

SACRAMENTO WRITER

THE SHORT STORY

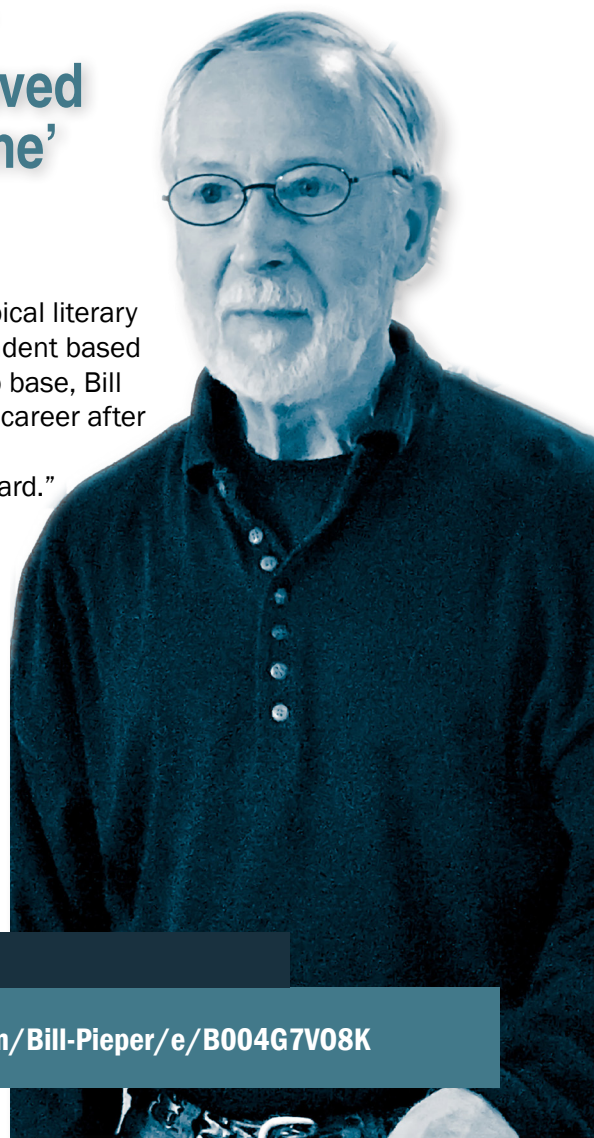
Doing It Backward: How a Former Novelist Improved His 'Short Game'

Contributed by **Robin Ginley**

Instead of climbing the typical literary ladder by becoming independent based on the size of his readership base, Bill Pieper began his publishing career after retirement.

Pieper says, "I did it backward."

The speaker at a recent Friday breakfast, Pieper focused on a theme that encouraged listeners to stay focused on what is most fun about writing. His genres are short stories, novellas and creative non-fiction. His first book, "So Trust Me: Four Decades of Love and Deceit" (2000) is *continued>*



Writing about Love
See Attachment

Master the Interview
Page 4

Coming Events
Page 12

LINK

<https://www.amazon.com/Bill-Pieper/e/B004G7V08K>

SHORT STORY

Don't be intimidated by the blank page, he says. If you have readers, you are a writer

continued from page 1

a collection of novellas that are linked over four decades and are set in the era of the contemporary American west. His most recent book, *Forgive Me, Father* (2014) is a collection of twelve short stories. He has published two small press novels, *Belonging* (2006) and *What You Wish For* (2011). His books and short stories are widely published in the US and Canada.

Pieper encouraged members with these inspiring insights:

When authors receive rejections letters, he says, "Don't despair, submit to literary magazines no one reads."

Don't be intimidated by the blank page...all writing starts from there."

"If you have a readership, then you can call yourself a writer."

Persevere: "Never, never, never give up."

Continue to submit and repeat and repeat submissions as necessary.

"Don't be your own editor." He suggests before you finalize your writing, let other people see it first. He says, "A professional editor is essential."

