

# Publishers & Writers Monthly

The Newsletter of Publishers & Writers of San Diego

November 2013

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## **Publishers & Writers of San Diego (PWSD)**

is a professional association of the San Diego publishing community. PWSD educates business-minded self-publishers and authors through networking, guest experts, open discussions, and field trips. Regular meetings are held 10:00 a.m. to 12:30 p.m. on the last Saturday of each month (except November and December), usually at the Carlsbad Dove Library–Auditorium (1775 Dove Lane, Carlsbad, CA), the Encinitas Library (540 Cornish Drive, Encinitas, CA), or the Encinitas Community Center (1140 Oak Crest Park Drive, Encinitas); check meeting information in newsletter for current location.

## **Membership**

\$37/year plus \$10/meeting for members. Non-member meeting fee is \$15. For information and to RSVP for meetings, visit [www.PublishersWriters.org](http://www.PublishersWriters.org)

**Closing date** for newsletter contributions is the **1<sup>st</sup> day of each month**. Send contributions to Glenna A. Bloemen at [gab11853@aol.com](mailto:gab11853@aol.com)

If you would like to sign up for a **member profile** in this newsletter, contact Lynette Smith at [lynette@allmybest.com](mailto:lynette@allmybest.com)

## *Next Meeting*

**Date:** Friday, Dec 13, 2013

**Time:** 6:00 – 8:00 pm

**Location:** La Costa Valley Club  
2280 Calle Barcelona  
Carlsbad, CA  
(760) 635-8633

**Occasion:** Annual Holiday Party!

**Join us for the Annual PWSD Holiday Party and Publishing Celebration!** This party is FREE, our thank you for your commitment to successful publishing and to sharing your ideas with one another.

We'll serve cocktails and refreshments as well as light appetizers, and we encourage you to bring a copy of your book to display and share. Please also bring your friends, colleagues, and acquaintances who are interested in this crazy world of publishing.

This is **your celebration** of your publishing adventure, so put it on your calendar and come join us!

**PWSD Officers**

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**STILL LOOKING FOR A NEW  
CONTENT COORDINATOR!  
WILL YOU HELP?**

**For more information  
or to volunteer,**

**Contact Glenna Bloemen at  
[gab11853@aol.com](mailto:gab11853@aol.com)**



If you plan to attend one of our monthly meetings, please help out and volunteer to write the **recap** for this newsletter.

Contact Lauren Castle at [lauren@impress-express.com](mailto:lauren@impress-express.com).



## By Karla Olson

President, Publishers & Writers of San Diego

Ann marie Houghtailing stepped in at our October meeting and challenged us all to think of our book as not just a book but a business. Ann marie just published her book, *How I Created a Dollar Out of Thin Air*, which is full of exciting ideas for reaching for your dream and making it happen. For more information, visit [annmariehoughtailing.com](http://annmariehoughtailing.com). Thanks again, Ann marie, for a great program.

As is our tradition, there is no meeting in November, but do mark your calendar for our annual Holiday Party on December 13, 2013, from 6:00 to 8:00 p.m.

This is a FREE and fun party to celebrate our publishing accomplishments for 2013. Bring a copy of your book to display, and bring a friend, too, as this is a great introduction to PWSD. And did I mention it is FREE?! We'll be serving light snacks and libations. The party is at the same location as last year, the La Costa Valley Club. You'll find more information and a map at [publisherswriters.org](http://publisherswriters.org).

Next year's program is shaping up nicely. We've got Thom Kephart from CreateSpace, of Kindle Direct Publishing, coming in January. Thom can answer any of your questions about these programs, and will do a presentation about all the publishing and marketing opportunities through Amazon. Bring your questions and learn about the opportunities that these two companies offer to authors/publishers. Please spread the word, too, as it is a great privilege to have Thom come to speak to us. Again, tell anyone who is interested in publishing their book to set aside the last Saturday morning in January.

