

SACRAMENTO WRITER



**CWC Sacramento
Monthly Meeting
BUILDING YOUR STORY
STRUCTURE: So the rest doesn't
come crashing down!
with Jennieke Cohen, Author
Saturday, September 16, 2023**

**Cattlemens
12409 Folsom Blvd.
Rancho Cordova, CA 95670**



Does your story sometimes fall flat and you're not sure why? That could be because it's missing the fundamental building blocks of structure. In this workshop, we'll discuss the basics of story structure and how to apply them to your own writing—whether you're revising or starting a project from scratch. Using some well-known books and movies, we'll pinpoint the difference between a satisfying story and one that's easily forgotten and leave you with the tools to apply structure to your own writing

What you will learn:

- Dealing with structure early can save a lot of aggravation in revision
- If you're working on structure after the book is written, make sure all the appropriate story beats are present
- Knowing what kind of story you're writing not only helps with structure, it's important to know how to sell your book to readers, agents, and editors
- It's easy to get off track in the middle—we'll discuss how having structure can prevent the dreaded saggy middle
- There's no one way to write a book. But almost all strong stories have a strong underlying structure

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[Jennieke Cohen](#) is the author of two young adult historical novels, both of which have been translated into multiple languages. Her debut book, *Dangerous Alliance*, was a Junior Library Guild selection, and her latest, *My Fine Fellow*, is a 2023 Sydney Taylor Award Honor Book. She's worked as a nonfiction ghostwriter and as a writing consultant to Silicon Valley tech companies. A UC Davis graduate, Jennieke also has a master's degree in professional writing from USC.

Purchase Tickets: \$32, advance purchase; walk-in, \$37. Receipt available. Sadly, our prices have gone up to cover bank charges.

Please stay for a bonus post-meeting presentation & club fundraiser: A 30-minute presentation, tips, and Q & A! (Attendees who stay are encouraged to give a donation to the club!)

Amplifying Your Author Brand: Tips for Pitching Print and Online Magazines

Member [Brina Patel](#) will discuss how authors can write for print or online magazines to publicize their books or build their writing portfolios. Learn effective strategies for writing a compelling pitch and honing in on impactful story ideas. You'll walk away with Brina's 7-step pitching process that'll help you send your story ideas off with confidence!



Brina Patel is a content writer whose bylines have appeared in several publications including *Business Insider*, *Byrdie*, *Well+Good*, and *Verywell Mind*. Brina also edited the anthology with Bell Press Books, and her creative nonfiction has been published in *Heartwood Literary Magazine* and *LEVITATE Magazine*. In her free time, Brina enjoys traveling, reading, going on adventures with friends, and sharing writing tips on her [blog](#).

For more information on this program, look on our [website](#).

Writers Network: Building & Marketing Your Website

Why an Author Needs a Website and How to Market it With Bernard Wozny & Alysse Adularia

Attendees will learn about:

Why do I need a website?

Do I have to pay to get a website?

How do I build a website?

How do I promote my website?

What is an email list?

How do I get an email list & what do I do with it?

What is a Blog?

How do I put all this together and manage my website?

How does marketing fit in with the website?



Bernard Wozny and Alysse Adularia are published authors. Bernard has a long-standing history of software and website development, while Alysse has a strong background in marketing. Together they will explain the finer points setting up an author's website.

Friday, September 1, 2023 9–11 a.m.

CH Cafe & Grill, 6215 Sunrise Blvd. Citrus Heights

or

Join with Zoom (Passcode 227171)

MEMBERS' CORNER

We welcomed seven new members in the last two months. Please say hello if you see them.

Susan Basham writes Women's Fiction, Contemporary Fiction

Mary Beth Defer writes Poetry, Journalism, Fiction

Ashleigh Lincoln writes Poetry, Short Story Fiction (drama)

Judith Starkston writes Historical Fantasy, Historical Fiction

James Meares

Dharma Webber writes Technical, for Newspapers, Proof Reading

Louise Jackson writes Non-Fiction, Science, Family History

New members are invited to share a brief (200 words max) bio and a jpeg headshot for our website's Members page. And you can include a link to your own website in your bio! Please send to sacramentowriters@gmail.com. You can have your published books listed in our Members Book section by sending a description and a picture of its cover to Bernard.