He then addressed short story fiction techniques. Instead of using purely fiction techniques, he

developed four different plot lines linked together into novellas of 40,000 words. Pieper discussed memoirs and emphasized they don't have to be completely factual. He says, "Writers are free to use their imaginations and can choose details they want to emphasize." Pieper promotes developing arcs in short stories and creative non-fiction using the 3rd person. Based on his research, this style offers more flexibility, variety and is more marketable.

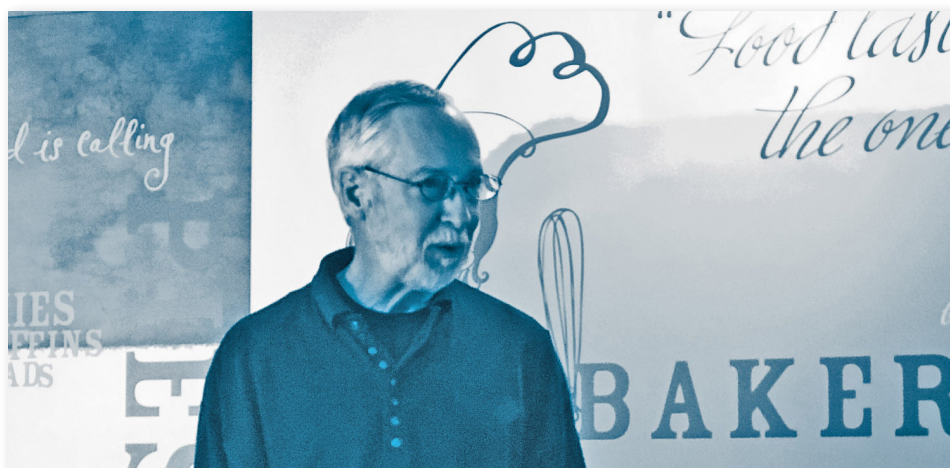
At the end, Pieper answered members' valuable questions including:

Did Pieper publish all his books in magazines then in collections? He acknowledged this method

and clarified that he submits his short stories to the promoters of magazines.

How can a non-fiction business writer incorporate the 1st person tense? Pieper suggested using the 1st person if a business book contains interviews.

Pieper presentation proved useful and important. He closed by suggesting publishing sources including: *Stories on Stage*, Viacom and LogoCorp, Harper and Roe, *Redfest* magazine, contests, the websites: *Duotrope*, and the literary magazine, *Fool*. Other members suggested www.bookdesigners.com which lists awards and www.emptymirror.com which offers free book reviews.



PRESIDENT'S DESK

Managers notice acts of volunteerism that build leadership and management skills

Contributed by **Kimberly A. Edwards**, President

In a recent issue of ASJA Magazine published by the American Society of Journalists and Authors, an article on Wendy Helfenbaum caught my eye.

A writer of human-interest stories who has many clients such as Canadian National, Wendy serves as an ASJA board member.

She helps with the Pitch Slam, the Freelance Writer Search, and the Client Networking Committee, putting members in touch with publications and businesses looking for writers.

Wendy reports that hiring managers (e.g., content managers, editors, publishers, etc.) notice when she mentions her volunteer work.

"It's something that sets you apart from other applicants or people pitching a story. I often find a way to weave in the work I do into my letters of introduction, and I often hear comments back about that."

Other benefits of volunteering according to Wendy are building relationships with editors, agents, and marketing managers. Wendy believes that volunteering fosters leadership and time management

skills. "Whether you take on a small task such as tweeting or a big one like (coordinating) an activity, you learn so much."

Wendy says that an organization is as strong as its members. "Life everything in life, you reap what you sow. Volunteering has introduced me to extraordinary people who have become friends. It's fulfilling to know that in a small way, you're helping your peers succeed by seeking

out new opportunities for them and encouraging them."

Like ASJA, CWC Sacramento Writers has many fine and enthusiastic members, all of whom bring energy to our activities. I hope you will consider volunteering, as your voice is unique, extraordinary, desired, and much appreciated!



