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Writers News

Volume 8, Number 6.....June 2009

June 20 Speaker

Lynn Price

Publisher/Speaker/Author

The Writer's Essential Tackle Box



Note: Lynn Price was scheduled to speak to us last month when she was sidelined by an automobile accident. Thankfully, she has now recovered enough to come and talk to us!

Lynn Price is editorial director of Behler Publications. Along with their *Get It Write* series, Behler Publications has produced poignant, award-winning personal journeys in both fiction and nonfiction - books that tackle medicine, aging, family issues, death, abandonment, love and prejudice.

Her latest book, *The Writer's Essential Tackle Box*, is a unique parting of the clouds for the confusing and often contradictory information circulating in writers' boards, conferences, blogs, and how-to books. Her distinctive point of view from behind the publisher's desk helps authors better understand the frustrations and *Halleluiah* moments for agents and publishers, as well as educating writers as to what makes a great query, why some manuscripts are rejected, and the pitfalls to avoid when submitting a manuscript to an editor.

"Oh, boy!" Lynn says, when talking about the reactions many writers have after purchasing a book on the craft of writing. "This particular lament is akin to a loaded gun with a rusty safety...I've lost count of the writer's "How To" books on the market, but having done some serious market research on the category, I can attest to the fact that we could end world hunger if everyone took to eating paper."

When Lynn speaks to the Southern California Writers Association, she will shatter the myths

promoted by Shallow-Hal-type "How To" writers that just want your money. Want to learn submission guidelines that appeal to editors and publishers? Just what are the differences between print on demand and commercial publishers? In addition, Lynn will cover *The Writers Emergency Style Guide* and share tried and true methods that work as shared by industry professionals, like Wilda Williams from *Library Journal*, agents

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President's Message

Freelance Writing for Fun and Profit



Whether you look at freelance writing as a hobby or an impossible dream, this multi-million dollar industry can provide healthy roots for your professional writing life.

Start with Confidence – When you start freelancing, you may be tempted to talk yourself down. After all, where are your credentials and awards? Remember, you are not promoting credentials and awards. You are promoting your unique view of the world coupled with a natural talent for the written word. Did you win a contest in grade school? Have you ever received high marks on creative writing assignments? Focus on positive past experiences, however humble, and you will be able to introduce yourself to editors with confidence.

Write what You Love – Whether you are sixteen or sixty, you have already amassed a large amount of knowledge about topics that interest you. Put your best foot forward and start contacting magazines and editors that could use your services. Even if you've never written an article or press release before, you can do it! This is not rocket science. With a gutsy approach and a little faith, you, too, can land a freelance writing job that pays well!

Don't Re-Create the Wheel - Online and at your favorite bookstore, you will find abundant resources to help you write anything and everything. From articles to query letters, information is at your fingertips. So, do a little research. Take a moment or two to write down a list of your favorite topics. Then, seek out samples of queries and articles dealing with those topics. You will be amazed at how easy it is to move forward with your freelance writing goals when you have a few examples on which to model your efforts. (See the book *Six Figure Freelancing* by Kelly James-Enger).

Broaden Your Sales – Remember that most successful writers don't use their research for just one story. They re-slant their research and write for different markets. For example, you could research the seven top foods that cause weight loss for a magazine like *Prevention*, then re-slant these facts for an article about weight loss after pregnancy for *Parenting Magazine*. Of course the research and expert quotes would need adjustment so that each article would be unique, but it's amazing how much information you discover during the research phase that is not used in an original project.

Make the Editor Happy – Think about it. Every editor is inundated with project queries all day, everyday. What would you want if you were an editor; something fresh, creative and appealing to the magazine's readership? When you think like an editor, you make your editor's life a little easier. And, that translates into sales any day of the week!