A Report on the Membership

Someone mentioned to me that we likely have mostly fiction writers in our club, so I thought to look at the numbers. Presently we have 167 members, and most of you write in two or more genres, so these numbers will add up to more than 167. And some of you do not write but stay in the club as supporting members, offering editing and other publishing skills.

Fiction: 112

Non- Fiction: 79

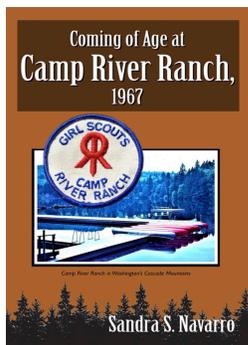
Memoir: 27

Poetry: 22

Children: 19

Journalism: 4

Screenplay/Play: 4

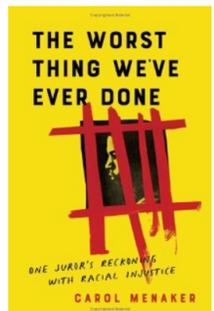


Sandra Navarro has a new book

Since the age of eight, Sandra had longed to be a Girl Scout camp counselor. After graduation from high school, she was selected to work at Camp River Ranch in the foothills of Washington's Cascade Mountains. She had accurate expectations of what was to come during the summer of 1967. Or did she? Sandra's camp log and excerpts from letters record her unexpected experiences and subsequent coming of age.

Carol Menaker Reading

[Carol Menaker](#) is doing a book reading from her book [The Worst Thing We've Ever Done: One Juror's Reckoning With Racial Injustice](#) on Saturday, September 9, from 2:00-3:00 pm at [The Bookseller](#), 107 Mill Street, Grass Valley, CA.



Please direct member news to Sacramentowriters@gmail.com.

Message from Bernard Wozny, CWC Sacramento President.



Dear Members,

This September, I want to continue my talk about collaboration. As I mentioned before, this is very important to me, it is the reason we gather together in clubs. I'm proud of this club in the ways we work together. The July and August Saturday meetings were humble gatherings of like-minded people. Our Friday network meetings are also geared toward mutual conversations. In short, we fulfill our purpose of working together and exchanging knowledge.

I want to know from you—the members—if there is more we can do to help each other. Critique groups are in demand, and I know that Bonnie Gault Blue is working to get more groups started.

Many technical questions are often asked—sometimes quite simple—like “How to do ‘X’ in this software program?” Where there's a question, I'll wager there is a member with an answer. Maybe we need a forum, where members can ask questions, and receive the quick answers they need. Maybe we can reserve some time for our meetings? Or add an online forum? Let me have your ideas.

A major event is looming on the horizon! [California Writer's Week](#) is the third week in October. [Tim Schooley](#) is the chair for organizing events for this week. What I want is for you, the members, to volunteer to help with these events. We are working with several bookstores to do book signings, this includes Barnes and Noble, who are very keen to work with us. Sacramento central library is also eager to host readings and meet the author events. Please note that sales are prohibited in libraries—but the publicity you receive will be invaluable.

California Writer's Week is a week of altruism, where we will promote the art of writing and the skill of reading. Attendees of our events will benefit from the inspirational stories. The club will benefit collectively by promoting our members and their work. Let Tim know you want to help, what books you have, and what stories you can read. Do it now, get on the shortlist before everyone else.

One final message I want to say. On October 8th, we will be hosting a workshop with Stuart Horwitz, also known as [The Book Architect](#). We worked hard to arrange this workshop, but we have a good reason for doing so. Stuart's methodology is renowned, and many authors have been more than successful using his ideas. The original cost was far higher, but we negotiated the price to be more acceptable.

I will certainly be there! I hope to be there with you!

In the meantime, keep writing and tell me what you think.