THE INTERVIEW

Skilled journalist Rich Ehsen reveals his secrets to successful questioning

Contributed by **Sandra Navaro**, Board Member

Richard (Rich) Ehsen, Managing Editor of State Net Capitol Journal, was the featured speaker at a recent First Friday meeting where he advised writers how to “How to Ace the Interview from Either Side of the Microphone.”

After his talk, I asked Rich if he would mind emailing me his key points so that we might have them verbatim for our branch newsletter.

As busy as he is (he was “on deadline” that weekend), he graciously followed up with these notes:

- Know why you want to interview someone. Do they have expertise you need? Knowledge of an event or person? Cache? The “get” is fine, but know how they add to your project.
- Learn as much about the person to be interviewed as you can beforehand, but don’t feel compelled to try to shoehorn in every tidbit or factoid into the interview.
- Know your own audience. Who are you writing for and why? Who are the readers you are trying to reach, and what do they expect from this interview?
- There are at least four major kinds of interviews: informational, background, promotion, and on-the-record interview for a news piece. Know which one is the one you are

doing, and stick to those guidelines. Establish any ground rules up front and stick to them.

- Determine what interaction style you want to use: conversational, confrontational, etc.
- Stick to the subject.
- Never forget that empathy is a valuable tool in getting people to open to you. Think about how someone might respond to questions before you ask them. Don’t fill in the blanks for them. Have a sense of how your questions might be received, particularly if they are on sensitive subject matter.
- Don’t forget to ask them if you missed anything, to thank them for their time, and to ask if you may follow up if you have further questions.
- All the above tools can be applied to being interviewed as much as being the interviewer.

Some of my personal take-aways from Rich’s talk include: (1) his tip about the California State Library in downtown Sacramento (remarkable employees, extensive collection, great artwork), (2) never underestimate the power of silence during an interview, and (3) remember, marvel and honor Dick Cavett, Mike Wallace, Dan Rather, and Barbara Walters, the greats of television interview programs, who always, always, always came well prepared to their work.

The links below will take interested writers to the blog on his website, his Open Mic Facebook page, his Discourse columns for *Comstock’s Magazine*, and his political work for the *State Net Capitol Journal*.

LINKS

www.richehsen.com

<https://www.facebook.com/RichEhsenTheOpenMic/?ref=bookmarks>.

<https://www.comstocksmag.com/writer/rich-ehsen>

<http://bit.ly/2m3brb5>

“

Never forget that empathy is a valuable tool in getting people to open to you. Think about how someone might respond to questions before you ask them. Don't fill in the blanks for them.



LOCAL PRESS

Gerard Ward introduces writers to the Express Book Machine and I Street Press

Contributed by **Judy Ann Pierce**, member

Writers have a local source for book printing, thanks to the Sacramento Public Library, whose publishing guru, Gerald Ward, recently reveal the mysteries of the Espresso Book Machine.

Gerald Ward introduced himself by sharing that he grew up in an Air Force family. He was born in Rio de Janeiro and grew up in several states as well as in Europe for six years. He settled down in the Sacramento area and has been employed at the Sacramento Public Library for 28 years.

"I am a librarian, not a publisher," he said. "Librarians spend most of their time reading book reviews and selecting books for the library based on those reviews." His job as a librarian was modified when the downtown central Library purchased the Espresso Book Machine for \$160,000. Ward's boss, Rivkah Saas, director of the Sacramento Public Library, placed him in charge of the I Street Press, a Community Writing and Publishing Center.