In February, Angela Bole, the new Executive Director of Independent Book Publishers Association (IBPA), is coming to tell us about the many opportunities available through publishing associations, including IBPA. You've been hearing me talk about IBPA and their terrific programs for a long time, but Angela will introduce us to new things they've got developing, as well as beloved programs such as the IBPA Ben Franklin Awards and Publishing University. It will be a great program, and it is a treat to have Angela coming down from Manhattan Beach to join us.

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A reminder to all members that you must submit your member biographies and headshots to [webmaster@publisherswriters.org](mailto:webmaster@publisherswriters.org). Our website is very highly ranked on Google, which means you will get broader exposure by being part of the directory. But you must be an up-to-date member to be listed in the directory. Unsure when you should renew? Contact me at [karla@publisherswriters.org](mailto:karla@publisherswriters.org), and I will let you know.

Membership is \$37 a year, just as it has been for the last 10 years, and is one of the best professional deals around. Even if you have joined PWSD recently, you still need to sign up for the PWSD mailing list; we don't automatically put you on it. Go to the website and click on "Free PWSD Newsletter," so you don't miss any important information about publishing and upcoming events.

*Read Local*



Be sure to sign up for the Read Local Directory. This is one of the best ways to gain local exposure for your books. Book sellers, librarians, producers, and event planners have all used the Read Local Directory to find authors to feature in their stores and on their programs. A Basic Listing is FREE and includes your name, the title of your book, its genre, and your location. An Enhanced Listing is only \$25 and adds a thumbnail of your cover, a book description, and other information that lets people know you where to get your book and if you are available for speaking, etc. Check it out; Read Local is one of the best marketing deals around!

**“PWSD Likes Facebook!”**

**[Visit us on Facebook today](#)  
and let us know you like us!**



## BOOK REVIEW SHOWCASE

**FOR MEMBERS ONLY.** Here we feature book reviews of PWSD members' works. Submit your work to Editor Glenna Bloemen for publication consideration. You can contact her by calling 619-743-5192, emailing [gab11853@aol.com](mailto:gab11853@aol.com), or reaching out to her at any of the monthly meetings. This is a new member benefit you won't want to miss!

### ***ON THE ROAD IN '68: A year of turmoil, a journey of friendship***

**By Tom Leech**

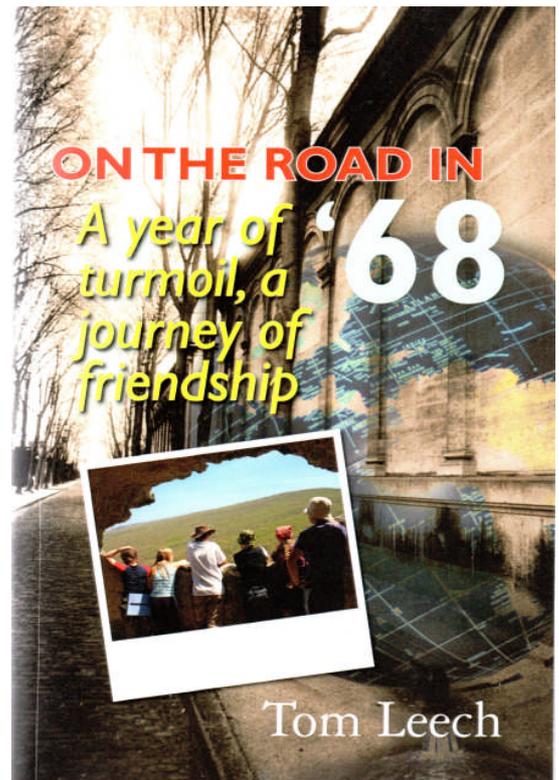
Have you ever dreamt of taking that perfect vacation that turns into the adventure of a lifetime? In 1968, Tom Leech and his friend, Jim Butler, both Southern California aerospace engineers and bachelors, did just that. They received permission from their employers to take leave from work to travel to Europe for a few months. When Jim returned to the states, Tom decided to continue his journey around the world.

His work, *On The Road In '68: A year of turmoil, a journey of friendship*, is a personal account of that adventure. It demonstrates that a travelogue can be more than showing pictures of your last vacation to your friends.

