



Southern California Writers Association

The Perennial Writers Conference

April 2019 Newsletter

Volume 18, Number 4 -- April 2019

President's Message Larry Porricelli, SCWA President

Thank you for making the SCWA the phenomenal organization it is today, and for even better things to come. If your annual fees are due, please sign up to extend for your next twelve months.

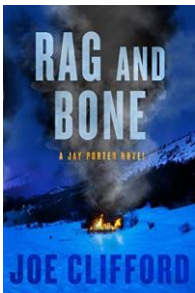
Spring is a good time to UPDATE your member profile Information for your email, website, phone and publications is completely optional. We don't share it outside the SCWA membership.

Contact Don Westenhaver – <donwestenhaver@roadrunner.com> or Pam Sheppard - sheppardedits@gmail.com to submit changes or additions.

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

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

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



This month's Guest: April 20, 2019 Joe Clifford



Joe Clifford's bestselling Jay Porter Thriller Series (Oceanview Publishing) has received rave reviews from Publishers Weekly, Library Journal, and the San Francisco Chronicle, among many others. Joe is also editor of *Trouble in the Heartland: Crime Stories Based on the Songs of Bruce Springsteen* and the forthcoming *Just to Watch Him Die: Crime Fiction Inspired by the Songs of Johnny Cash*.

Joe Clifford is acquisitions editor for Gutter Books and producer of Lip Service West, a "gritty, real, raw" reading series in Oakland, CA. His book, released in December 2018, *The One That Got Away* is a dark, psychological thriller, featuring a compelling, conflicted heroine and a page-turning narrative that races toward its final, shocking conclusion.

Joe's newest book, *Rag and Bone*, releases June 1st. Publisher's Weekly says: "Clifford makes his lead's complex backstory accessible for newcomers and doesn't shy from having him engage in bad behavior."

Currently Joe teaches online writing courses for LitReactor and around the country at various conferences and retreats.

Joe's writing can be found at www.joeclifford.com.

Coming - May 18th, 2019
CHRISTINA HOAG
"10,000 Mistakes to Publication"



A former journalist, Christina Hoag has had her laptop searched by Colombian guerrillas, phone tapped in Venezuela, was suspected of drug trafficking in Guyana, hid under a car to evade Guatemalan soldiers, and posed as a nun to get inside a Caracas jail. She has interviewed gang members, bank robbers, thieves and thugs in prisons, shantytowns and slums, not to forget billionaires and presidents, some of whom fall into the previous categories. Now she writes about such characters in her fiction.



Her debut noir crime novel *Skin of Tattoos* was a finalist for the 2017 Killer Nashville Silver Falchion Award for suspense, while her YA thriller *Girl on the Brink* was named one of Suspense Magazine's Best of 2016. She also co-authored *Peace in the Hood: Working with Gang Members to End the Violence*, which is being used in several universities.

Christina now lives in Los Angeles, where she has been a creative writing instructor at a maximum-security prison and to at-risk teen girls in South and East Los Angeles. She is a regular speaker at libraries, bookstores, book clubs, conferences and writing groups.

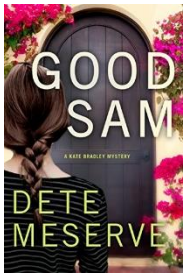
Find more about Christina at < <https://www.christinahoag.com/>>



HIGHLIGHTS: March 16, 2019

DETE MESERVE

The Joys & Challenges of Adapting a Book to Screen



Adapting Books to the Screen

Dete Meserve, a partner and CEO of Wind Dancer Films, first arrived in Montreal in the summer of 2018 for the filming of her own novel. When she saw white bands on meters printed with “Good Sam” and “No Parking,” she wondered if she’d “broken down and entered an alternate universe.” Although she’d produced numerous films and TV series (“Home Improvement,” “Bernie,” “What Men Want,” etc.), her reaction that day in Montreal was “Oh, my gosh, is this any good?” Her next concern was whether she had the stamina for the thousands of decisions she’d have to make during her twelve-hour workdays. She presented “Adapting Books to the Screen.”

Published in 2014, *Good Sam* is about a news reporter, Kate Bradley, who tries to find the Good Samaritan in Los Angeles who keeps leaving \$100,000 anonymously on people’s porches.