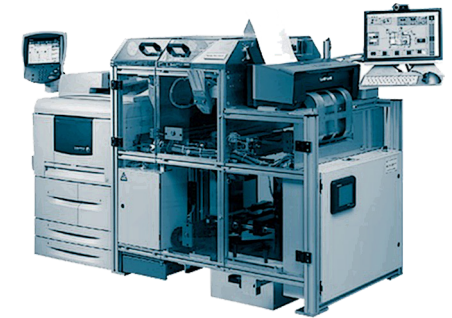
After a quick learning curve, Ward has become known as the I Street Press publishing guru. In his current

job, he assists authors who are interested in one proof copy of their book; people who are writing family histories and need a handful of copies; writers who need pamphlets and non-fiction work based books; and a variety of other needs. "I can help writers self-publish their stories and prepare the book so that it can go into libraries

The Espresso Machine can be formatted to print several sizes from five by six inches to eight by ten inches and from forty to seven hundred pages. The books can have a color cover but the book interiors are black and white. They are library-quality, perfect bound paperbacks, indistinguishable from books published by major publishing houses.

There is no minimum number of copies, and books will be printed when requested. Printing more than two hundred copies may take longer than a month. A single book takes twelve to fifteen minutes to print. The cost includes a \$6 charge per book and three cents per page. A page is one side of the printed sheet.

There are several publishing packages to choose from. An a la carte menu includes services for



ISBN, Barcodes, LCCN, copyright registration, and more.

Authors who use the library's services retain all rights to their printed work, along with complete control over layout, content, and design. Authors will need a PDF file of the cover formatted to the final book size, as well as a PDF manuscript properly formatted to the final size.

The I Street Press offers classes titled "How to Format Your Book Using MS Word," and "How to Create a Simple Cover Using MS Word."

Another service is the library's ability to print from the on-demand books database using the Espresso machine. The library has access to seven million titles in their catalog including out-of-print classics and many genealogy books.

In addition, Ward said that the Sacramento Public Library will take Sacramento author's books in its local author section.

CONFERENCES

Fifth Annual Conference on Creative Writing at University of the Pacific

Contributed by **Judy Ann Pierce**, member

The Fifth Annual Conference on Creative Writing was held this past summer at the University of Pacific in Stockton. The three-day event, held at the Gladys L. Benerd School of Education building, was sponsored by the California Writers Club, San Joaquin Valley Branch, Tuleburg Press, The Writing Loft, and Scott Evans, UOP writing professor, author, editor and publisher of the *Blue Moon Literary and Art Review*. Evans also served as Conference Coordinator.

The first day offered four sessions, an open mic, and a dinner held at The Spaghetti Factory. There was an optional lunch presentation, "The Aesthetics of John Muir's Natural World," by Michael Wurtz, Head of Holt-Atherton Special Collections and curator of the John Muir Collections at UOP.

The second day again offered four sessions and the opportunity to pitch to agents in the afternoon. An open mic was held at the conclusion of the workshops. On Sunday, attendees could choose from three sessions. Each session time had three or four workshops to choose between. The numerous interactive workshops and

presentations covered many aspects and genres of creative writing.

The three agents were Steven Hutson of WordWise Media Services; Ken Sherman, of Ken Sherman and Associates; and Paul Levine of the Paul S. Levine Literary Agency. All three are located in Southern California.

Additionally, Paula Sheil, Robert Reinarts, and Victoria Jordan of Tuleberg Press heard pitches from authors. Tuleberg Press is a nonprofit publishing company in Stockton.

Attendees were given the option to submit their unpublished manuscripts for The Jameson Award which includes a \$500 prize for the best unpublished novel.

The conference will be held again this year in June.



My experience

I had a wonderful three days of workshops, networking, and pitching my work in progress to two agents. This for me is one of the best learning opportunities close to Sacramento. I attended last year and found that this one exceeded my expectations.

The CWC, San Joaquin Valley Branch offered our CWC, Sacramento members a conference fee of \$110 which is half off the normal cost of the conference. Our CWC, Sacramento branch also generously offered help with the reduced registration fee. This made the conference affordable and a wonderful opportunity. I'm grateful for the help from CWC and am planning on attending next year's conference.