Leech provides his readers with a firsthand account of the lives and struggles of people around the world during a time of unrest and major conflict in the world. He shares his experiences of having been stranded in a foreign land and how he managed to find resources to continue his journey as he traveled to war-torn countries.

He interweaves historical accounts with his stories of friendship and hospitality while traveling in Paris, Northern Ireland, Egypt, Kashmir, Cambodia, Saigon, Japan, Mexico, and the United States. His journey is intense, vivid, and heartwarming. His travelogue of daily accounts provides readers with a day-by-day view into the heart of humanity during a year of uncertainty in the world.

Spend the day and enjoy a trip around the world with Tom Leech.



# Proofreading Explained

**Robert Doran**

Reprinted with Permission

There exists a common misconception that if your manuscript isn't in great condition, it needs a structural edit; if it is in reasonable condition, it needs a copy-edit; and if it's in pretty good condition, a proofread is all that is required. Well, I have some bad news. The truth is rather different, and it goes something like this: Every manuscript needs all three, because each of the three contributes something distinct and valuable to the project. Okay, Ian McEwan or John Banville will get away with skipping the structural edit, but there are very few manuscripts that wouldn't benefit from one.

Copy-editing and proofreading, on the other hand, are both essential if you want your book to reach the minimum industry standard. I think that bears repeating—the minimum! In previous posts we've looked at [structural editing](#) and copy-editing; now we're going to take a closer look at proofreading and its place in the publishing process.



The clue is in the name, really: the original function of the proofreader was to read the typeset manuscript (proof) and check it against the copy-edited one. They made sure that the copy-editor had marked up the manuscript correctly and that the typesetter had interpreted those marks as intended. Essentially, they were the quality controllers, ensuring that the editor and the typesetter had done what they were supposed to and correcting any errors that remained.

Today, this quality-control function continues to be central to the role but the manuscript is generally read “blind” (i.e., without reference to the copy-edit). Checking the typeset manuscript independently speeds up the process and also, in my opinion, takes greater advantage of the proofreader's skills: less time checking one script against another means more time spent finding errors and inconsistencies.

In addition to correcting any typesetting errors and any errors that have slipped through at copy-edit stage, proofreaders are responsible for making sure that the layout and design, pagination, cross-referencing, images and captions, front and back matter (acknowledgements, imprint page, contents page, bibliography, index, etc.), headings, and basically everything that goes into making a book are present, consistent and correct. That's quite a long list, and it's not even an exhaustive one. It's also a list that clearly distinguishes the proofreader from the copy-editor, who is more concerned with the correctness and effectiveness of the author's writing. Much of what the proofreader is responsible for checking didn't even exist at the copy-editing stage, and it's not uncommon for the copy-editor to never even see the typeset manuscript before publication.

You can see where I'm going with this: These are different jobs, so don't expect your proofreader to copy-edit your book. Proofreading is not a lesser function; it's a different one, carried out at the end of the publishing process.

Your manuscript should already be both complete and very clean by the time it reaches the proofreader (i.e., it should be edited). There are several reasons for this. First, it is expensive to make changes to a typeset manuscript (typesetters don't work for free), so the proofreader is generally instructed to stick to correcting errors and to make only the changes that are absolutely necessary. This means that it is not the time to rename characters, to introduce a new plot element or to rewrite the introduction. All that should have been put to bed before the copy-editing stage.

Also, any substantial changes or rewriting need to be carefully checked, not just to make sure that they are correct but also to establish that they fit within the context of the paragraph, the chapter, and the book. I have worked with authors who have made last-minute changes that introduced a glaring contradiction because they forgot to make a corresponding change in a later chapter. Essentially, such changes create the need for a new copy-edit, but because nobody is prepared to pay for that, things get missed.

The greater the number of errors that remain in your manuscript the more likely it is that some won't be corrected. If you didn't have your work copy-edited, and the proofreader is faced with, for example, page after page of incorrectly punctuated dialogue, that is likely to become their focus—to the detriment of other issues.