Lynnette Baum
President
lynnette@the-right-writer.com

MAY HIGHLIGHTS:

MARK SEVI: *The Campbell Myth Story and How to Crack Act II.*

“Screenwriters are structure Nazis,” said Mark Sevi, screenwriter, novelist, speaker, and teacher. He ought to know: His three screenplays now in production bring his total to eighteen. Scheduled to speak to SCWA in June, he graciously moved his schedule up because of speaker Lynn Price’s emergency. Sevi’s topic was “The Campbell Myth Story and How to Crack Act II.”

Why “structure Nazis”? Because one page equals one minute of film. Scripts run about 100-120 pages. What does the final, 90-100 minute film version encompass? Nothing more than all of life itself: our hopes, dreams, failures, and possible redemption; all the unconscious archetypes we humans resonate to; and somewhere, perhaps, a leap of faith.

Sevi discussed Joseph Campbell’s *The Hero with a Thousand Faces* and how Campbell’s analysis of the mythic hero informed George Lucas’s *Star Wars* films. For equivalents set in modern times, Sevi demonstrated with *Raiders of the Lost Ark* and *The Verdict*, starring Harrison Ford as Indiana Jones, archeologist, and Paul Newman as a lawyer, respectively.

Because all events in a story affect a character, he experiences two journeys simultaneously: external and internal. “Whether a comedy or romance, your character is tested,” and the subconscious reacts. S/he must operate out of his/her comfort zone to the point of *change or die*. The writer is “pushing [archetypal] buttons the audience doesn’t know exist.” The “gods” and others try to halt the external journey because the character is entering or invading their realm. A *shapeshifter* is “the one who can’t be trusted.”

The flaw in Indiana Jones is that he “has no spiritual side.” For him, Sevi said, things have only extrinsic value, not intrinsic. Jones’s encounter with the temptress represents “the rejection of his spiritual journey” and a battle with darkness and power. Exploring the tomb, his greatest success, brings forth

his greatest subconscious fears, symbolized by the attacking snakes. The tomb becomes his belly of the whale. He can escape from this underworld only by a leap of faith, indicating internal change, which ultimately brings his redemption.

In *The Verdict*, the broken-down, alcoholic lawyer rashly refuses to take the settlement offered to his clients and decides to pursue the company involved. He not only regains self-respect but also respect from others. But since he is invading the realm of the gods, powerful forces align against him. His snake pit or belly of the whale point occurs when he “realizes he’s become a joke.” He must change by a leap of faith or “die.”

Now, the challenge is to get each of the above dramas down to 100 pages!

But Sevi said, “Structure doesn’t take away the joy; it just gives you tools.” Draw and divide a plotline into four sections. Act I, 20-30 pages, is the first fourth in which “something changes the character’s life” and initiates the story. The last fourth, Act III, 20-30 pages, is the “inevitable but not predictable” ending, which you must know ahead.

The middle section, broken in two, is Act II, 60-80 pages. For the first half of Act II, the action rises swiftly, indicating the protagonist’s step-by-step, apparent success, but he “hasn’t had enough time to learn his lesson.” In the middle of Act II comes “the rug puller,” the first of several in which raised stakes make each of his previous gains disintegrate or backfire. In addition, he’s “haunted by [his] inner baggage.” At the end of Act II, his lowest point, he must change or “die.” Proceed to Act III. “Structure is all about character,” Sevi said, and distributed handouts, graphing the process.

He recommends Christopher Vogler’s *The Writer’s Journey: Mythic Structure for Storytellers and Screenwriters*.

Mark Sevi has taught at UCI, Cal State

See *Sevi*, page 6

SCWA News & Announcements

NEXT MONTH'S SPEAKER:

July 18, 2009

Jerry D. Simmons

Retired VP of Marketing for Time Warner Books

How to Get Past Readers & Secrets to Developing Your Writing Voice

The hard cold facts are that readers are overwhelmed with manuscripts. Whatever doesn't fit on a busy editor's desk gets shuffled to a reader. And, even more discouraging, many readers are amateurs in the publishing business, college students or unpublished hopefuls looking for a way into the publishing industry. So, how do you get past readers and onto the editor's desk? Jerry Simmons shares his personal list of insider secrets, as well as how to develop a writing voice that is authentic and attractive. So, mark your calendars for June!