BOOK COVERS

How shrewd authors boost their sales potential using the back cover of their books



Contributed by **Ted Witt**, First Vice President, Programs

The back cover of your book is as important as the front. Unfortunately, book booties are neglected. They are the abused step sisters to well-dressed and flamboyant title sides. Has anyone ever done a dramatic party reveal for their back cover? No, yet the flip side is where readers immediately turn when they want to discover what a book is about.

If you want to sell more books, pique more curiosity, and get more word of mouth, then discover the attributes of well-performing backsides. Unlock the potential of the back cover. Your rear-end message acts as an advertisement in disguise. Advertising rules apply, but you can still throw a literary veneer over all the parts.

Components

The back cover of a successful commercial and trade back will include these fundamental components:

- A genre line or book code classification
- A headline with an active verb
- A descriptive blurb between 100 and 150 words
- Artwork
- A bar code with the ISBN Number
- Some mention about the author
- Optional additional information for an outstanding back cover can include:

- Subheads to break up text
- Pull-out quotes from legitimate reviews
- Endorsement blurbs from well-known personalities or subject matter experts
- Author biography
- Author photo, if it enhances first impressions

The Look and Feel

Design your back cover well, and you will stand out from a million other books – *literally* a million. When designing, consider how people read and scan a typical advertisement. They require focal point to focus the eyes.

Artwork will draw attention. Illustrations and colors should coordinate with the front. A headline will pique interest and kindle emotion. Readers will scan first, and then seek detail later. If the headline and subheads have done their job, readers will be led into the first line of body text. That's where you drop the hook.

Genre or Book Classification

This component consists of one or two lines that correspond to the classification you gave your book when you assigned an ISBN to your title through Bowker. This helps shop owners put your book in an appropriate section. For sales purposes, it tells readers what genre they can expect. Place this line on the

top left corner or adjacent to the bar code at the bottom of cover, but not below the bar code.

Headline

The headline is often the most overlooked aspect of the back cover. Most self-published books have no headline. They go straight to the blurb: one column of long, boring, gray matter. Since readers scan first, make the headline the first thing they see by virtue of size, font, placement, or color.

But more importantly, write it well. The headline be pivotal because no one will read your book if this sentence is not perfect. A good headline includes:

- An action verb (no passive verbs)
- Power words that evoke emotion
- A message that personally benefits or intrigues the reader
- A teaser about the book content
- Keywords that people are prone to search for

An example of a headline for a romance novel is:

"A cruel stalker propelled her into blissful passion"

Propelled is an action verb; we could have substituted *drove*, *launched*, or *thrust*.

Emotional power words are *cruel*, *blissful*, and *passion*.

The word *stalker* teases the content

of the novel, while “blissful passion,” hints at the result.

You can test and quantify the emotional appeal of your headline by using the headline analyzer from the Advanced Marketing Institute website. (see link).

Also take into account these additional headline-writing tips based on marketing research:

- The first three and last three words of the headline are most often noticed by the reader.
- People react more favorably to something positive than they do to a negative.
- Headlines with high emotional value get 20 percent more shares on social media.

The Blurb (or Main Body Copy)

The introductory sentence is paramount. This will be your hook, your lead, your pick-up line. It has to arouse enough interest to usher the reader to the second sentence. If it's weak, you've lost the reader and the sale.

Write two or three of these opening sentences and test them with readers by way of your email list or your Facebook account.

Choose your best work and then, the blurb can continue, following a typical publishing formula as long as your writing is crisp, verbs vibrant, and sentences short.

If you are working on a novel, think of your blurb as a 150-word short story. If you are promoting non-fiction, think of your blurb as a short article or blog post. Plot rules apply; there is a situation, a goal, a conflict or obstacle, and a final resolution. So introduce a character. Pose questions. Describe the obstacles, then pose a question that introduces a cliff-hanger or teases a pinch-point.

If you are promoting a non-fiction book, anticipate the reader's problem or need, and then explain what benefits the reader can expect by reading the book. In many cases,

bullet points are useful to tease the inside content.