So it's important to think of proofreading as a final check, not as an opportunity to make your manuscript better—that's the purpose of editing. By hiring a proofreader you are accepting that you have moved beyond this point and are ready to publish. And it's important that you proofread your own manuscript too. Although you are likely to have a degree of copy-blindness by the time it gets to this stage, you should never publish without having parsed the final version yourself. To that end (and to show that this slightly ranty post has a practical purpose!), here's a list of things you should look out for:

### **Spelling**

- Be particularly aware of homonyms. “Your” and “you're”; “compliment” and “complement”; “their,” “there,” and “they're,” etc. These slip through easily.

### **Punctuation**

- Check that full stops [the British term for periods], commas, colons, semicolons, etc., are used correctly.
- Quotation marks and apostrophes are sometimes reversed. Check them carefully.
- Check for double spaces, particularly after full stops.

### **Typesetting (for print books)**

- Check that the font is consistent throughout the text.
- Check that the leading (space between lines) and kerning (space between characters) are consistent. Because the text is justified, the tracking (space between words) will vary, but it should be neither too loose nor too tight.
- Ensure the paragraph after a section break is not indented.
- Paragraph indents ought to be consistent throughout.
- Mark any orphans and widows (a single line at the bottom of a page or part of a line at the top of a page).

- Running heads need to be consistent and have the proper information, e.g., book title, chapter title or author name. It's easy to make a mistake with these, so check them thoroughly.
- Chapter openers should also be consistent. Does each chapter start in the same place on the page and contain the same elements in the same order?
- Check that subhead spacing and alignment are uniform. Also, check that chapter numbers are in sequence and word "Chapter" is used (or not) consistently.
- Check that page numbers are present and in sequence. Odd-numbered pages should be on the right. Check that numbering is consecutive.
- Blank pages should have nothing on them—including no folios or running heads.
- Check page references. If you refer to something as being in Chapter 3 or on page 98, is that still correct in the final version?
- Check that all necessary information on the imprint page is present and correct, including ISBNs.
- Check that the page numbers on the Table of Contents correspond to the chapter openings. Check the vertical alignment of the page numbers.

### Cover/Blurb

- Check that the title, subtitle, and author name are correct on the cover and the spine, if applicable. Check the direction of the text on the spine.
- Check that there are no typos or inconsistencies in the blurb.
- Check that the ISBN is correct, if applicable.

Authors have come to expect an awful lot from proofreaders, and proofreaders sometimes go far and beyond their remit. The rise of self-publishing has broadened the scope of the function, pushing the proofreader into areas traditionally occupied by the editor. I'm not sure this is a good thing. It's worth remembering that proofreading developed as a specific editorial function for a reason, and that it should be carried out as an individual task because it's an essential part of the publishing process that consolidates the work of the author and the editor."

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**Robert Doran** works as a freelance editor and is Editorial Director at Kazoo Independent Publishing Services ([www.kazoopublishing.com](http://www.kazoopublishing.com)), a one-stop shop for indie authors who want to publish industry-standard books. He has nearly twenty years' experience in bringing books to market and has worked as an editor, project manager, sales manager, and bookseller in Ireland and in the UK. He is a big fan of the Oxford comma. Follow him on Twitter @RobertEdits or visit [www.robert-edits.com](http://www.robert-edits.com).





## Terry Ambrose

**Author, “Mysteries with Character”:  
*Photo Finish, License to Lie,  
and Kauai Temptations***

Vista, California  
760-842-8672

[info@terryambrose.com](mailto:info@terryambrose.com)  
[www.TerryAmbrose.com](http://www.TerryAmbrose.com)

**PWM:** In what aspect of publishing or writing are you involved or interested?

**Terry:** I am primarily a writer. I enjoy the creative process. From the challenge of crafting a plot filled with twists to building characters that readers can care about, that's what I enjoy doing. The other aspect of writing I enjoy is being involved in a critique group. I've always found groups are great for helping other writers polish their works and for getting independent feedback on my own work.