Lynnette Baum
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Contact Writers News Editor Mary Michel Green at (949) 361-6581 or green.mary@cox.net.

SCWA Critique Committee Open to Members of SCWA

Nonfiction & Fiction

This position is open.

Poetry

Dr. Joyce Wheeler

Joyce will critique up to five poems.
Please mail your work to Joyce at:

3801 Chestnut Avenue, Long Beach, CA 90807

Executive Committee

PresidentLynnette Baum
VP, ProgrammingNeil Young
VP, MembershipLinda Coyne
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Meeting Coordinator..... Sonia Marsh
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Tape Librarian.....Sharon Walters

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membership@ocwriter.com

Meeting Reservations

Sonia Marsh, meeting@ocwriter.com
or message (949) 309-0030

June “Will Write 4 Food” Contest

Write: Look carefully at the photo (right) and write a short-short story (maximum 250 words) about what is happening.

Submit: One entry per member per month.

E-mail to: contest@ocwriter.com with subject line: July 2009 “Will Write Food Contest.” Put your daytime phone number or e-mail address in the message, along with the title of your story. Please attach the story without your identifying information, so the judging will be impartial.

Deadline: Stories must be received on or before 11:59 p.m. on July 13, 2009.

Winner: Attends their next SCWA meeting for free, a \$24.95 value! He she will also be presented with a winner’s certificate. The winning story will be featured in the club’s newsletter, *The Writers News*, and on the organization’s Web site. Runners-up will also receive certificates and their stories will be on the Web site.

Criteria: Contestants must be members of SCWA. The story must be 250 words or less. No evaluation or comments will be offered on contest submissions. Only one winning entry per member per year, but you June receive as many honorable mentions you can win. At the end of the year, we will try to publish all winning stories in an SCWA chapbook.



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or

April First Place Winner:

The Feel of Him

By Bill Berg



She emptied the drier, spilling his clothes mostly in the basket and dropped beside it, her face buried in the warm fabric, and she sobbed.

It was to be so simple, she thought, when she had first washed them: you empty the closets and drawers of all his clothes, wash them and send them off to the Good Will or wherever, and there would be fewer reminders of him.

That’s the way it was supposed to work.

Their life together had just begun. And she soon became pregnant. But the pregnancy ended early with a still-born child, and the sadness of that lingered.

Then he had to leave. And she was alone and depressed. And she prayed and prayed for an end to the loneliness.

And then one day there was a knock on the door, and when she opened it and saw the two marines in full dress uniform, she slammed the door and leaned against it. She knew. She didn’t want to know, but she knew, and she didn’t want to be told.

Later, a marine chaplain came and said all those things you knew a chaplain would say and you never wanted to hear. The war had torn the heart out of her, and no chaplain was going to change that.

So, the clothes had stayed: to be washed again.

For in the warmth of his freshly dried clothes she could still sense the feel of him.

Honorable Mention: *Laundry Prayers*, by Polly Dunn



Cracking Act II of Your Screenplay

Sevi, from page 3

Fullerton, Orange Coast College, and currently has introductory and intermediate screenwriting courses going at Irvine Valley College.

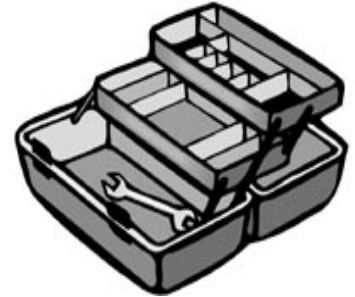
To bring Hollywood to Orange County, Sevi is one of the directors of the new Orange County Screenwriters Assoc. (OCSWA). He wishes to grow this non-profit as a resource for the writing talents in OC. Go to MarkSevi.com or OCScreenwriters.com.