Bernard Wozny (bpwozny@gmail.com)





MEMBERSHIP RENEWAL PAYMENT

\$45 DUE

CWC Fiscal Year starts JULY 1st



You can renew [online](#) with a credit card

- Or -

Mail a check for \$45 to: CWC, PO Box 1231, Orangevale, CA 95662

This Fall's Open Reading Wednesday September 20th, 7pm

Sign-up to read or come & listen to your colleagues' work.

You may join in to read, and/or listen to, fellow members' work. After each piece, we share comments. However, this is not a critique group. Please note, if you arrive after the reading has started, you will be admitted as soon as the piece is concluded. Your piece should be approximately 6-8 minutes long. To sign-up for the Open Reading, contact [John Patterson](#).

Join the [Zoom meeting](#) beginning at 6:30

Meeting ID: 815 8143 6360

Passcode: 719105





Name Badges

Would you like a custom name badge for when you attend the CWC-Sacramento meetings? The 2" x 3" gold metal badges with black embossed lettering are offered for the low price of \$3.00 (the club pays the rest of the cost).

Besides your name, they include the club logo and branch name.

To order a badge, please include the information below:

Name as you wish it to appear:

Backing: Magnet _____ Pin _____

Method of Payment (\$3.00): Check _____ (Make payable to CWC-Sacramento Branch)

Full replacement cost for lost name badge: \$10.00

Mail to:
CWC-Sacramento
P.O. Box 1231
Orangevale, CA 95662



Critique Groups

Interested in finding a Critique Group? So many of us write alone and have gotten very little feedback on our work. Exposing our creative efforts to a group of like-minded and considerate writers is the first step towards sending our masterpieces out into the world.

If interested, email [Bonnie](#). Your names and genre will be collected and linked with other interested members. Your newly formed group can get help with ideas for getting started on our website under Members Resources then [Critique Group](#).

Rosi Hollinbeck's critique group has room for two or three writers. "We all write for children (picture books through YA) and all have some work published (magazines or books). We meet monthly by Zoom and email our work ahead of time. We are looking for people with some experience who can commit to submitting and critiquing. They can contact me through my email: rosihollinbeck@yahoo.com."

A separate critique group has an opening. This group currently has novelists and essayists (but accepts other genres). Monthly meetings are held in-person (occasionally on Zoom) first Wednesday afternoons. 2,000 word submissions are emailed to the group for markup a week prior the meeting. For details, email [William MacDonald](#).

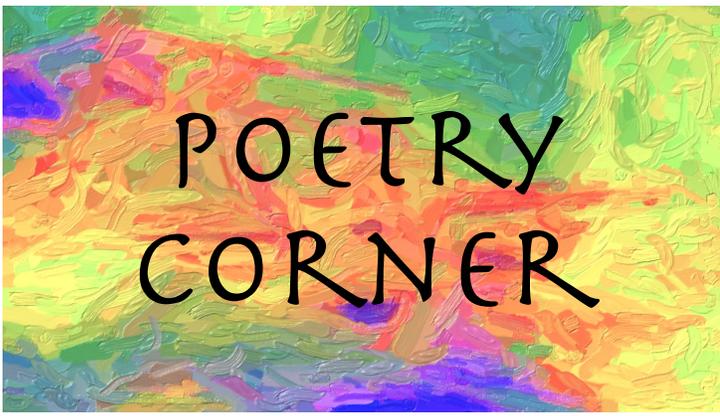
ANNOUNCEMENTS FROM AFIELD

Accepting Play Submissions for 2024 Staged Reading Series

Valley Players is seeking short, one-act and full-length play submissions for a series of staged readings to be held in the summer of 2024. We want compelling, challenging, delightful plays; all genres (except musicals) will be considered. For more information about submissions and details on how to submit, check out our [website](#).

Please pass this on to anyone who might be interested!

June Alane Reif, Artistic Director, [Valley Players](#)



Applesauce

by Ted Kooser

Ted Kooser was born in Ames, Iowa on April 25, 1939. He received his BA from Iowa State and his MA in English from the University of Nebraska-Lincoln.