An effective blurb often ends by reiterating the emotion, benefit, or mood the reader can expect by reading the book. It's akin to a call for action: if you want to feel like this, read on.

For example, for a memoir by William J. Blaylock focusing on post-traumatic stress, Pretty Road Press concluded the back-cover blurb saying, “The book *Invisible* is comfort for every soldier, every spouse, every family, and every victim of a stealth disease that wreaks havoc with is gruesome memories, guilt, and loneliness.”

Finally, if not including a separate author biography, mention the author's name alongside one key, positive attribute or set of credentials within the body of the blurb.

Artwork

Common sense says that artwork on your back cover should match the look and feel of your cover. However, inexperienced publishers will overlook this needed congruity. Consider the following tips and mistakes:

- It's OK to overlap artwork, illustrations, or photos across the spine and onto the back
- Color blocks can wrap onto the back
- Photographs must be of the same style, color, and quality as on the front
- Think of art as an essential focal point of the entire cover that leads the reader's eye into the headline
- The artwork must clearly relate to the blurb; otherwise the reader will become confused
- Avoid collages, snapshots, and cheesy stock photos; seek out original work
- Use a professional designer
- Every piece of art must have a minimum digital resolution of 300 pixels per inch

Testimonials and Endorsements

Testimonials and endorsements should be true and legitimate. Seek out people who have a wide-ranging, positive reputation – people with a following. Well-connected people are often flattered to be asked. If someone offers you a review or endorsement, you do not have to use their entire text. You can pull out a fragment as a pull-out quote. There's no sense in putting bad writing on a back cover, not matter how respected the person who gave you the endorsement.

Author Biographies

The key point in writing your biography for a back cover is to take the focus off of you and to put it on the reader. That seems contradictory, but the purpose of a back-cover biography is to connect you to a reader. So write your biography thinking what you and your potential readers have in common. Research shows that the more associations you share with a stranger, the easier it is to form a bond.

Author Photographs

People harbor prejudices. Studies of political campaign materials show that people will often make up their mind about a candidate solely on a photograph of the candidate before any consideration of a candidate's positions. What a sad revelation! Therefore, why feed prejudice and stereotypes with photographs. Hair too big? Too clean-cut? Too young? So old? Tattoos? Lips too thin? Photographs make powerful statements, and people see what they want to see. An author trying to make a connection does not need an unnecessary obstacle in making connections. Therefore, connect with your readers first through your work and your character.

LINKS

[www. http://www.aminstitute.com/headline](http://www.aminstitute.com/headline)

WRITING DEEP SCENES

Writing coach and *Writer's Digest* author
Rosenfeld explores beyond the fundamentals

Contributed by **Anara Guard**, Member

More than 40 CWC members and guests attentively listened to writer Jordan Rosenfeld's presentation at a recent luncheon meeting. Drawing from two of her books (*Writing Deep Scenes* and *Make a Scene*), she began by advising us that the craft elements of fiction can translate to memoir and non-fiction as well, which also use structure and story. Every narrator—even yourself—is a character who can be set into your scenes. Here are some of the highlights of the material she shared with us over lunch before offering a more in-depth workshop during the afternoon.

She began by distinguishing between *Plot* and *Scene*.

–*Plot* is the story of how the Action changes the Character (involving Emotion) over time in a meaningful way (which is Theme).

–All *Plot* occurs at the level of a *Scene*. Physical action is the hallmark of a *Scene*, but scenes can also provide momentum,

antagonism, desire, tension, setting, and thematic imagery.

She suggested writers structure your *Plot* into four parts, roughly quarters. In the *Beginning*, the character is introduced, along with his or her flaws. The beginning takes place in the ordinary world; the action in this part brings us to a point of no return. The *Emerging Middle* then tests the character's self. He or she forms new allies, starts on a path, takes up the cause, or re-dedicates themselves in some way. New characters may be introduced here. In the *Deeper Middle*, drama is heightened as the character faces their "dark night". There is a death of some kind, perhaps of an idea, an illusion, or other characters.