The process of compressing 65,000 words into so many set minutes of film started with its author being very sure of her core story and message. Ms. Meserve has been a reader and producer of mystery films for years—“all about someone wreaking havoc. What if we’re looking for someone doing *good*?” She says that everyone is so accustomed to evil that this ‘good’ setup would appear as a marketing gimmick, a hoax. “There’s a difference between good with no ulterior motive and one that appears good but is a bad one.” Because people told her it was not realistic, Meserve self-published *Good Sam*. She *needed* to tell this story, not sell books and make money. At Christian bookstores, 100-300 copies of *Good Sam* sold daily. Friends who make Hallmark movies suggested she try Hallmark for a film.

Ms. Meserve made a successful pitch to Hallmark who loved it. Production requirements immediately brought conflicts. The protagonist is afraid of water, which becomes a metaphor throughout. But lots of H₂O is a “no, no” for a film—makes production too expensive, “besides getting hair wet.” Had to go. Some of the story goes on inside the head of a hedge fund manager. However, there was “not enough time to get that back story.” In addition, she had to make story re-writes for the film beat sheet—and kill some darlings.

Because Hallmark has its own screenwriters, she would not be part of the script process. She read three of their scripts and picked one. But then she hit bigger problems. “An adaptation is a variation on a theme—and not really what you wanted,” she says. She had to push her point that “we’re searching for *good*, and we need to care why Sam does it.” Other writers’ scripts kept changing the characters’ values. “Sam has a tragic past he blames himself for,” but other writers made him too “glum.”

In addition, “Hallmark greenlit the Christmas aspect.” Unfortunately, things Meserve thought were important were omitted. When she commented on these gaps, she was told, “Oh, you’re such a perfectionist.” Then when Hallmark realized they’d greenlit too many Christmas films, she decided, “If I’m going to fail, I’m going to fail on what I believe.” She brought the script back to her original ideas.

At Netflix, which is in most all countries, Ms. Meserve found not only a better platform but also the right person at the right time. There were lots of drafts, but they all stuck to her theme. Of course, problems arose. “There’s never enough money.” Could we have fewer extras? Shorter weeks? There were problems of location fees. We can’t move to those locations and stay on budget. We’ll lose time, sunlight, etc.

Although the novel is set in Los Angeles, that location wouldn’t allow production to stay on budget. The decision was made to change the setting to New York City (which Meserve hates). However, NYC gave Netflix

conflicting responses, one of which was “we can’t block off an intersection.” As a result, Netflix decided the film would say it was NYC, but the filming would actually be in Montreal because it visually resembles NYC. [Evidently, Montreal also gives some tax incentives as do several states, such as Georgia.]

The Netflix studio insisted that the ending be a cliffhanger. Meserve liked the idea, but the limited budget couldn’t support that scene. She said, “There’s maybe a hint at the end of more.”

Meserve longed to see her own ideas be incorporated into the screenplay, but she elaborated on additional difficulties that collaboration brings. She says that though the story is your own and you’re working with the best screenwriters you could select, you do not always realize the effects of collaboration. She kept running into people’s “unconscious bias against women,” even with female directors. The protagonist, Kate Bradley, is twenty-nine, and her worldview corresponds to her experience in the news business. However, when she discovers that someone leaves free money for people, she definitely can’t believe it.

Gender bias issues that arose:

--Others assumed this was Kate’s first job.

--They assumed “she’s the grizzled veteran of the world and jaded.” (Meserve felt she “wasn’t being heard. Yes, Kate is skeptical but not jaded.”) Are all reporters supposed to be the same?

--They frequently wanted men of authority to tell Kate “what’s wrong with her.”

--“No woman knows how to balance a career with a relationship. She has to be told.”

Ms. Meserve herself was told, “If you weren’t working so hard, you’d be able to do this more smoothly.”

--The male character is a project for the woman to change (maybe he’s alcoholic). “Why isn’t she fixing him?”

--Kate will never find a man she’ll like.

--Big issue: Kate carries no weapon—“gun, crossbow, etc.”

Since she’s “not a bad ass,” what was “going to be Kate’s real weapon?” Meserve made it clear to her SCWA audience that Kate’s weapon was “truth.” How can the author’s values stay in the story?

Ms. Meserve spent five weeks in Montreal and returned for the edit and to examine the sound effects, music, etc. The *Good Sam* film comes out in a worldwide release this spring. The novel of *Good Sam* now has a sequel: *Perfectly Good Crime*.