He is the author of twelve collections of poetry, including *Kindest Regards: New and Selected Poems* (Copper Canyon Press, 2018), *Splitting an Order* (Copper Canyon Press, 2014); *Delights & Shadows* (Copper Canyon Press, 2004), which won the Pulitzer Prize in 2005..

His fiction and nonfiction books include *The Poetry Home Repair Manual: Practical Advice for Beginning Poets* (University of Nebraska Press, 2007); *Braided Creek: A Conversation in Poetry* (Copper Canyon Press, 2003) written with fellow poet and longtime friend, Jim Harrison.

His honors and awards include two NEA fellowships in poetry and a Pushcart Prize. In the fall of 2004, Kooser was appointed the thirteenth United States Poet Laureate.

He is a visiting professor in the English department of the University of Nebraska-Lincoln. He lives with his wife, Kathleen Rutledge, in rural Nebraska.



Ted Kooser

I liked how the starry blue lid
of that saucepan lifted and puffed,
then settled back on a thin
hotpad of steam, and the way
her kitchen filled with the warm,
wet breath of apples, as if all
the apples were talking at once,
as if they'd come cold and sour
from chores in the orchard,
and were trying to shoulder in
close to the fire. She was too busy
to put in her two cents' worth
talking to apples. Squeezing
her dentures with wrinkly lips,
she had to jingle and stack
the bright brass coins of the lids
and thoughtfully count out
the red rubber rings, then hold
each jar, to see if it was clean,
to a window that looked out
through her back yard into Iowa.
And with every third or fourth jar
she wiped steam from her glasses,
using the hem of her apron,
printed with tiny red sailboats
that dipped along with leaf-green
banners snapping, under puffs
or pale applesauce clouds
scented with cinnamon and cloves,
the only boats under sail
for at least two thousand miles.

The Summer Series: A Welcomed Change

A sharing group is not for everyone. But for the members who gathered for the July and August meetings in the Arden-Dimick library, it was a welcomed change from our normal routine.

The July meeting had about 15 participants, who spoke of their present projects and filled us in on their past work. At the August meeting we discussed problems the members have in various aspects of writing, publishing and/or marketing. From the group's collective wisdom and experience came an abundance of excellent advice. But also, a warm, caring, and supportive fellowship emerged.

The Summer Series was an experiment, quickly scheduled in to replace the normal Saturday meetings, which were on summer vacation. Would the membership be interested in a simple discussion circle, where everyone was given a chance to speak about their project and benefit from the responses of others? The answer was an enthusiastic YES!

A club is a community, not just a professional organization. The chance to get to know each other better, to get support while engaged in the isolated job of writing, is an important reason for joining. We do this when we break bread together at Cattlemens or when we join the long breakfast table at Friday's networking meeting. Sharing in a group gives us another opportunity to connect.

The Board will discuss how this may become a permanent feature in our programs. So be on the lookout for a notice about our next group gathering.

New Fall Class!

"Crafting Conflict: Unleashing Dynamic Storylines in Novels, Short Fiction, and Narrative Poetry"

**Embark on a Journey of Creativity with the Elk Grove Writers
& Artists with**

Award-Winning Teacher-Novelist Gini Grossenbacher.

Explore, write, and share to elevate conflict in your work. Join us! Together, we'll weave captivating scenes, breathe life into characters, and sculpt storylines that resonate across poetry and prose. Absorb and apply tips and techniques that take your verses and scenes from the ordinary to the magnificent. Open to writers of fiction, poetry, or both. Guest speaker: [Judith Starkson](#), Author.

Class meets on Zoom, Wednesday evenings, 6–8 p.m., nine weeks, September 20 to November 15, 2023. Pay-as-you-go, \$25/week. Now taking questions and enrolling: email [Gini Grossenbacher](#), M.Ed.