Don't leave the reader too satisfied at the end. Build energy to a high point; create consequences that require the next scene to handle them.

The *Ending* reaches a climax (which can occur over several scenes) as the character triumphs in a hard-won victory.

As you write, design your scene with intention. Don't leave the reader TOO satisfied at the end. Build energy to a high point; create consequences that require the next scene to handle them. That helps keep the reader turning the page.

When writing a scene, here are some places to start:

- Decide on your character's goal

- Complicate that goal

- Avoid too much summary or contemplation by your character

- Give the character something or someone to react to

- Show characters interacting with their setting

- Build to a mini-climax

- She also described how Action, Emotion and Theme should be infiltrated throughout your plot and each scene. *Action* is physical and concrete. At the plot level, it may be shown in a face-off or some other dramatic encounter with consequences. At the scene level, we see action in the momentum of characters engaging, moving (not solely through dialogue).

- Emotion* is internal and sensory. To show it, we should engage all five senses, not overly rely on the visual. (In an earlier exercise, we were encouraged to write a paragraph describing a first date, with non-visual sensory details.) At the plot level, the character experiences various emotional stages. At the scene level, emotion is conveyed through dialogue, sensory images, and by the character's actions.

- Theme* is cerebral and abstract. It connects Action and Emotion and creates meaning in your work.

- Throughout our writing, Ms. Rosenfeld encourages us to provide evidence for the readers so they don't have to "take our word for it." This is another way of saying "show, don't tell" and she gave numerous examples from books and films to illustrate how authors and filmmakers successfully convey this.

- For more information on Jordan Rosenfeld, luse the link below to visit her Linked In pages.

LINK

<https://www.linkedin.com/in/jerosenfeld/>

BRIEFS

Old book poster displays are being retired in favor of updated content from members

Directions on how to send your book covers for club display

Our old traveling posters featuring your published work are being retired. New boards are being made.

It is time to resubmit or provide us copies of your latest book cover or clips of your published work.

Send your book covers in their original size as a PDF or as a JPG picture. JPG files should be formatted with at least 300 dots per inch. Otherwise your cover will look blurry.

If submitting magazine articles, screen shots, or clippings, please send your sample as a PDF file.

Submissions are limited to two covers or clippings per person.

Include them as attachments to an email and send your contribution to TedWitt@Epylon.com.

Please include the words "CWC Book Display" as the subject line of your email.

Sacramento Writers short story contest about to get under way

The club's annual writing contest is about to get under way with a March 1 deadline in sight.

The category is short story, and

length is limited to 1,000 words.

The topic theme is "A Surprising Encounter." However, entrants should develop their own story title.

Submissions should be in Microsoft Word format or Adobe PDF, and the manuscript itself should not contain your name, because judges will be reading, blind to the name of the author entrant. Entries must be double-spaced in 12-point Times Roman font, using standard 1-inch margins with page numbers in upper right hand corner.

Work must be original and not previously published.

The entry fee is \$15 for members and \$30 for non-members. Fees will be paid at the club's online store accessible from the club's website at www.SacramentoWriters.org, but only after January 15.

Writers may make multiple submissions, but each requires an additional entry fee.

Club board members are not eligible to enter.

Prizes will be \$100 for first place, \$50 for second, and \$25 for third.

Specific directions will soon be paced on the club's website.

The contest chairperson is Judith Presnall, whose email address is judypresnall@hotmail.com.

Mark your calendar for CWC Coming Events

Third Saturday Luncheon

January 20, 2018

11 am to 1 pm

10:20 Early-Bird Session TBA

Joey Garcia

Columnist & Relationship Expert

"Love and Sex on the Page"

Bring examples, good and bad!!!