The tale of a person who walks into a room and pitches an idea for a film which then proceeds to production “is not true but a legend.” All along you must build your audience through networking. “Netflix did more research on me than I did on them.” Meserve says to keep a sense of perspective because film producers may accept one out of nine projects until they have hundreds, but only a few get produced.

Other advice: Don’t try to sell a series unless you have already published a couple of books. Someone asked if an agent is necessary for a script. Meserve replied that that area is in “great flux.” Agents are not “incentivized” to get you more money. Although agents can submit, they don’t always submit to the right places. The whole process “takes more time than anyone realizes.”

Dete Meserves recommends this site: <https://womenandhollywood.com>. See also <https://detemeserve.com>.

Glenda Brown Rynn, Reporter
grynn@cox.net

SCWA Mission

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

SCWA Active Member Benefits

Active members receive a 30% discount at every SCWA meeting.

SCWA provides scholarships to members who attend writer's conferences.

SCWA members receive a free review and 30-minute consultation from Sharon Goldinger for any publishing contract.

SCWA members receive discounts on Jeff Lyon's online courses.

SCWA Critique Program – see below.

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

SPECIAL OFFERS for SCWA Members

Esperanza High School Career Tech Ed Department offers a package of **10 in-studio AUTHOR HEADSHOTS** – a \$150 value for a minimum donation of \$35.

Contact Don Westenhaver <donwestenhaver@roadrunner.com> by Tuesday April 16 to sign up!



SCWA member, SONIA MARSH offers an **EXCLUSIVE WRITER'S RETREAT** To South Africa and Victoria Falls for 10 guests scheduled for March 2020.

An extraordinary Writer's Safari Retreat led by

Susan Weidener, editor, author, and staff writer with the *Philadelphia Enquirer*.

For more information, call or email Sonia –

(949)402-7828 <<https://wetravelwithapurpose.com/>>

EARLY BIRD Discount until April 30

SCWA Critique Program

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

Critique requests should be sent to Steve Jackson at steven@stevengjackson.com. If you have not received a response to a previous critique request, please resubmit (without any fee if you've already paid) to Steve. Steve will direct your sample (up to 15 double-spaced pages) to one of the Board members once we receive your payment. Payments (\$20.00 for members and \$30.00 for nonmembers) should be directed to Don Westenhaver.

- Check payable to SCWA: mail to Don at 5391 Fox Hills Ave., Buena Park, CA 90621

- Credit Card: advise Steve that you will pay by credit card. He will have Don send you an invoice with instructions on how to pay through the SCWA Square account.

Have a Question about a Publishing Contract?

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

Conferences, Events, and Announcements

Lit Up! Orange County is 7pm Tuesday, March 19th at our NEW LOCATION Bardot & Bars in Tustin at 662 El Camino Real in the Camino Real Shopping Center in Old Town Tustin. Easy location off Newport Avenue just north of the 5 freeway.

Lit Up! Spring into 2019 with a special night of readings and smart conversation with [Darlene Quinn](#), [Norm Thoeming](#) and @Mike Kammerzelt! Enjoy the casual vibe along with delicious coffee, ice cream and a light food menu! Lit Up! is free and open to the public!

“Will Write for Food” Contest

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

You may write on any subject. Stories have a maximum of 1000 words. The winner will be announced at the SCWA meeting. To enter, email your story by February 8th, 2019, to meeting@ocwriter.com.

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

February 2019 Winning entry: *California Prospects* by Sulan Dun



Monthly Meeting Information and Map

Meeting Location:

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

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



[Meeting Fees \(cash, check or credit/debit\)](#)

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

SCWA BOARD OF DIRECTORS

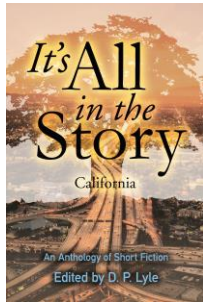
PresidentLarry Porricelli
 Vice President of Membership Steven G. Jackson
 Vice President of Finances and Communication Don Westenhaver
 Vice President of Programming Madeline Margarita
 Director of Social Media Diana Pardee
 Webmaster Brennan Harvey
 Newsletter Editor Pam Sheppard
 Newsletter Speaker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

Mailing Address: PO Box 47, Huntington Beach, CA 92648

Membership: Yann Jackson, ykj3678@gmail.com

Meeting Reservations

Larry Porricelli, meeting@ocwriter.com
 714-580-5072



The SCWA Anthology, ***It's All in the Story***, went to a second printing to meet the demand of wholesalers and bookstores. We have books for direct sales (\$15 for one, \$12.50 each for two, \$10 each for three or more). You may contact Don Westenhaver to arrange for payment, and we will have the copies available for you at the next SCWA meeting. Don can be reached at donwestenhaver@roadrunner.com.