A Class Given by Stuart Horwitz

Finish Your Book in 3 Drafts Crafting Fiction and Creative Non-Fiction with the Book Architecture Method

It's the age-old battle between the outliners and the pantsers—those who meticulously script every writing session, and those who pilot solely by feel. Finding your unique approach requires a method rather than a formula. The Book Architecture Method has helped bestselling writers transform their messy manuscripts into polished books. Accomplished and aspiring writers alike will learn the secrets of how to painlessly create a complex narrative such as:
what plotting actually means, and why there isn't one narrative arc but several
how to make sure your book has one theme—and one theme only
how to separate your work into scenes and use this disassembly to diagnose what's going wrong with your manuscript
the secret to why some narratives feel like they are all coming together at an emotional pay-off while others do not.

This workshop will introduce writers to a process for organization and revision that includes in-depth exercises to be completed throughout the day so that attendees leave with a new perspective on their book's core, its structure, and where the work of revision lies most clearly. The workshop assumes nothing of a writer's previous knowledge of technique, nor how much of his/her manuscript is complete.

Stuart Horwitz is a ghostwriter, independent editor, writing coach, and founder of [Book Architecture](#). His clients have reached the best-seller list in both fiction and non-fiction, and have appeared on Oprah!, The Today Show, and in the most prestigious journals in their fields. He is the author of three acclaimed books on writing: [Blueprint Your Bestseller: Organize and Revise Any Manuscript with the Book Architecture Method](#) (Penguin/Perigee), which was named one of the year's best books about writing by *The Writer* magazine, [Book Architecture: How to Plot and Outline Without Using a Formula](#), which became an Amazon bestseller, and [Finish Your Book in Three Drafts: How to Write a Book, Revise a Book, and Complete a Book While You Still Love It](#).

Horwitz holds degrees in literary aesthetics from New York University and East Asian studies from Harvard University. He is also an award-winning poet and essayist. He recently relocated to California with his family from New England, something he should have done years ago.

Sunday, October 8, 2023, 9:30–3:30
at [Cattlemens](#) 12409 Folsom Blvd, Rancho Cordova, CA 95742

[Early bird rate](#) for CWC members: \$129 before Sept. 1, includes plated lunch, snacks, coffee.

Late registration and nonmembers: \$149.00.
Book early to take advantage of the reduced price. The price will go up September 1st!



Stuart Horwitz Discusses the Book Architecture Method

I came up with the term “Book Architecture” when I became tired of being called a book doctor. That whole image was so sleazy, conjuring up black bags filled with likely-illegal syringes and jars of snake oil. As an independent editor, I don’t have a magic pill for someone’s work. But I do think we can look at structure in a different way, and not be afraid of it like it is a microscope which will reveal only imperfections. I think we can meet structure halfway, as partners maybe, let form take content out on the dance floor.

Book Architecture asks us to lay the foundation for what we are writing as we go, not to try to impose a structure at the end. In order to do that, there are seven things I think it is worthwhile to bear in mind.

1. Know what draft you’re in. If you’re in the first draft, recognize that you won’t be able to simultaneously create and evaluate the worth of what you are creating. If you’re in the second draft, remember what you’re looking out to fix, but also what isn’t broken. If you’re in the third draft, we’re talking commando raid, get in and get out. In all cases: keep it moving.

2. Repetition and variation form the core of narrative. If a character, a place, or an object only appears once, we can’t track it or assign it any meaning. When these elements reappear, and change, then we can get excited and follow a chain of events up or down emotionally. I call that a series.

3. Cut up all your scenes. During the revision process it is important at one stage to take your manuscript and cut it up completely. Each scene needs to be able to stand on its own. This is the best way to determine what belongs to the draft moving forward and what hits the cutting room floor.

4. Limitation is the key to revision. If you can live without a scene, there is no way to justify bringing it through successive drafts and eventually to a reader’s attention. People don’t like to be limited in general, but limitation is the key to revision. And nothing limits your action, your cast characters, your proliferation of fabulous philosophic ideals, or your page count better than a good theme.

