



The  
MARCH

of CRIME

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## So You Wanna Be a Writer: Real Life Tales from the Trenches

**Ever thought about being a writer?  
Do you really know what it takes?**

**The publishing industry is in turmoil today.  
Everything is rapidly changing. See what's really happening.**

- \* Do you go the traditional route or self-publish? Pros & Cons of both.
- \* What is a hybrid? Hint: It's not a car!
- \* How do you make yourself stand out with so many people publishing?
- \* Tips from the trenches: working writers spill all

Featuring:  
Connie Archer  
Dianne Emley  
Paul D. Marks  
Laurie Stevens  
Matt Coyle

[Click here for author bios](#)

**Saturday, November 7, 2pm**

**Barnes & Noble, Valencia**  
23630 Valencia Blvd  
Santa Clarita

~ Free to the public ~

**SoCalMWA Event:**  
One Night Four Authors  
Six Mysteries Eight Truths  
Nine Lies

**Saturday,  
November 19  
7pm**

More information:  
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## The President's Rap Sheet

Craig Faustus Buck

“Hit ‘em fast and hard and where they least expect it.” That was the advice of my first editor when I was a cub reporter for the Staten Island Advance some-time in the first Ice Age. It’s just as true for writing fiction.

Are you one of those book shoppers who scans the first paragraph or two of a novel and puts it down if it doesn’t grab you? I am. If I’m feeling ornery, I’ll give the author only a few lines to snag me. So, as a writer, I make a point of trying to write openings that pop in order to avoid losing those readers who are as quick to judge as I.

A lot of writers like to set the scene before diving into a story, but most readers aren’t interested in what a character feels or how a setting looks unless they’re already invested in that character or wonder about that setting. As Elmore Leonard famously advised, “Never open a book with weather.”

I write noir. Perhaps cozy, romance or “literature” readers have more patience than my readers, but hardboiled fans want to be grabbed by the throat and hurled into a story. One way to do this is with a twist. Here’s the opening of my work in progress, GO DOWN SCREAMING (female POV):

“I felt like I was plugged into an electrical outlet. My breath stuttered and everything south of my waist began to tremble. Nob was in the last surge of orgasm but still mustered the grace to reach down and give me a squeeze, flicking the switch on a spasm of pleasure that threatened to blast right through my skull. I was free-falling into a massive climax when I heard the first scream.”

Sure, it’s lurid, but I suspect it grabbed your attention. A twisted open implies, right up front, that more surprises are in store.

Sue Grafton used the device to launch an empire. Here’s how she opened A IS FOR ALIBI: “My name is Kinsey Milhone. I’m a private investigator, licensed by the state of California. I’m thirty-two years old, twice divorced, no kids. The day before yesterday I killed someone and the fact weighs heavily on my mind.” She lulls you with a straightforward description of the detective, then smacks you awake with the unexpected.

Another opening tactic is the suggestive hook. Michael Connelly used one to open The Poet: “Death is my beat. I make my living from it.” How can you put that book down before you’ve satisfied your curiosity about the narrator? Make readers wonder and you buy time to hook them on your story. Bottom line: bang out of the gate. Or else.

Craig Faustus Buck

## Chapter Officers

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 (members only)

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<http://mysterywriters.org>



## The EDITOR'S CORNER

Holly West

Last week, I sent my third “finished” novel to a freelance editor for a professional edit before I send it to my agent. I use quotation marks because the novel is far from being actually finished. You know how it is.

This particular book isn't under contract and it's my first contemporary mystery. I chose to hire an editor rather than using beta readers because A) I didn't want to burden anyone with the tight deadline I'd set for myself and B) I knew chances were high I'd end up hiring a pro to edit it anyway. It seems to me the most expedient way of accomplishing my goals for this book.