For more information visit the SCWA Anthology website at:
www.SCWAanthology.com

Recent SCWA Members' Publications

David Putnam: <https://dwputnam.wordpress.com>

The Innocents: A Bruno Johnson Novel
The Early Years, Book 1 12/18



Janis Thomas: janisthomas.com

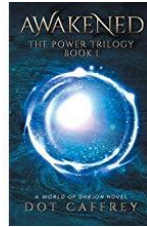
All That's Left of Me

What Remains True



Dot Caffrey: www.dotcaffrey.com

AWAKENED 8/18



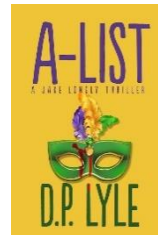
PJ Colando: www.pjcolando.com

The Winner's Circle: Launched February, 2019

Steven Jackson: <https://stevengjackson.com>
"The Optimism of Youth"

D.P. Lyle: www.dplylemd.com

A-List: Coming in Paperback 2/19



Jeff Lyons: www.jefflyonsbooks.com

*Rapid Story Development: #4: Teams and Ensembles—
How to Develop Stories with Large Casts - 10/18*



*Rapid Story Development: #5: The Moral Premise –
How to Build a Bulletproof Narrative Engine for Any Story - 11/18*

Rapid Story Development: #6: Seven Steps to Busting Writer's Block - 12/18



#4



#5



#6

Darlene Quinn: <https://darlenequinn.net>



**WEBS OF PERCEPTION – the final novel in Darlene Quinn’s
Webs Series. 11/18**

AUDIBLE version NOW AVAILABLE!

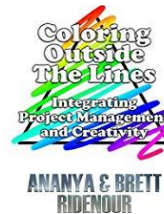
CLICK TO LISTEN TO THE FIRST FIVE (bite-sized) CHAPTERS:
<https://darlenequinn.net/webs-of-perception/>

Available March 19: Richard Miller Morgan’s CROWN HUNT 3/19



Ananya and Brett Ridenour:

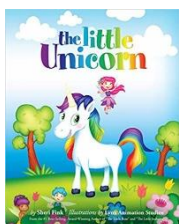
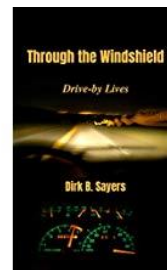
**COLORING OUTSIDE THE LINES: Integrating Project
Management and Creativity 10/18**



Dirk Sayers: dirksayers.com/dirks-writings

Through the Windshield: 12/18

Best Case Scenario: 8/18



Sheri Fink: www.sherifink.net

The Little Unicorn 9/18

SCWA Member Publications and Productions

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

Lambert, Harlen, Sharron	<i>Affairs of the Heart, Vol. 2</i>	2017
	<i>Affairs of the Heart, Vol. 1</i>	2016
Levine, Jennifer	<i>Summer Secrets</i>	2016

Lloyd, Rita Lee	<i>How to Survive in the 21st Century as a SSOFF</i>	2011
Lyle, DP (Doug)	<i>A-List</i>	2018

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

Lloyd, Rita Lee	<i>How to Survive in the 21st Century as a SSOFF</i>	2011
Lyle, DP (Doug)	<i>A-List</i>	2018
	<i>Deep Six</i>	2016
	<i>Forensics for Dummies, 2nd edition</i>	2016
	<i>Original Sin</i>	2015
	<i>Devil's Playground</i>	2015
	<i>Double Blind</i>	2015
	<i>Murder and Mayhem</i>	2013
	<i>Royal Pains: Sick Rich</i>	2012
	<i>Run To Ground</i>	2012
	<i>Thriller3: Love Is Murder (Short Story)</i>	2012
	<i>ABA Fundamentals: Understanding Forensic Science</i>	2012
	<i>Royal Pains: First, Do No Harm</i>	2011
	<i>Hot Lights, Cold Steel</i>	2011
	<i>Thrillers: 100 Must Reads (Essay)</i>	2010
	<i>Stress Fracture</i>	2010
	<i>Howdunnit: Forensics: A Guide For Writers</i>	2008