Glenda Brown Rynn
Reporter
grynn@cox.net

Speaker Will Open Writer's Tackle Box

Price, from page 1

Rita
Rosenkranz, Andrea
Brown, Laurie McLean,
and Peter Cox, *Absolute
Write/Writer Bewares*
Victoria Strauss, ABA
President and *Changing
Hands* bookstore
owner Gayle Shanks,



Book Shepherd Sharon Goldinger. Although there are no golden bullets for writing a great book, there are wonderful facts that make writing successfully more likely.

Find out how to create the winning combination that reviewers and buyers want and enjoy, and discover that formulating high quality literature is a close as your fingertips when you know how to incorporate into your works what is both timeless and touching.

Lynnette Baum
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Author's Corner!

Want to get published? Build your portfolio of published articles by submitting articles about the craft of writing to Mary Green for publication in the *Southern California Writers Association's* monthly newsletter. Any topic is welcome, as long as it is about writing. All articles must be written by an SCWA member and will be posted online as part of our newsletter. A limit of 250 - 300 words is suggested. Mary Green will approve any and all submissions and determine when and if they qualify for publication. (Send to green.mary@cox.net). These articles are short and sweet, so jump in and write one!

Introducing New Member Rita Marie Turner

I've harbored a passion for writing since my early twenties while studying in the small, college town of Portales, New Mexico -- broom corn, cotton, peanuts, and oh yes, cowboys who chew and spit tobacco on cactus garden lawns.

Having grown-up in the green suburbs of the Missouri Ozarks, upon graduation from Eastern New Mexico University I left the brown tumble weeds behind for the rush of adventure and the blue oceans of golden California. Here in Southern California is where I learned to scuba dive, ski, surf, and fly fish. Here, is where I packed away my saxophone and took up the harmonica. Here in the sophisticated cities of Orange County is where I raised my

only son and began my 42 year profession as an elementary school teacher.

Over the years, my life path has taken many turns following rutted roads down steep valleys of personal tragedy -- a divorce from an abusive alcoholic, a poisoning, a spinal tumor, and the more recent loss of my soulmate to brain cancer. To be sure, an interesting life at that, filled with character building epiphanies that bully one into becoming a stronger, more compassionate individual. Still, such a life and busy career seemed to only support puzzle pieces of time for writing. Journals, idea files, screen play synopsis, short pieces, inspirational essays, and unfinished chapters of my children's novel all got filed away in neat little boxes for that perfect time -- that time to devote my life to this elusive passion of mine called writing.

That time is now. Last June I retired from education to take up my pen as a serious writer. Recently, after living and working a year in southeastern mainland China, I began weaving my 200 pages of journals and research into a memoir about my unique and often alarming experience in an ancient culture 8,000 miles on the other side of the world.

My present days are spent clicking away at my memoir in my home in San Juan Capistrano while perfecting my writer's craft through workshops, conferences, and active participation in writing groups.

I am honored to be a member of SCWA and sincerely thank you for your warm welcome and gracious acceptance into the fold as a fellow writer.

Wahoo!
Rita Marie Turner



Member News

Dixon Hearne is one of fifty authors selected to appear in *Woodstock Revisited: 50 Far Out, Groovy, Peace-Loving, Flashback-Inducing Stories from Those Who Were There*, an anthology being released by Adams Media in June.

This is the first book chronicling the legendary Woodstock Music & Art Fair attended by 400,000+ baby boomers in 1969 that focuses on the kids who attended. The book will be featured on *Dateline* and is available at your local bookstore or various bookstore Web sites. Bulk orders can be placed by contacting Adams Media, a division of F+W Publications in Cincinnati (800-289-0963). The author is available for readings or signings.

SCWA Member Receives Indie National Excellence Award

Darlene Quinn, a long time member of SCWA and our December 2008 speaker, is now an honored recipient of the 2009 Indie National Excellence Award for Fiction!