But the decision to hire an editor prior to submission reminds me just how much of the responsibility in the publishing process is piled onto authors, even those who don't plan to self-publish. It wasn't always like this, was it? At the recent California Crime Writers Conference a fellow author who's under contract for several books told me he had his work professionally edited *before* he sent it to his editor at the publishing house. He went on to mention two other high profile authors who do the same thing.

Apropos to this subject, author and editor Elaine Ash has contributed her [second article on self-editing for authors](#) in this month's issue. I hope you find it useful in your own writing.

Holly

# FRESH BLOOD

SoCalMWA welcomes its new and returning members:

Christine Kaye Campbell  
Jane Haseldine  
Evelyn McGoff-Cirincione  
Suzanne Munshower  
Karen Odden



The March of Crime is the newsletter of the Southern California Chapter of the Mystery Writers of America.

Editor: [Holly West](#)

September Contributors:  
Gregory Von Dare  
Elaine Ash

Opinions expressed herein are those of the respective authors and do not necessarily reflect the opinions of the Mystery Writers of America Southern California Chapter.

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Email  
[SoCalMWA-subscribe@yahoogroups.com](mailto:SoCalMWA-subscribe@yahoogroups.com)

## OVER the TRANSOM

*Member News*

INTERVIEW: **JOSEPH WAMBAUGH** EXTRAORDINAIRE: An Exclusive Interview by **Gay Toltl Kinman**. Written for the occasion of SoCalMWA's The Marlowe award in 2006 to Wambaugh. Now on Kindle.

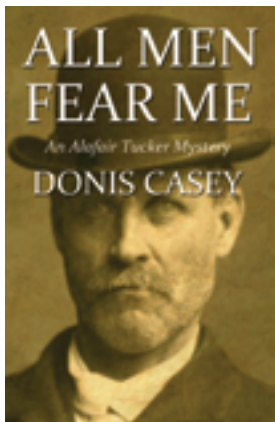
Compendium Press has released the first book in **James Scott Bell's** new Mike Romeo thriller series: *Romeo's Rules*.

**Holly West's** short story, "Don't Fear the Ripper," will appear in *THE BIG BOOK OF JACK THE RIPPER* (edited by Otto Penzler), a massive collection of Jack the Ripper fictional stories and true crime pieces which will be published by Random House's Vintage Books in the United States and Head of Zeus in the UK in a trade paperback edition, with publication scheduled for fall 2016.

*ALL MEN FEAR ME*, an Alafair Tucker Mystery by **Donis Casey**, has just been released by Poisoned Pen Press. War is hell. Especially on the home front. America has finally entered World War I, and the arrival of Alafair's brother, a union activist, just happens to coincide with unrest, sabotage, and murder in Boynton, Oklahoma. Kirkus Reviews: "Casey's skill at making you care about the injustices of a time and place not often covered in history books is second to none. The admirable mystery is the cherry on top." Available wherever books are sold. Read the first two chapters at [www.doniscasey.com](http://www.doniscasey.com).

**Craig Faustus Buck's** "Honeymoon Sweet" won the Macavity Award for Best Short Story at Bouchercon last month. It was also nominated for an Anthony Award. The tale of two low-life newlyweds who break into a Santa Monica beach house for their honeymoon is available free to read or as a podcast at [tinyurl.com/CFBplanB](http://tinyurl.com/CFBplanB).

The anthology *OCCUPIED EARTH* launched last month (Polis Books) at Creature Features in Burbank. It is edited by SoCalMWA members **Richard Brewer** and **Gary Phillips**, and includes stories by chapter members **Craig Faustus Buck**, **Rachel Howzell Hall**, **Jessica Kaye**, **Lisa Morton** and **Nathan Walpow**. The stories are available from Tantor Audio, read by Elise Arenault and Michael Hinton. On good old-fashioned CDs and downloadable. "While most of these stories are geared toward action, there's a lot of social commentary to unpack. Martyrs and collaborators, traitors and heroes, the darkness of war and the power of hope...it's all covered here." — Manhattan Book Review





