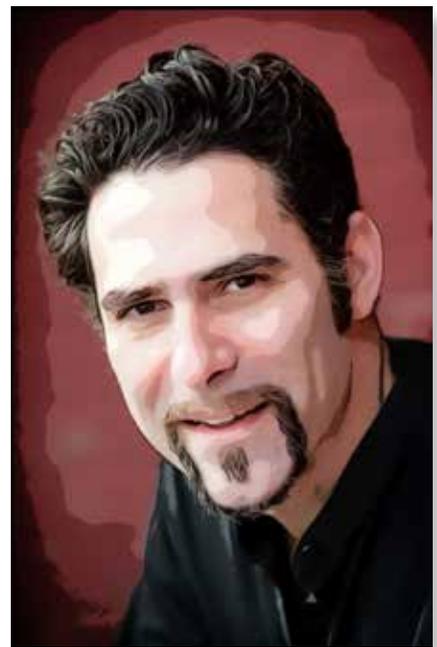
*In person...*

## Stuart Horwitz

ers go from first to final draft with a complex narrative. Writers have become authors, transforming a messy manuscript into a polished book and signing with top literary agencies, landing book deals at coveted publishing houses.

Since 2013, Stuart has toured North America addressing writers' struggles. His folio of appearances includes the Writer's Digest Conference in NYC, Tucson Festival of Books, San Francisco Writers Conference, Rocky Mountain Fiction Writers Conference and San Miguel Writers Conference.

Stuart holds degrees in literary aesthetics from New York University and East Asian studies from Harvard University. He is an award-winning poet and essayist.



He lives in Rhode Island with his wife and two daughters.

### ***Event Time & Location***

Sunday, May 7, 9 a.m. – 3 p.m.

Cattlemens Restaurant, Rancho Cordova

### ***Registration Instructions***

- Payment: Submit name and check to CWC, Box 581746, Elk Grove, CA 95758
- Cash or check can be paid at monthly IHOP or Cattlemens meetings.
- Deadline: Wednesday, May 3, 2017

**March 2017, California Writers Club, Sacramento Branch**

## March 18: Jump start your platform, visibility for sales

### A step-by-step presentation on how to *build, grow and market your book business*

Writing a book probably took you months or years, but an even harder part is getting your writing discovered. Our March 18 general meeting will deliver strategies for getting you publicity, promotion and visibility in the marketplace.

Our speaker will be Katrina Sawa, the author of *Love Yourself Successful*. She is an energetic speaker and award-winning coach who has been featured on the Oprah and Friends XMRadioNetwork, ABC and TheCW.

She is known as The JumpStart Your Biz Coach who helps people move faster and more affordably towards their revenue and professional goals using online and offline relationship marketing strategies.

Katrina is involved in numerous business organizations. She was awarded the National Collaborator of the Year Award by the Public Speakers Association.

Our meeting will be held Saturday, March 18, at Cattlemens

Restaurant, 12409 Folsom Blvd, Rancho Cordova, CA 95742, near Hazel Avenue and Highway 50. Registration opens at 10:30, and lunch will be served promptly at 11 a.m. The cost is \$15 for members and \$20 for non-members.

The meeting and topic is particularly relevant for writers who:

- Are trying to figure out the least expensive, most effective way to get your platform visible and making money
- Are frustrated with the lack of sales of your book (online or traditional) and can't figure out how to turn that around

- Have an awesome book or book idea but

can't figure out how to make money with it or how else to turn it into a business

- Are constantly trying to get your book noticed, but nothing is working

Do you want to know how you can create a real passion-driven, freedom-based and moneymaking business from the concepts of your book, whether novel or non-fiction? You can decide to add new business models, leverage your time and expertise into programs, speaking gigs and services that not only you love to deliver but others receive so much value from.

Your most important marketing strategy for getting more visibility for you and your book, in this world of Internet marketing, consists of building relationships with your fans, readers, prospects, referral sources and as many people as you can meet and add to your database.

Come to this presentation and learn:

- The keys to building your platform – both online and offline - to make you the expert on your topic
  - Strategies for getting publicity, promotion and visibility in the marketplace
  - How to develop your own business models to sell alongside your book, such as information products, group coaching programs, teleclasses, ecourses, memberships, and more.



## Calendar at a Glance

**Saturday, March 18, 11 a.m.**  
**Cattlemens, Rancho Cordova**

Katrina Sawa  
“Build, Grow and Market your  
Book and Writing Business”

**Saturday, April 1**  
**Essay Contest Deadline**

750 word essay on “Why I  
Write,” due by midnight

**Friday, April 7, 9 a.m.**

**IHOP, Rancho Cordova**  
First-Friday Networking  
Marlena Uhrik  
Author of books for children  
and adults

**Saturday, April 15, 11 a.m.**  
**Cattlemens, Rancho Cordova**

Victoria Zackheim  
“Make Your Memoir Sing”

**Friday, May 5, 9 a.m.**

**IHOP, Rancho Cordova**  
First-Friday Networking

**Sunday May 7, 9 a.m. - 3 p.m.**  
**Special All-Day Event**

Stuart Horwitz  
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and creative non-fiction

## Congratulations to members who have recently released new books

National bestselling local author Cindy Sample offers a sparkling new mystery, *Dying for a Diamond*, the sixth book in her award-winning humorous mystery series, available at [www.Amazon.com](http://www.Amazon.com), [www.barnesandnoble.com](http://www.barnesandnoble.com), Face in a Book store, Placerville News Co. and Avid Reader.

In *Dying for a Diamond*, newlyweds Laurel McKay and Tom Hunter embark on a honeymoon cruise in the Caribbean. After a series of diamond thefts, Laurel discovers that suspicious shipmates are as plentiful as calories on this cruise. When a family member is framed for murder, Laurel is determined to unmask the killer before her dream honeymoon becomes a nautical nightmare.

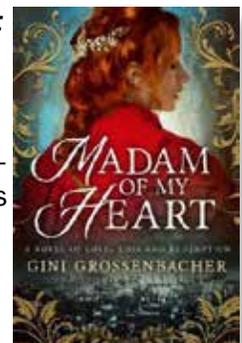
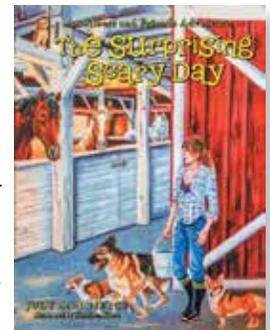
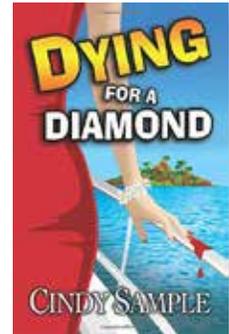
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Judy Pierce has a new children’s book, *The Surprising Scary Day, An Albert and Friends Adventure*, available on iTunes and Amazon.

Animals use teamwork to find a peaceful solution to this new problem. As a result, they realize how words and actions can either hurt or help others. This illustrated storybook for children shows that bullying can take many forms, and it’s best to be kind and loving to all. *The Surprising Scary Day* also includes a discussion guide for adults and children.

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Gini Grossenbacher has written *Madam of My Heart: A Novel of Love, Loss and Redemption*. Available on Amazon, it chronicles the struggles, loves, and joys of an exceptional madam in 19th-century America. Kirkus says, “This isn’t just a novel for lovers of history’s more prurient corners; it’s for everyone who likes well-deployed language and intense stories. A seamier side of American history, engagingly told through one woman’s unexpected adventures.”



I write because I don’t know what I think  
until I read what I say.

— Flannery O’Connor