Quinn's novel *Webs of Power* is a character-driven tale about three strong very different women whose worlds are rocked by a high stakes corporate struggle.

It is based on real events that brought Wall Street to its knees and traumatized the retail industry in ways that are still being felt today.

Webs of Power takes a hard look at the demise of our beloved department stores and is a fascinating cross between the *Devil Wears Prada* and *Wall Street*.

Now an Indie winner *Webs of Power* has gained new market strength!

Quinn is now on the last leg of her coast-to-coast book tour. She has had major TV interviews in Chicago, New York and Atlanta as well as several national radio interviews. You can keep up with her busy schedule on her website www.darlenequinn.net or on Booktours.com.

SCWA Speaker also a Indie National Excellence Award Winner

Another award winner is one of SCWA's guest speakers, Mayalys Wills, whose book *Damn the Rejections, Full speed Ahead: The Bumpy Road to Getting Published*. Mayalys is the winner in the Book Publishing category of the Indie National Excellence Award.

Congratulations Darlene and Mayalis and continued success.

These wonderful award recipients are proof positive of the high standard of speakers that SCWA brings to its attendees, as well as the powerful success story one of our members has achieved.

Stories Wanted

CALL FOR SUBMISSIONS for a new anthology of holiday stories – fiction and memoir – to be released in early Fall of 2009. For complete details visit: www.dixonhearne.com.

Title: *Thanksgiving to Christmas ~ A Gathering of Stories*

Submission deadline: extended to July 31, 2009.

Guidelines: All submissions must reflect a Thanksgiving or Christmas theme.

Topics can include childhood memories, family gatherings and traditions, humorous stories, holiday

adventures, heartwarming moments, difficult times, war years, shopping, pageants and parades – whatever might make for an interesting read. No more than 1,500 words (fiction, memoir, essay). Double-spaced Times New Roman font preferred. Send as an attachment with “Holiday Anthology” in the Subject line. Include a cover letter and a brief 75-word bio note in the body of the e-mail Submit only previously unpublished works.

Rights and Compensation: Contributors will receive one free copy of the anthology and a 25% discount on the purchase of additional copies

in exchange for first print rights, which includes additional printings in the six months following the original printing date. All other rights reside with the author(s).

E-mail submissions as Word attachments to: Dixon Hearne – dixonh@socal.rr.com

Please note: Submissions that do not adhere to guidelines will be deleted unread.

Dixon Hearne, Ph.D.

Member

dixonh@socal.rr.com

Web site: www.dixonhearne.com

Writer's Corner

Editing is a Process

By Patricia Fry

All authors and freelance writers do it. Some people get paid to do it. And without it, you are risking the big R—Rejection. What is it? Editing.

I've found over the years that editing is a process. When I edit my own work, especially a book manuscript, I go over it many, many times with different things in mind. And I attempt to teach my students and clients my techniques. For example, there's the editing work that occurs once the book is completed. Now, you're going to re-read the entire manuscript several times over and probably make many changes and additions along the way. This is you making sure that your story is on track or your nonfiction book is well-organized and easy-to-follow. But you're not finished. It's now time to get down to the nitty gritty editing work. How? Here are some pointers from someone who has edited many hundreds of articles and countless dozens of book manuscripts.

- Read your manuscripts with content in mind—does it make sense, does it flow, do the transitions work well, are your explanations clear, is the material pertinent, have you left anything out, are there areas where you have over-explained, what about organization?
- Edit out extra words—in other words, tighten your work and then tighten it some more.
- Consider eliminating qualifier words such as, “very” and “really.” If you notice, they actually tend to weaken the phrases, points and/or scenes you are hoping to make more powerful.
- Watch for overused words and phrases. I had to eliminate “of course” numerous times in my final edit of *The Right Way to Write, Publish*

and Sell Your Book. Recently, I edited out numerous introductory phrases from a client's book manuscript. He started nearly every paragraph with, “As a matter of fact,” “Actually,” “As far as I knew,” “That said,” “Now,” “Yet,” “Therefore,” “Interestingly,” etc. Some authors overuse words such as “suddenly,” “so” and “now” at the beginning of their sentences.