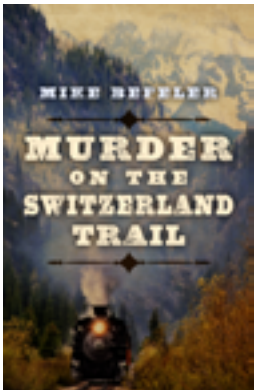
## OVER the TRANSOM



WOMAN WITH A BLUE PENCIL by **Gordon McAlpine** (Seventh Street Books, November 10, 2015) WHAT BECOMES OF A CHARACTER CUT FROM A WRITER'S WORKING MANUSCRIPT? In a recent starred review, Publishers Weekly described WOMAN WITH A BLUE PENCIL as follows: "McAlpine (Hammett Unwritten as Owen Fitzstephen) once again ventures successfully into metafiction, jumping back and forth between two separate manuscripts while delivering a masterly critique of the mystery novel.... [his] greatest accomplishment is that the book works both as a conventional mystery story and as a deconstruction of the genre's ideology: whichever strand readers latch on to, the parallel stories pack a brutal punch."

**Caitlyn Willows** contracted her romantic suspense, FLAMES FROM ASHES, to Loose Id.

**Joanne Fluke's** novel, PLUM PUDDING MURDER, has been made into the second movie in the Hannah Swensen Franchise. "Murder She Baked, a Plum Pudding Mystery" will premiere on the Hallmark Movies and Mysteries channel on November 22nd.



**Mike Befeler** will launch his historical mystery, MURDER ON THE SWITZERLAND TRAIL, on November 21. In MURDER ON THE SWITZERLAND TRAIL a Sunday excursion in the mountains above Boulder, Colorado, in 1919 leads to murder as intertwined lives play out a mystery on the Switzerland Trail railroad. Policeman Harry McBride must figure out who the murderer is before the train reaches the Boulder station on the return trip.

PAINT THE TOWN DEAD, the second book in **Sybil Johnson's** Aurora Anderson Mystery Series published by Henery Press will launch December 8.

Audio rights to Laura Levine's thirteenth and fourteenth Jane Austen mysteries, DEATH BY TIARA and MURDER HAS NINE LIVES, have been licensed to Dreamscape Media.

**E. J. McGill's** new novel, FRAIL CHILDREN OF DUST, has launched on Kindle Scout, where readers help decide if a never-before-published book makes it to market. To read the first 17 pages of FRAIL CHILDREN OF DUST, visit <https://kindlescout.amazon.com/p/QK8SZ9AYQHJ>.

Do you have writing news to share with our chapter?  
Email it to [TheMarchofCrime@gmail.com](mailto:TheMarchofCrime@gmail.com)  
by November 20 for inclusion in the December 2015 issue.



Member  
APPEARANCES

Please see [page 9](#) for SoCalMWA members appearing at [Men of Mystery](#) on November 14.

**Tom Sawyer** will appear at the Eugene International Film Festival (November 13-15) in Oregon, at which he'll preside over a Screenwriter/Filmmaker intensive retreat featuring himself, Agent Ken Sherman and Distributor/Studio executive Mike Katchman. [More info.](#)

**Jeri Westerson's** November Appearances:

Sunday, November 1, 2015, 3 pm — Jewish Book Festival. Jeri will be moderating a panel of four SoCalMWA authors:

**Ellen Byron, Susan Goldstein, Laurie Stevens, and James Ziskin.** Temple Sinai 1212 N Pacific Ave, Glendale, CA 91202 (818) 246-8101 Free to the public. Books will be available for sale.

Saturday, November 7, 2015, 9:30 am — La Habra Soroptimists Brunch, with authors Eduardo Santiago and Jessica Fechter. \$50 per person. For reservations, visit [soroptimistblh.org](http://soroptimistblh.org). Alta Vista Country Club 777 E. Alta Vista Dr., Placentia, CA 92870

**Ellen Byron, Nancy Cole Silverman, Diane Vallere, Linda O. Johnston and Connie Archer** will be on a cozy panel at the Studio City Library, 12511 Moorpark Street, on December 10 from 6:30 to 7:45pm. Stop by for refreshments to to say hello.