Lyons, Jeff	<i>Forensics and Fiction</i>	2007
Lyons, Jeff	<i>Rapid Story Development: Bust the Top Ten Creative Writing Myths to Become a Better Writer</i>	2018
Lyons, Jeff	<i>Rapid Story Development: Commerical Pace in Fiction & Creative Nonfiction</i>	2018
Lyons, Jeff	<i>Rapid Story Development: Ten Questions Every Writer Needs to Ask Before They Hire a Consultant</i>	2018
	<i>13 Minutes</i>	2018
	<i>Anatomy of a Premise Line</i>	2016
	<i>Jack Be Dead</i>	2016
Marsh, Sonia	<i>My Gutsy Story Anthology</i>	2013
	<i>Freeways to Flip-Flops</i>	2012
Marshall, Evelyn	<i>Concerning Georgia Stekker</i>	2014
	<i>The Way They See</i>	2013
	<i>The Provider</i>	2012
Martinez, Maria	<i>The Apple Tree Wish</i>	2012
Michaels, Jeffrey J.	<i>The Age of Change: A Challenging Path to the Future</i>	2017
	<i>Becomes Us All</i>	2016
	<i>A Day at the Beach</i>	2015
	<i>Tasa's Path</i>	2015
	<i>How to Become The True You</i>	2015
	<i>Light: The Reason for Existence</i>	2012
	<i>Beings: A Journey to Joy</i>	2010
	<i>Touch the Earth: A Path to Ascension</i>	2009
	<i>Crystal Experience: Manifest an Extraordinary Life</i>	2007
	<i>Harmonic Coalescence, the Future of Humanity</i>	2007

SCWA Member Publications and Productions

Moose, Anne	<i>Arkansas Summer</i>	2017
Muhle, Charles	<i>One Way to Write</i>	2011
	<i>The Sky Tree</i>	2011
Nader, Lillian	<i>Theep and Thorp: Adventures in Space</i>	2016
Nannini, Marcus A.	<i>Chameleons</i>	2017
Nixon, Andy	<i>Three Lives of Peter Novak</i>	2016
	<i>50 Shades of Grades, My Journey Through Wacademia</i>	2013
Pope, Casey	<i>A Love Life Like Karmic Disaster</i>	2016
Porter, Kathy	<i>Escape from Nuur</i>	2013
	<i>Earth's Ultimate Conflict</i>	2010
	<i>Gray/Guardians</i>	2006
Putnam, David	<i>The Innocents</i>	2018
Quinn, Darlene	<i>Web of Perception</i>	2018
	<i>Conflicting Webs</i>	2015
	<i>Unpredictable Webs</i>	2013
	<i>Webs of Fate</i>	2011
	<i>Twisted Webs</i>	
	<i>Webs of Power</i>	2008
Ritchie, Solange	<i>Firestorm</i>	2018
	<i>The Burning Man</i>	2015
Sayer, Dirk B.	<i>Best Case Scenario</i>	2018
Spence, Charla	<i>Personal Healthcare Record (Adult)</i>	2011
	<i>Personal Healthcare Record (Child)</i>	2011
Szymczak, Leonard	<i>Kookaburra's Last Laugh</i>	2016
	<i>Fighting for Love</i>	2016
	<i>Cuckoo Forevermore</i>	2015
	<i>The Roadmap Home: Your GPS to Inner Peace</i>	2009
Thomas, Janis	<i>What Remains True</i>	2017
	<i>Murder in A-Minor</i>	2016

	<i>Say Never</i>	2014
	<i>Sweet Nothings</i>	2013
	<i>Something New</i>	2012
Van Camp, Wendy	<i>The Curate's Brother</i>	2014
Weiss, Jill Q.	<i>Crystal Experience: Manifest an Extraordinary Life</i>	2007
Westenhaver, Don	<i>Missing Star</i>	2017
	<i>Alexander's Lighthouse</i>	2012
	<i>The Whiplash Hypothesis</i>	2008
	<i>The Red Turtle Project</i>	2008
	<i>Nero's Concert</i>	2008
Williams, Marianna	<i>Love, Regret and Accidental Nudity</i>	2014
	<i>The Valentine State</i>	2013
	<i>Stars or Stripes Fourth of July</i>	2011
	<i>Happy New Year, Darling</i>	2005
Woodcock, Don	<i>A Lily Named Lillian</i>	2015

Terms of Use and Content Information Disclaimer

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

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

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

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