5. Your book can only be about one thing. We call that your theme. And beyond your book only being about one thing, you have to believe in the validity of that one thing. Enough to wrestle with it over many drafts until the victor is finally declared, and the victor is you.

6. When the questions are answered, the play is over. Not every chain of events or character arc needs to be present at the beginning. Stagger the introduction of new elements of interest, and always have an unanswered question on the table.

7. You can’t through life writing the same book the whole time. This one is kind of self-explanatory; devise a suitable structure for your work, pour your heart into it and polish it up. Then let it go.



Elk Grove Writers Guild
Writers Helping Writers

PRESENTS

OUR SPEAKERS:



JUDITH STARKSTON
SPEAKER

Show Emotion in the Details



KAKWASI SOMADHI
SPEAKER

Let the Scenes Move the Story



CHRIS HENNESY
SPEAKER

How to Build a Media Platform



KRISTEN TATE
SPEAKER

Get Your Book Edited



JOEY GARCIA
SPEAKER

How to Write a Blurb



KAREN PHILLIPS
SPEAKER

What About the Cover Design
of Your Book?



GREGORY RANDALL
KEYNOTE

On What's New in Writing



September 23, 2023

ELK GROVE WRITERS CONFERENCE

REGISTRATION OPENS:

May 1, 2023

at egweg.org/23conf



On September 23, 2023, join us at
the Elk Grove District 56 Campus
8230 Civic Center Drive
Elk Grove, CA 95757

Check in at 7:00AM
Admission is \$75 and includes
Continental Breakfast and Lunch

Chris Hennessy's Letter

I'm so glad I attended Right to Publish Writers Conference, (June 13-16) in Wheaton, Ill. It was the first time I'd shared my upcoming memoir book, *Touched By Hannah*, with publishers and agents.

The initial response was quite encouraging, but I learned that there's still much work to do. Writing. editing, getting published—the process is daunting, but, being 100% committed, I've got this!

See *Touched by Hannah* [One-Page Promotion](#) that I shared at the Conference

Funny Stuff—Comedy Tip

I attended an excellent seminar at the conference, Pitching to a Book Agent. During Q & A, I asked, "instead of a book agent, is it okay to look into a secret agent?" One split second of silence, then the room burst into laughter. [Check it out.](#)

When such thoughts come, in that millisecond, if you believe it'll get a laugh, go for it. It's a healthy adrenaline rush, provides a confidence boost that never leaves. The more you go for it, the easier it is—and the funnier you'll get, guaranteed! Nobody in that seminar will ever forget me.

Motivate Yourself to Create

Attending the writers conference changed my life. There are so many searchable-findable events, in person and virtual—conferences, meet-ups, etc., that might enrich your life.

A 2-3 mile walk always gets creative juices flowing.

Listening to music and writing silly social media poems at night.

Seeing live music is crucial.

Writing in coffee shops with the caffeine and people vibe.

I recently crafted a short music video cover, [Dead and Bloated](#), Stone Temple Pilots, just for fun, and I'm still pumped!

Your support and feedback has provided much positive inspiration. Thanks you for your continued love & support.

Now, go do something fun, rewarding, and enlightening. You'll never regret it!



CWC Sacramento Club Positions FY 2023-2024

Board of Directors

Officers

President: Bernard Wozny
bpwozny@gmail.com

First Vice-President/Programs: **OPEN**

Second Vice-President/Membership: Bonnie Gault Blue
beaublue4@gmail.com

Treasurer: Tim Schooley
timschooley@comcast.net

Secretary: **OPEN**

Directors

Kimberley Edwards
Chris Hennessy
Jason Orta
Cheryl Stapp

Club Positions

Contest Coordinator - Judith Presnall
Historian - Julie Bauer
News and Events Distributor - **OPEN**
Newsletter Content - William MacDonald
Newsletter Layout - Rosi Hollinbeck
Open Readings Host & Coordinator - John Patterson
Publicity Chair (Print/TV/Radio/Social Media) – Chris Hennessy
Webmasters – Bernard Wozny
Writers Network Coordinator- Cheryl Stapp