**PWM:** What first attracted you to writing?

**Terry:** I've always enjoyed writing, even as a kid. However, somewhere along the line, life interfered and I lost sight of that. It wasn't until I was in my late 30s that I returned to writing fiction. That's when I knew I didn't want to lose sight of my passion again. I also enjoy the research process, which is the main reason I'm so enthusiastic about writing the columns on how to avoid scams and cons and the one where I do author interviews.

**PWM:** Did you previously have related experience in writing?

**Terry:** Working in business in a variety of roles, I was always writing something. It never really registered that the writing aspect of my job was what I enjoyed most. Of course, in business I wasn't writing fiction, but reports or marketing or training materials. Fortunately, the writing process for those projects gave me the same sense of accomplishment I get when writing fiction.

**PWM:** How long have you been a member of PWSD, and what role has the organization played in your success?

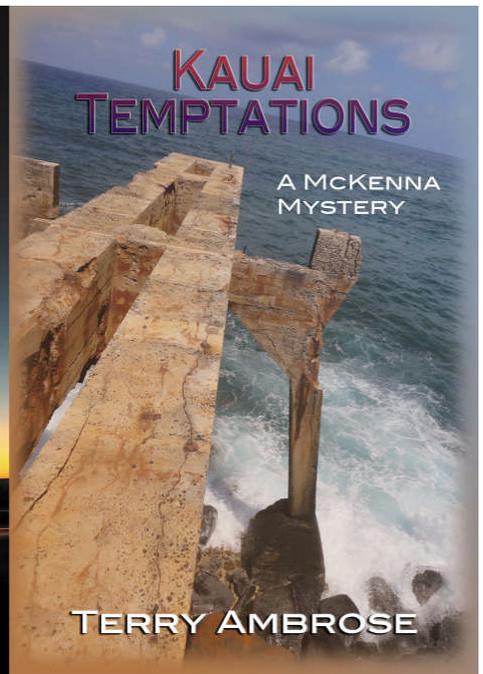
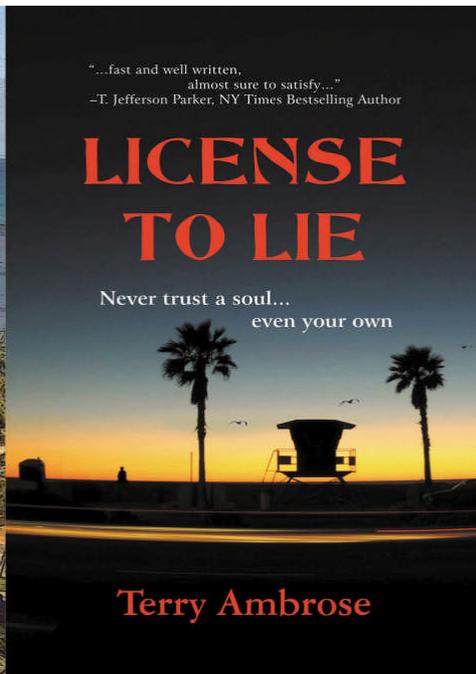
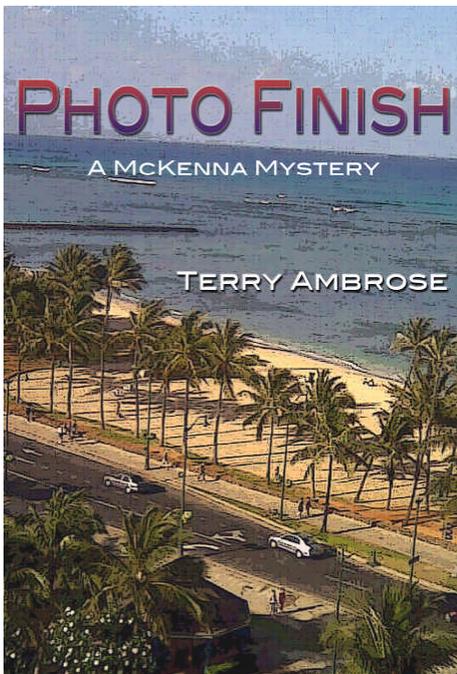
**Terry:** I've been a member for about a year. The organization has given me the opportunity to meet other writers and learn valuable aspects of the publishing business. I was first attracted to the organization because of the monthly programs.