**Mike Befeler** will be launching his historical mystery, *Murder on the Switzerland Trail*, at Mystery Ink, 8907 Warner Avenue #135, Huntington Beach, CA, 3 PM, Saturday, November 21, 2015.

**Jan Burke and DP Lyle:** Upcoming shows for Crime & Science Radio  
More details: <http://www.dplylemd.com>

11-7-15: Crime and Science Radio: Lie Catchers: Paul Bishop Returns

11-21-15: Crime and Science Radio: Identifying The Dead, Finding The Missing: An Interview With Todd Matthews of NamUs

12-5-15: Crime and Science Radio: Bones Tell the Tale: An Interview With Forensic Anthropologist and Best-selling Author Kathy Reichs

12-19-15: Men of Valor: An Interview with Author and Weapons Expert John F. Mullins, Major U.S. Army Special Forces (Ret.)

## *One Night Four Authors Six Mysteries Eight Truths Nine Lies*

**Thursday, November 19, 7pm**

Featuring:

**Lisa Brackmann** is the award-winning author of the Ellie McEnroe novels set in today's China, most recently DRAGON DAY.

Film & TV actress **Harley Jane Kozak** is the author the Wollie Shelly series, most recently, A DATE YOU CAN'T REFUSE.

Emmy Award-winning TV writer/producer **Phoef Sutton's** book, CRUSH, features the toughest, coolest bodyguard/bouncer in Los Angeles.

**Steph Cha** is a native Angeleno. Her protagonist is a Los Angeles-based PI, Juniper Song, appearing most recently in DEAD SOON ENOUGH.

Moderated by

**Susan Goldstein**

The Last Bookstore  
453 S. Spring Street  
(Downtown LA at the corner of 5th)



[More info](#)

## SoCalMWA Luncheon

### What Every Writer Should Know About Copyrights

Attorneys **Charles Rosenberg** and **Jessica Kaye** in concert, doing Beethoven's "What I Wish I Knew About Copyright Law Before They Stole My Ninth."

- \* Learn the best way to get and register copyright
- \* What "work for hire" really means
- \* How to start to evaluate whether something is truly "fair use"
- \* The ins-and-outs of co-authoring and co-rights
- \* And much, much more!



Sunday, November 1  
11:30am

**Tam O'Shanter**  
2980 Los Feliz Blvd  
Los Angeles, CA 90039  
323-664-0228

Members \$15  
Guests \$25

We're back at the fabulous Tam O'Shanter where lunch includes the choice of their famous Prime Rib plus other choice selections for non-carnivores. You order there, so don't look for menu options when you register. If you want to pay by check, you'll have to do so at the door.

Note that the chapter has increased the discount for members and intends to do so for the foreseeable future, so if you have friends who are thinking about joining, remind them that every luncheon they attend effectively reduces their membership cost by another \$10.

**[For more information and to secure your reservation\(s\) visit the SoCalMWA website.](#)**



## A RECIPE FOR SUCCESS

- \* Gather **50** of the best male mystery writers from all over the world
- \* Mix generously with more than **400** devoted readers
- \* Stir in the thrill of each guest being seated at a table with an author
- \* Sprinkle in an often-hilarious one-minute commercial by each writer
- \* Fold in our Headliners, **Phillip Margolin** and **C.J. Box**
- \* Toss in an amazing bookstore and a lively autographing session
- \* Blend four outstanding male high school student writers chosen by their schools
- \* Coat with the Irvine Marriott's famous mushroom soup (and other delights)
- \* Simmer on **November 14th** until thoroughly gratified

The result?

