



The
MARCH

of CRIME

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Rock & Roll's Not a Crime



Featuring

Anonymous-9, Eric Beetner, Craig Faustus Buck, Josh Stallings
Moderated by S.W. Lauden

Wednesday, October 14
7pm

Moderator S.W. Lauden engages modern crime writers in a conversation about the rock aesthetic in crime writing, some of their biggest rock influences and why rock and crime make such great bedfellows.

Buena Vista Branch Library
300 N. Buena Vista Street
Burbank, CA

[More Info](#)

SoCalMWA Luncheon:
What Every Writer Should
Know About Copyrights

Sunday,
November 1
11:30am

More information:
[Page 10](#)



The President's Rap Sheet

Craig Faustus Buck

Between the Gumbo and Ale party, the Noir Slam, preparations for Bouchercon and next year's LA Times and Tucson Festivals of Books, not to mention real life, time has been short recently. So, I'm essentially going to plagiarize my Rap this month, cribbing from an Author's Guild survey sent to me by our very own Georgia Jeffries.

For those who don't know, the Authors Guild, founded in 1912, is America's oldest and largest professional organization for writers. It provides advocacy on issues of free expression and copyright protection. It counts among its ex-presidents Pearl Buck and Rex Stout and has a current membership of around 9,000 members.

Earlier this year, the Author's Guild conducted its first survey since 2009 on member earnings. Overall, the survey results were bad news for all of us. They showed that author incomes are down. By a lot. In addition, hybrid authorship is up, and authors are spending more time than ever marketing (as opposed to writing). In short, the business of authorship is substantially more complicated and less profitable than it was only six years ago.

At the time of the 2009 survey, the e-book hadn't yet gained a foothold in the marketplace. In that survey, fewer than 5% of book buyers had purchased an e-book in the previous month. By 2015, that figure had risen to 50%.

Average Guild member writing-related income of full-time authors dropped 30% since 2009 (from \$25,000 to \$17,500). Part-time authors saw an even steeper decline of 38% over the same period (from \$7,250 to \$4,500). Today, only 39% of Guild authors support themselves exclusively through writing-related work.

Of the authors surveyed, 33% have self-published a book. It appears that authors increasingly feel they have the choice to go through a traditional publishing house or take the indie route on a per project basis. Authors are starting to see self-publishing as an outlet for projects that haven't been supported by traditional publishing houses.

The time authors spend marketing and on social media has skyrocketed 59% since 2009.

[Continued on page 3](#)

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Prez Rap - [continued from page 2](#)

The survey also shows, for full-time authors, writing-related income generally increases with experience: but when the market contracts, experienced writers see the biggest losses. As has been true in the TV writing business for years, in the new publishing economy, experience doesn't translate into rising income.

The picture's not pretty, but there are silver linings. The rise of hybrid authorship is an exciting development. Authors now have more freedom to choose a method of publication and promotion that suits the needs of the specific book they're trying to market. And the opportunities for author/reader engagement are unsurpassed in the history of book publishing—even if this engagement competes with an author's writing time.

Nonetheless, the income picture is dreary. Despite apocalyptic predictions, publishers are thriving, but authors are not receiving an equitable share of the profits. The Guild suggests working to tailor copyright law and policy to put authors' concerns at the forefront. All of a sudden copyright law, a topic that many of us consider irrelevant to our lives, seems to be looming front and center.

Luckily, our next SoCalMWA luncheon is about what every writer should know about copyright law. It's on November 1 at the fabulous Tam O'Shanter, so mark your calendars.

We also have several other exciting events coming up but I've got to finish this and go help set up for the Gumbo and Ale Party where I look forward to seeing many of you. So [check our website](#), join the [Yahoo! Group](#) and come on out.