**PWM:** What are you working on now?

**Terry:** Right now I'm promoting my new McKenna Mystery, *Kauai Temptations*, which is the second in the series. This time, Wilson McKenna goes to Kauai after someone starts writing bad checks in his name. McKenna has never written a bad check in his life, so he wants to find the person responsible for the \$4,000 in returned checks. Before you can say "welcome to the island," he's almost arrested for impersonating himself, the woman who trashed his credit turns up dead, and McKenna feels like he's up to his 'umi'umi in hot lava. McKenna quickly learns he'd better watch out, because some temptations can get you killed.

**PWM:** What guidance or lessons learned can you offer the members?

**Terry:** If you're a writer, be aware that once you complete the book, the hard work is just beginning. Nothing prepares you for the rigors of self-promotion. If at all possible, try to focus on writing, not promotion, because it's easy to get dragged into what seems important when the really important task is doing what you love, and that's writing.



## “Make Money with Your Ebook” A Two-Part Live Workshop Presented by The Ebook Academy November 13, 2013

Did you know that Amazon is selling more Ebooks than print books? Now's the time to write your Ebook! If you're a business owner, retiree, coach, consultant, speaker, trainer, or simply have a great idea for an Ebook, come discover what Ebooks are about, why you should write one, and a proven system to get your Ebook written and sold quickly. Whether for pleasure, profit, or promotion, the rewards of writing an Ebook include sharing your great ideas, establishing yourself as an expert, building your brand, offering a solution to help others, starting/growing a business, and, of course, generating income!

Join this information-packed interactive two-part workshop where you'll discover how to choose the best subject, find your hungry market, formulate the design and outline, gather and create content, and publish and successfully promote your Ebook.

Come listen and learn from publishing and writing veterans, Andrea Glass and Bruce Fischer of The Ebook Academy, as well as two special guest speakers: branding expert Liz Goodgold on “Winning Book Titles” and Jennifer Butler on “Creating Your Online Presence.”

Invest in a half day or whole day learning how you too can profit from writing, publishing, and promoting your own ebook. Choose one or both segments of this two-part workshop: Part 1, “Write & Publish,” takes place from 9:00 to 11:30 a.m. Part 2, “Promote & Profit,” takes place from 12:30 to 3:00 p.m.

Registration is \$79 for either session or \$139 for both sessions, and all registrations include the networking lunch from 11:30 a.m. to 12:30 p.m. In addition, a VIP upgrade is available for only \$97, which includes a 90-minute coaching session on writing, publishing, and/or marketing. Space is limited to the first 30 people at this central San Diego location. For more information or to register, go to <http://www.theEbookacademy.com/courses110813/>. Have any questions? Contact Andrea Glass at 858-350-5235.



## Membership Directory Update

**Attention PWSD Members:** Have you updated your Member Directory profile yet to make it more robust? You now have the opportunity to upgrade your photo to color, if it isn't already, and to expand your profile description if you wish, including social media links, contact info, book-cover images and descriptions, and more! Check out <http://publisherswriters.org/member-information/pwscd-website-inf/> where not only will you find more details on how to expand your listing, but you'll find a discreet link in the first paragraph to Jennifer Thompson's slides from a presentation she made to PWSD.



## Welcome, New and Returning PWSD Members!

Congratulations on joining Publishers and Writers of San Diego, the only publishing group in San Diego County focused on the business of publishing and writing! You have made a wise investment. While there are many benefits to being a member of PWSD, you'll need to take the following two steps to optimize your membership:

1. Subscribe to PWSD at [www.PublishersWriters.org](http://www.PublishersWriters.org). This is necessary for you to receive any and all notices from PWSD. Receiving the email that accompanied this newsletter does not mean your name has been added to the regular notice distribution list.
2. Enjoy a spot in the Membership Directory with PWSD. Go to [www.PublishersWriters.org](http://www.PublishersWriters.org) to promote your business by sending your JPG photo, brief contact information, and an expanded description to [Webmaster@PublishersWriters.org](mailto:Webmaster@PublishersWriters.org). (See preceding announcement.)