- Eliminate clichés. Replace them with fresh phrases. This will thrill a publisher.
- Check to make sure you have used the right words in the right places? Spellcheck will not alert you to wrong words when they are spelled correctly. For example, you might intend using “carp” and it is spelled, “crap,” “have” instead of “has,” “bed” instead of “bad.” It takes an alert mind and a good eye to discover mistakes like these.
- Edit out those words that got missed when you used the marvelous word processing function to add or change something. For example, maybe you inserted a word in the wrong place. Have you ever done that? I think we all have. Maybe you wrote, “He went out to tell the neighbors to quiet down.” Then you decide you want to add, “noisy,” but you inadvertently stick it in the wrong place—“He went out to tell noisy the neighbors to quiet down.” Or you want to switch “were” for “was” and forget to remove “was.” Spend some time with your manuscript repairing these common errors.
- Read the manuscript from a grammatical and punctuation point of view. Are your sentences varied, are they grammatically correct, have you used one space only after all punctuation, have you caught all of the redundancies and incorrect uses of words? A common problem I see in many manuscripts is the misuse of the

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Taking Care in the Editing Process

Editing, from page 1

apostrophe. Become familiar with its use and follow the rules.

- Fix instances of missing closed quotes or parenthesis. Check for problems such as the use of a period where there should be a question mark. (I just discovered that mistake upon editing this piece.)
- Edit down (or up) your sentences. Have you created any incomplete sentences or sentence fragments? Make sure that your sentences reflect a complete idea. Do you tend to write run-on sentences? Are some of your sentences unclear because you've tried to put too much into them? Don't make your sentences work overtime. In so doing, you are just weakening your story and confusing the reader.
- Read your manuscript for clarity. Don't assume that everyone who will be reading your book of Bundt cake recipes knows their way around the kitchen. I usually advise authors to write instructions, for example, as if they are explaining this to someone from Mars. That way, no one will be left behind.
- Read your manuscript for accuracy. Check facts and statistics and make sure the

attributions are in place and correct.

- Do the chapter titles and headings correspond with the table of contents? Do the fonts for chapter titles and headings, etc. conform in size and style throughout?

Folks, this major editing work is your job. Your next step is to hire an editor to fine tune your manuscript. The more thorough your editing job, the more an editor can do for you in a shorter length of time.

Editing is not a once-over job that you rush through in order to meet a deadline. It is a process that can take time and should. Turn out your best work, look at it several times with your clearest editorial eye and with the suggestions above in mind. Then hand it over to an editor, who is accustomed to editing book manuscripts, for a final polishing.

Patricia Fry is a full time freelance writer, editor, publishing consultant and the author of 29 published books including "The Right Way to Write, Publish and Sell Your Book." Thirteen of the books she has edited are published. www.matilijapress.com. Visit her informative blog often: www.matilijapress.com/publishingblog. Contact Patricia for a free manuscript evaluation. PLFry620@yahoo.com

Create a Fictional World Your Readers Can Believe In

By Kirt Hickman

Consider the following story:

Jake Scranton shifted in the driver's seat of the old stagecoach as his team's fidgeting grew more violent. "Easy, girls."

His partner, Buckshot Bill, gave him an uneasy glance—the company had already lost one coach in this canyon—and cocked both barrels of the shotgun cradled in his arms.

A tendril of dirt and pebbles trickled down the side of the sandstone cliff to their left.

Jake undid the clasp on his holster. He scanned the ridge, but saw nothing more until a rifle shot echoed

See *Belief*, page 11

Keeping Your Manuscript Consistent

Belief, from page 10

across the canyon.