Cattlemens, 12409 Folsom

Bldv., Rancho Cordova

\$15 members/\$20 guests

First Friday Network

February 2, 2018

9 to 11 am

Linda Champion

Author, Exhibitor, and District

Winner Toastmaster's

International

Book Salesmanship

Coco's, 7887 Madison Avenue,
Citrus Heights

Third Saturday Luncheon

February 17, 2018

11 am to 1 pm

10:20 Early-Bird Session TBA

Cristina Deptula

Bay Area Publicist

Promotion for All Authors

Cattlemens, 12409 Folsom

Bldv, Rancho Cordova

\$15 members/\$20 guests

Intensive Publishing Seminar

Sunday, March 4, 2018

9 am to 2:30 pm

Mark Coker

CEO Smashwords

**Strategies for Success in
Publishing plus Tutorials on
E-book Formatting**

Cattlemens, 12409 Folsom

Bldv, Rancho Cordova

\$25 members/\$50 guests

(includes lunch)

STATS

What is happening on Amazon?



These data from Author Earnings derive primarily from “light matter” book titles, as opposed to “black matter.” *Light* meaning those books that have ever achieved status on a top 100 list in any Amazon category. With three million titles on Kindle alone, Amazon hosts thousands of authors who are making little to nothing.

MORE THAN
1,080

indie authors
- most of
them debuting
within the last
five years -
are currently
earning at a
\$50,000 a year
or higher run
rate from their
Amazon sales.

**Amazon Kindle
hosts more
than 3 million
book titles**

ONLY 500 AUTHORS

REPRESENTED by

SMALL or MEDIUM

PUBLISHERS

EARNED MORE THAN

\$25K ANNUALLY

> \$1,000,000?

Your chances of being a millionaire?

As of 2016, only three Big-Five authors who debuted in the past five years are currently making a seven-figure run rate from their Amazon sales — print, audio, and ebook combined.

LINK

www.AuthorEarnings.com

The California Writers Club presents . . .

Love & Sex on the Page

*How to write scenes that
illuminate relationships*



With Relationship
Columnist & Author

Joey Garcia



**Saturday,
January 20, 2018
11 a.m. to 1 p.m.**

\$15 Members, \$20 Non-Members

Registration opens at 10:30 a.m.

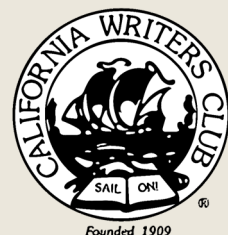
Lunch service begins at 11 a.m.

Early-bird tips begin at 10:20 a.m.

Cattlemens Restaurant

12409 Folsom Boulevard
Rancho Cordova, CA 95670
Near Hazel & Highway 50

Sacramento's best-known "relationship" columnist, Joey draws on 21-plus years of dispensing relationship advice to 300,000 weekly readers in the Sacramento News & Review. Her book, *When Your Heart Breaks, It's Opening to Love: Healing and Finding Love after an Affair, Heartbreak or Divorce*, was selected as a 2014 CSUS Summer Read. A year later, the book won a national Bronze Living Now award that recognizes books that inspire tolerance and forgiveness.



Back by popular demand

Mark Coker

A 5+ hour publishing intensive that will put you in the driver's seat to publishing success

with the CEO of Smashwords, a publishing luminary who is changing the landscape for author success and book distribution



Seminar take-aways:

1. Seven trends driving the future of authorship
2. An introductory primer to ebook publishing that can enhance your platform or printed work, including a step-by-step checklist of what's involved
3. Bestseller secrets - 6 best practices of the bestselling ebook authors
4. The keys to working with beta readers, whether your work is in print or ebook format
5. An overview on how to market ebooks to libraries.
6. Mini-tutorial - how to format an ebook using Microsoft Word

**Sunday,
March 4, 2018
9 a.m. to 2:30 p.m.**

\$25 Members, \$50 Non-Members

Includes lunch and snacks

Check-in begins at 8:30 a.m.

Cattlemens Restaurant

12409 Folsom Boulevard
Rancho Cordova, CA 95670
Near Hazel & Highway 50

Online registration
begins Jan. 10th at
SacramentoWriters.org