You'll also enjoy these additional benefits of membership:

- Monthly meetings, held the first 10 months of the year (usually on the last Saturday), that offer educational programs plus opportunities to network with colleagues, showcase your business, sell your books, and save on each monthly meeting fee;
- Our monthly electronic newsletter, *Publishers & Writers Monthly*, containing information about local, regional, and national publishing activities, including news regarding your annual holiday social event that provides a time to socialize with members and new prospects;
- Discounts on national membership dues for Independent Book Publishers Association ([www.ibpa-online.org](http://www.ibpa-online.org)), Small Publishers Association of North America ([www.spannet.org](http://www.spannet.org)), and Small Publishers, Artists, and Writers Network ([www.spawn.org](http://www.spawn.org));
- An opportunity to stay in touch with other members by signing up for the PWSD YahooGroup ([www.groups.yahoo.com](http://www.groups.yahoo.com)—type PWSD in the group search box); and
- Regional collaborative marketing efforts.

Let us know if you have any questions or comments about your membership with PWSD, or any ideas to improve upon our mission. Again, welcome to PWSD.

**Karla Olson, President, PWSD**  
**Jeniffer Thompson, Web Design, PWSD**



## International Ebook Awards

**Entry Deadline: December 31, 2013**

The Ebook Academy has launched the International Ebook Awards competition. The Ebook Awards is open to any author or publisher who wants to nominate their ebook. The six ebook award categories are Adult Fiction, Adult Non-fiction, Young Adult/Children's Fiction, Young Adult/Children's Non-Fiction, Ebook Cover Design, and Ebook Video Trailer. Judging criteria include writing quality, effective, engaging communication, ebook format/layout, cover, uniqueness, creativity, valuable content, and overall impressions. All entrants in The International Ebook Awards will receive an honorable mention digital sticker and a press release with distribution. The six winners will receive more than \$500 in prizes, including a digital sticker, quote from award judges, book review, social media coverage, press release and distribution, and one-year enrollment in The Ebook Academy. The deadline to enter is midnight, December 31st, 2013. The entry fee is \$47 per entry, and the limit is two entries per person. For more information and to complete an entry form, go to [www.theebookacademy.com/awards](http://www.theebookacademy.com/awards). Winners will be announced February 1, 2014.



## Independent Publisher "IPPY" Book Awards

**Earlybird Entry Savings until January 25, 2014**

Calling all independent authors and publishers! The Jenkins Group and IndependentPublisher.com proudly announce the 18th annual Independent Publisher Book Awards, conducted to honor the year's best independently published titles. Now accepting entries for books with 2012–2014 copyrights or released between July 1, 2012 and March 15, 2014. Entry fees range from the early-bird fee of \$85 to \$95 when you enter closer to our final deadline of March 15th, 2014. Regional and E-Book category entries are just \$55 when added to a national category entry. Gold, silver and bronze medals will be awarded to winners in 76 fiction and non-fiction national subject categories, 22 regional categories, and ten E-Book categories. Go to [http://www.independentpublisher.com/ipland/IPPY\\_2014\\_Mid\\_Application1.pdf](http://www.independentpublisher.com/ipland/IPPY_2014_Mid_Application1.pdf) for guidelines and entry form.