The bullet slammed Bill against the back of his seat. He slumped forward and fell from the stage. His shotgun tumbled to the floorboard and fired. The blast splintered the brake lever and Jake's startled team lunged forward.

Bad Bart and a dozen of his worst men rounded the corner behind them, whooping in anticipation. The thunder of hooves drowned the racket of the stage and its valuable cargo.

Panic coursed through Jake's blood as he fumbled the reins into his off hand and dialed the sheriff. *Come on. Pick up. Pick up.*

"Forget it," Buckshot said from the seat beside him. "You'll never get a signal way out here."

The approaching bandits rode their animals up to surround the coach. All drew weapons of one sort or another. Bart raised his blaster. "Thou art mine!"

Where did this piece fall apart? When Jake drew a cell phone instead of his six-shooter? When Bill appeared beside him after tumbling from the stage? When the bandits' horses and guns became generic "animals" and "weapons of some sort or another"? Or when Bart raised a blaster and started spouting Shakespearean dialog?

Consistency

This story lost its credibility when you, the reader, detected inconsistencies in the world I created. Though this example is exaggerated, it makes my point clear. Build your world carefully, completely, and with consistency, or your reader won't buy into it. Regardless of your genre, ask these questions about your world before you write:

1. What are the moral codes? What are the

predominant beliefs and values (even prejudices) of the various people who live there?

2. What is the economic state? Are people wealthy? Poor? Divided? How is commerce handled? Through money? Barter? Information? Something else?
3. What is the domestic political structure? Does it work for the people (particularly for your main characters)? Why or why not?
4. What is the world political environment? Is it stable? Are countries at war? Who is the dominant power and why?
5. What is the predominant religion (or religions)? Are people advanced enough to understand the difference between religion, philosophy, natural philosophy, and magic?
6. If there's magic, how does it work?
7. What is the level of scientific achievement? What are the preferred forms of transportation and communication? What is the state of medicine? Does your world have any unique technologies? If so, how do they influence the lives of your characters?
8. How does day-to-day life differ from that of your reader?

In science-fiction or fantasy writing, you'll largely make this stuff up. For historical writing, or for a piece set in another country or culture, you must do sufficient research to get the details right. Either way, these characteristics must mesh into a coherent whole? Your character, setting, props, and language must be consistent with that whole.

Beware anachronism.

Kirt Hickman holds an MS in Electrical Engineering from UNM. He has worked with high-energy laser optics, microelectronics, and other technologies relevant to science fiction, and leverages his knowledge and experience to enrich his stories. *Worlds Asunder* is his first novel. His first non-fiction book, *Revising Fiction: Making Sense of the Madness*, will be released in June, 2009.



**June Meeting:
Saturday
June 20, 2009**

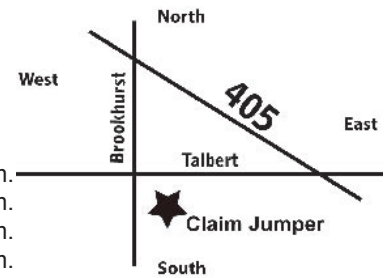
LYNN PRICE
The Writer's Tackle Box
(See inside for more on Lynn Price.)



LOCATION: Claim Jumper Restaurant

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

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



GUESTS ALWAYS WELCOME--\$34.95 AT DOOR; \$29.95 WITH RSVP
MEMBERS WHO DO NOT RSVP PAY \$29.95 AT DOOR
MEMBERS WHO DO RSVP PAY \$24.95

BE SURE TO RSVP WHENEVER POSSIBLE!

RSVP before June 16:

Sonia Marsh, Meeting Coordinator, P.O. Box 1585, Huntington Beach, CA 92647-9998. Check payable to SCWA must accompany reservation. Our PayPal online account is temporarily out of commission.

After June 16: E-mail Sonia at meeting@ocwriter.com or message (949) 309-0030



Writers News

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