### **Men of Mystery!**

Winner of the Raven Award from MWA

#### **Participating SoCalMWA Members**

Craig Faustus Buck

Matt Coyle

Corey Lynn Fayman

Joel Fox

Samuel W. Gailey

Neal Griffin

Glen Erik Hamilton

Amnon Kabatchnik

Les Klinger

Barry Lancet

Robert S. Levinson

Paul D. Marks

Christopher Allen Poe

David Putnam

Travis Richardson

Phoef Sutton

Barry H. Wiley

## *Second Annual Write-In*

Sunday, November 8, 2pm

Andante Coffee Roasters  
7623 Beverly Blvd., Los Angeles

Join your fellow writers for some good coffee and a community writing session!

[More info](#)



## Hollow Points

Gregory Von Dore

### Moneyball

Life is not a Steven Segal movie. That stalwart is often seen with a small automatic weapon in each hand, firing a blazing stream of lead in two directions at once and mowing-down a slew of heavies as he charges, unscathed, through a parade of deadly situations. This class of weapons, known as submachine guns (SMG) or machine pistols came out of the technology of World War Two and evolved further during the Cold War and the drug wars that followed. In the Cold War, these weapons were often wielded in a Spy vs. Spy situation but in the drug wars of the new millennium, they are as likely to be used by dealers, cartel street soldiers and drug lords as law enforcement.

One of the most profound changes in the arms market after the Second World War was the globalization of manufacture and sales. A successful SMG like the Uzi was no longer confined to its country of origin (unlike the Serbian Zastava FLG or the Spanish Star Z-45) but was now sold or made in large numbers, by license, in far-flung countries and cultures. Traffic in small, deadly submachine guns became a big business in the second half of the 20th century and remains so today. Being a small-arms merchant in the post-war period was a great way to make a fortune. If you could sleep at night.



*The American MAC-10 brought tremendous firepower to a small package.*

Sarkis Garabet Soghanalian, an Armenian national, became a billionaire many times over selling small arms internationally. He later worked his way up to helicopter gunships and fighter planes, before running afoul of the CIA. Another well-known arms trafficker was Edwin Wilson, an American and former CIA agent, who was called the “Merchant of Death”. Wilson started by funneling arms into causes favored by the CIA, but later went rogue and sold vast amounts of weapons to the highest bidder, like Saddam Hussein and Kaddafi. He died in 2012 after making and losing several fortunes in the international arms market.

In the USA, the MAC-10 or M-10 was the weapon of choice for a generation of criminals and action movie stars. Small, boxy and with a stunning rate of fire (1,250 shots per minute), the MAC weapons were designed by Gordon Ingram and featured a telescoping bolt, similar to the Uzi. They were chambered for both .45 ACP and 9mm cartridges. Later, a smaller version known as the MAC-11 used the American .380 ACP round. This was truly a machine pistol and a very dangerous weapon. Some MAC-10 models featured a bent-wire shoulder stock, but it was often removed as superfluous. A custom silencer by the Sionics company radically reduced report and made the MAC more deadly by hiding muzzle-flash as well as the sound of the shot. The name MAC comes from Military Arms Company, the manufacturer. Although the MAC-10 was intended for military and law-enforcement use, it rapidly escaped into the civilian population and became a deadly part of street violence in the USA.

## Be Your Own Development Editor

by Elaine Ash

### Part Two

Last month's article discussed the unique challenge novelists face that other artists don't; the opportunity to look objectively at their own work. Musicians can listen to recordings, visual artists can look at their sculptures and paintings, but novelists depend entirely upon imagination.

The brain of a fiction writer comes equipped with something I call "imaginative memory." A writer vividly imagines their own story while reading it over. Imaginative memory goes to work seamlessly filling gaps on the page. Unless a writer is aware, and makes an effort to control it, memory can interfere with reading comprehension—smoothing over missing descriptions and more. It goes unnoticed that important stuff hasn't actually made it onto the page. The writer finishes a satisfying read, so good it feels like they've just watched a movie (which they have, in their own mind). They conclude the work is whole, finished, and complete—and what a shock when beta readers report that it isn't.