## San Diego Public Library's 48<sup>th</sup> Annual Local Author Exhibit

**Entire Month of February 2014**

**Deadline for Submitting Books: Friday, December 13, 2013**

The San Diego Public Library's 48th Annual Local Author Exhibit is nearing, and the Library is inviting its resident authors to submit their books. If your book was originally published in 2013, the San Diego Public Library would like to display it in the exhibit, which will run the entire month of February 2014 in the lobby of the beautiful new Central Library. For information and to register for this event, please visit the [San Diego Local Author](#) webpage (also accessible from the San Diego Public Library's website, [www.sandiegolibrary.org](http://www.sandiegolibrary.org), under the Programs & Events tab). Then mail your book(s) to: San Diego Public Library, Attn: Rachel Esguerra, 330 Park Boulevard, San Diego, CA 92101-7416. Authors submitting hardcopy books will not receive e-mail confirmation until *both* the registration and books are received and processed. Authors submitting eBooks must register first to receive an email confirmation with information on how to submit an image of your book cover for display purposes. Be sure to register and submit your book(s) before the December 13 deadline. **All submissions to the Local Author Exhibit become gifts to the San Diego Public Library for possible inclusion in the collection.** When your items are received, you will be sent an acknowledgement and information regarding an exclusive exhibit preview and reception, a great networking opportunity.

## **SDSU Writers' Conference—30<sup>th</sup> Anniversary Celebration**

**Friday through Sunday, January 24–26, 2014**

**Doubletree Hotel—Mission Valley, San Diego**

Dream of seeing your books in the hands of readers? Are you are a writer of young adult, fantasy, historical fiction, mystery, nonfiction, thriller, suspense, or another genre? The SDSU Writers' Conference is for you! Plan to attend the best writers' conference in the nation. Here's what to expect:

- Networking opportunities with publishing professionals
- Knowledge shares by top editors, agents, and authors
- On-the-spot critique sessions
- Conference Choice Awards
- A 30th Anniversary celebration with surprise guests

Questions? Contact [sdsuwritersconference@mail.sdsu.edu](mailto:sdsuwritersconference@mail.sdsu.edu).



## **Southern California Writers' Conference**

**Friday through Monday, February 14–17, 2014**

**San Diego, CA**

Any number of how-to books combined may not give a writer the one priceless bit of clarity that can make the difference between being published or not. Rejection by an editor or agent seldom yields the reason a manuscript doesn't grab them, and it almost never reveals how the manuscript can be fixed to ensure that it ever will be accepted.

Founded and run by professional writers, the SCWC provides veteran and emerging talent with authoritative guidance to help distinguish those manuscripts that are ready for market consideration, having facilitated some \$4 million worth of first-time authors' book and screen deals. With extended one-on-one evaluation of advance submissions and dozens of read & critique and practical information workshops to choose from, the SCWC is among the only conferences specifically tailored to empower writers of every level with the vital tools, networking, and industry prowess needed to sell their work.

And since the surroundings afford it—and SCWC certainly encourages it—plenty of other opportunities await those attending to sidle up next to editors, agents, executives, and others joining us to discuss things on a more intimate level.

So whether you're a writer just starting out, a writer unable to determine why your work's not working, a writer simply in search of some answers, a writer wanting feedback on what you've written, or just a writer who wants to hang with other writers, do yourself a favor and join your fellow writers for the 28th Annual Southern California Writers' Conference (and Retreat).

Your words are worth it! Cost: \$425.00. <http://www.writersconference.com/>



*If you hear of an event or discover a valuable resource for publishers or writers, please send it to [gab11853@aol.com](mailto:gab11853@aol.com) by the 1st of the month.*

*From the Editor*

If you're a self-publisher, independent publisher, consultant, author, editor, proofreader, ghostwriter, book designer, marketing specialist, web designer, or professional coach, **consider joining PWSD**. Visit the FAQ page of [www.PublishersWriters.org](http://www.PublishersWriters.org) for membership information, and visit the home page to sign up for this newsletter.

**The closing date for newsletter contributions is the 1st day of each month.** Send your contributions to [gab11853@aol.com](mailto:gab11853@aol.com).

Would you like to appear in the newsletter's **member profile**? Contact Lynette Smith at [lynette@allmybest.com](mailto:lynette@allmybest.com).

Would you like to help out by taking notes at one of our monthly meetings and then **writing up the meeting recap** for the next newsletter? If so, contact Lauren Castle at [lauren@impress-express.com](mailto:lauren@impress-express.com). We're looking for one volunteer a month so we can have each meeting covered.

**Thank you for pitching in to help Publishers & Writers Monthly become a more valuable newsletter for everyone in the San Diego Writing and Publishing Community!**

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