Craig Faustus Buck

FRESH BLOOD

SoCalMWA welcomes its new and returning members:

Donna Beumler
Sarah M. Chen
Debra Ginsberg
Patricia Guest
Martin Hill
Jeremy Miller
Paige Shelton



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

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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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OVER the TRANSOM

Member News

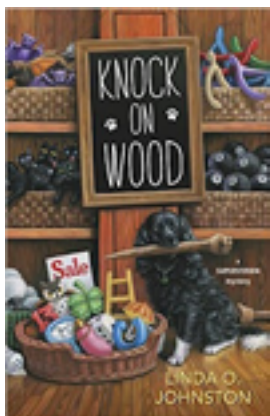
Terri Nolan's Birdie Keane is back. BLUE BIRD is the third novel in the critically acclaimed and award nominated series that began with BURDEN OF TRUTH and continued with GLASS HOUSES. "BLUE BIRD is a poignant character portrait of a young woman struggling with a multitude of inner demons. Birdie Keane reminded me of the flawed heroine, Rachel, in THE GIRL ON THE TRAIN. She is just unreliable enough for the reader to question whether her compulsive desire to solve a mystery that seemingly controls her personal destiny is a quest to seek final resolution, or her last, self-destructive act. Part love story, part thriller, BLUE BIRD keeps the answer until the final pages." - Robert Dugoni, New York Times bestselling author

Gay Tolt Kinman's ten-minute play, "From Baskets to Jade," has been chosen for CADT's (Cine Arts Dance Theatre) "The Read," to be held on October 9 and November 6. The play is about Grace Nicholson, who founded and built the Pacific Asia Museum in Pasadena.



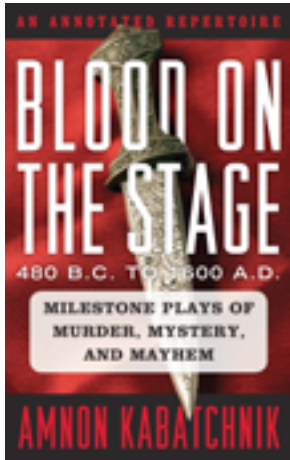
NYT bestselling author and Edgar nominee **Steve Hodel's** ongoing investigation continues with his latest book, MOST EVIL II: Presenting the Follow-up Investigation and Decryption of the 1970 Zodiac Cipher in which the San Francisco Serial Killer Reveals His True Identity (Rare Bird Books Sept 2015). Included in the new evidence with the solving of Zodiac's cryptic cipher we are given the answer to the question asked in Most Evil, the prequel. "Were Black Dahlia Avenger and Zodiac the same serial killer?"

IN THE COMPANY OF SHERLOCK HOLMES: STORIES INSPIRED BY THE SHERLOCK HOLMES CANON, co-edited by **Leslie S. Klinger** and Laurie R. King, is nominated for an Anthony for "Best Anthology." Included in the anthology are stories by Nancy Holder, **Denise Hamilton**, **Leslie S. Klinger**, John Lescroart, Laura Caldwell, Andrew Grant, Jeffery Deaver, and former MWA National President Michael Connelly and current National President Sara Paretsky.



Linda O. Johnston's second Superstition Mystery, KNOCK ON WOOD, will be an October release. Rory Chasen, now the manager of the Lucky Dog Boutique in Destiny, California, is delighted when her best friend Gemma arrives a day early for her visit. Gemma's just broken up with her boyfriend in Los Angeles, so Rory is especially eager to cheer her up. But before they get a chance to talk, two of the town's most eligible bachelors sidle in. Their amorous advances—and an unexpected job offer—seem to take Gemma's mind off her ex... until he arrives in Destiny. As Gemma tries to sort out what to do, one of her suitors is murdered, leaving Rory to wonder if a black cat has crossed Gemma's path. Is Rory's friend guilty of murder—or is she just having a run of bad luck?

OVER the TRANSOM



Aileen Baron has signed with Coffeetown Press for the second book in the Tamar Saticoy series, tentatively titled WINGS OF SWALLOWS.

Jeri Westerson's original Crispin Guest Medieval Noir short story "Dark Chamber" will appear in the online magazine Kings River Life on Saturday, October 17.

Amnon Kabatchnik's BLOOD ON THE STAGE, "Blood on the Stage, 480 B.C. to 1600 A.D., has been selected as a finalist for Killer Nashville 2015 Silver Falchion Award "signifying our judges (a pool of peer writers and editors) consider it to be one of the Best Books of 2014 readily available to a North American audience."

The sixth mystery in **Jenn McKinlay's** New York Times bestselling Library Lover's mystery series will be released on November 3 and marks Jenn's hardcover debut.



"The Bag Lady," a short story by **Laurie Stevens**, will appear in the upcoming anthology FLASH AND BANG, published by Untreed Reads.