Does any of this sound familiar?

### Solutions

Ask yourself if descriptions on the page are as clear as they are in your head. Has enough information been planted throughout the manuscript so plot twists are believable to someone who has never read it before?

It takes practice, but imaginative memory can be turned on and off at will. Sometimes, a writer needs time away. Take a break, work on something else. Three days away from a manuscript can work wonders. Two weeks can work miracles. Imaginative memory fades, especially if you make an effort to control it, and the work can be read from a fresh perspective.

### Develop First - Everything Else Can Wait

As if imaginative memory weren't enough to throw a monkey wrench into developing a great story, other distractions are waiting, like line editing and proofreading. Your inner development editor exists independently of your inner line editor and proof reader, so resist paying any attention to them while creating a workable plot. Every bit of your energy and attention needs to be focused on creative twists, turns, red herrings and resolutions—free from concern about misspellings or grammatical slip-ups.

The line editor and proof reader will have their day, all in good time. But creation and content come first, and they manifest the quickest when your mind feels free.

Too many fledgling writers become intimidated by spelling, grammar, and rules—spontaneity and daring get inhibited. My advice is to throw caution to the wind—no blooper exists in grammar and spelling that can't be corrected down the line. Freedom to make mistakes inspires fresh work. Without inspired creative work there's nothing worth correcting anyway.

[Continued on page 13](#)

## Hollow Points - [continued from pg 10](#)

Internationally, the number and kind of submachine guns made since the end of the Second World War is staggering. Countries from Argentina to Rhodesia, from South Korea to Croatia have all produced compact, automatic arms for domestic use. Some of them had bizarre engineering and odd shapes, but almost all fired 9mm Parabellum ammunition. The Soviet Union produced a significant number of different automatic arms in this category but none of them has a large international following--that honor went to the AK-47, which is technically an assault rifle.

Tactical use of an SMG was simple, you pulled the trigger and fanned the muzzle across your targets until they fell dead or you ran out of ammo. Careful aiming was a luxury few could afford. This approach led to the term, "hosing down" an area with bullets. A competent shooter could now eliminate a whole room of adversaries, even a rank beginner could do serious damage. Hello, Steven Segal.



*Belgium's FN P90 is the best known "bullpup" design.*

One operational quirk is that most SMGs quickly lift the muzzle as they fire. Seen from the side, the recoil of the gun and the backwards momentum of the sliding bolt both occur above the rear pistol-grip, so the gun tends to rotate clockwise upwards from the pivot of the shooter's wrist. In theory, the gun could rotate 90 degrees, pointing straight up, but usually the shooter intervenes after only about 15 to 20 degrees of muzzle rise. Recent "bullpup" designs, as typified by the Belgian FN P-90, exaggerate this problem by moving the bolt action way back behind the pistol-grip and lengthening the barrel, thus changing the balance of the weapon to something even more rear-heavy. However, overall compactness and accuracy are improved.

Next time, we'll expand on the list of modern, international SMGs, highlighting NATO and the Warsaw Pact countries.

*All images used in this article are courtesy of [Wikimedia Commons](#).*

**Gregory Von Dare** comes from Chicago and was raised on crime, corruption and clout in the big city. He has written non-fiction books, magazine articles and radio scripts, as well as stories, plays and screenplays. He once worked as a pyro detonator and talent manager for Universal Studios Hollywood.

## You Oughta Be in Pictures

Here are SoCalMWA members, from left, **Sue Ann Jaffarian**, **Connie Archer**, **Diane Vallere** and **Harley Jane Kozak** -- who participated in a lively "Lighter Side of Mystery" panel, at Orange County Sisters in Crime's Ladies of Intrigue, held in early October at Hotel Huntington Beach. Vallere, who is president of L.A. SinC, moderated.

Photo submitted by **Pat H. Broeske**





## Be Your Own Development Editor - [continued from pg 11](#)

T. Jefferson Parker, three-time winner of MWA's Edgar Award offers this insight:

“Like you, Elaine, short of fixing obvious mistakes, I leave most of the line editing and proofing until the end. That way, I don't feel constrained during the get-it-down mode. Line editing and composing are two different tasks, and I find it better to do one at a time.”

### Helpful Tools

Beta readers and your local writers' group may not have the same habits as T. Jefferson Parker. To help concentrate feedback where it counts during the development process, it can be helpful to use this banner across the top of pages sent out for notes:

THIS DOCUMENT HAS NOT BEEN PROOF READ. PLEASE CONCENTRATE ON CONTENT (AND SKIP SPELLING AND GRAMMAR) UNTIL THE STORY IS COMPLETE. THANK YOU!

This polite request is necessary because the spelling-bee tendency is irresistible to many. Beta readers, as well as writers, need to be freed from hunting for misspellings at the cost of missing subtleties of story. A perfectly proofed, underdeveloped story will remain unsold until the pages are yellow with age. Keep this in mind, and get your betas concentrated on the #1 job: story development.

Next month Part 3: Chapter Beginnings and Endings—Wide Shots & Cliffhangers  
Part 4 Upcoming: The Feather Edit—what it is, and when it's called for.

**Elaine Ash** is a development editor who got her start at Beat to a Pulp webzine. Her latest editorial work is *WALKING THE DUNES WITH TENNESSEE WILLIAMS*, the memoir of 93-year-old Mia Elkovsky Phoebus, a confidante of the great playwright back in the summer of 1940. Elaine writes the *HARD BITE* crime series, published by Blasted Heath, under the pen name “Anonymous-9.” Contact her at: [ashedit@gmail.com](mailto:ashedit@gmail.com) and [www.ashedits.wordpress.com](http://www.ashedits.wordpress.com).



### MWA Discount - Publisher Alley Membership

MWA offers all current members a significantly discounted membership to Publisher Alley, an online database service which tracks sales of your books through the distributors Baker & Taylor, YBP Library Services and Blackwell.

[Visit this link for a Publisher Alley Demo](#)

Subscriptions usually cost \$250-a-year....but MWA offers subscriptions for just \$35-a-year. If you're interested in becoming a Publisher Alley subscriber through MWA, please contact [mwa@mysterywriters.org](mailto:mwa@mysterywriters.org).

A decorative banner with a light green background and a darker green ribbon-like border. The word "Crime" is written in a cursive font, and "CALENDAR" is in a bold, sans-serif font.

## Crime CALENDAR

### More Criminal Happenings in 2015

- November 1 - [Luncheon: What Every Writer Should Know About Copyrights](#), Los Angeles, CA
- November 7 - [Panel: Real Life Tales from the Trenches](#), Santa Clarita, CA
- November 8 - [SoCalMWA's Second Annual Write-In](#), Los Angeles, CA
- November 14 - [16th Annual Men of Mystery Conference](#), Irvine, CA
- November 19 - [Panel: 1 Night, 4 Authors, 6 Mysteries, 8 Truths, 9 Lies](#), Los Angeles, CA
- December 13 - SoCalMWA Holiday Party, Los Angeles, CA

### MWA National Mentorship Program

From SoCalMWA member Gregory Von Dare:

"I have enrolled in the MWA national mentor program and have been assigned to Lyndsay Faye. She is an accomplished mystery writer living in New York and she has been an enormous help in getting my query and first chapter into shape. For any of our local members who might be interested, they should contact the national office and ask about the mentor program."

For more info on this and other member benefits, visit: [mysterywriters.org](http://mysterywriters.org).

A decorative banner with a light green background and a darker green ribbon-like border. The word "The" is written in a cursive font, and "LAST WORD" is in a bold, sans-serif font.

## The LAST WORD

"Snap out of it, I wanna say. In Hollywood, even mortal enemies hug. Especially mortal enemies."

--Dan Kelly, RE-SHOOTS