Because two different publishers were involved, **Phyllis Humphrey** has two new mystery novels being released in October. The first, October 6, is DEAD IN THE WATER, a cozy mystery from Gemma Halliday publishers. The second is EYEWITNESS, by Phyllis and co-author Carolann Camillo, a woman-in-jeopardy mystery from Camel Press on October 15.

Craig Faustus Buck's short story, "Second Coming," the tale of a clone of Jesus, is included in the futuristic crime/suspense anthology, OCCUPIED EARTH: STORIES OF ALIENS, RESISTENCE AND SURVIVAL AT ALL COSTS, edited by **Richard Brewer** and **Gary Phillips**. [See page 7](#) for launch party details.

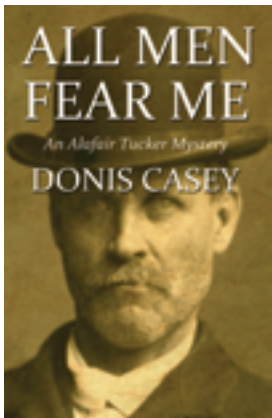


SWAG BAGS AND SWINDLERS, the eighth book in **Dorothy Howell's** Haley Randolph cozy series, was just released. It's available in hardcover and ebook editions from Kensington Publishing.

Stephen Buehler's short story, "No More," will appear in the October Issue of Spelk Fiction, an online British publication.

John Shepphird's KILL THE SHILL hits the streets October 1st, the second novella in his James M. Cain inspired trilogy from Down & Out Books. He is nominated for the Anthony Award this year for his short story OF DOGS & DECEIT (the debut story in this Alfred Hitchcock Mystery Magazine series titled GHOST NEGLIGENCE won the Shamus Award).

OVER the TRANSOM

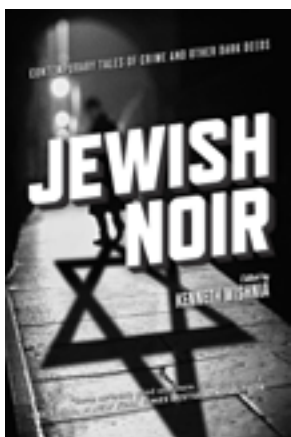
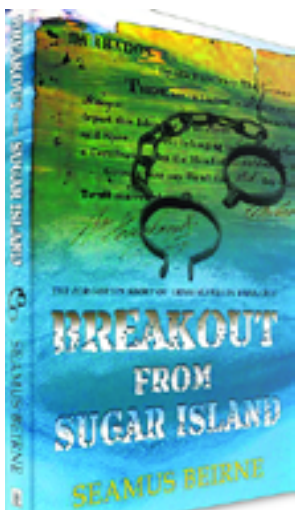


ALL MEN FEAR ME, the eighth novel in **Donis Casey's** award-winning Alafair Tucker Mysteries, will be released by Poisoned Pen Press in November. War is hell, especially on the home front. America has finally entered World War I, and a visit from Alafair Tucker's brother, an IWW activist, just happens to coincide with unrest, sabotage, and murder in Boynton, Oklahoma. And then there is old Nick, a mysterious guy in a bowler hat who's been hanging around town. *Kirkus Reviews* says "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."

Coming soon, **BREAKOUT FROM SUGAR ISLAND**, a historical mystery/thriller by **Seamus Beirne** set in eighteenth century Ireland and Barbados. Few know that the great cities of Europe were built by sugar money, gleaned from the sweat and blood of slaves in the cane fields of Barbados. Fewer still know that thousands of these slaves were Irish, victims of Cromwell's terror. **BREAKOUT** tells the story of Michael Redferne, abducted in Ireland and shipped in chains to Barbados where he works dawn to dusk under the whip and the tropical sun. He must escape if he hopes to redeem his past and save his future.

Travis Richardson's short story, "Quack and Dwight," appears in **JEWISH NOIR**, to be released on October 1.

Sarah M. Chen's noir novella, **CLEANING UP FINN**, will be released Spring 2016 by All Due Respect Books. It features a womanizing restaurant manager who was the last person to see a missing underage girl but his attempts to avoid association with her only brings more trouble down on him.



Do you have writing news to share with our chapter?
 Email it to TheMarchofCrime@gmail.com
 by October 20 for inclusion in the November 2015 issue.



Member
APPEARANCES

Terri Nolan's October appearances:

Sunday, October 11: Mysterious Galaxy Bookstore at 3:30pm. 5943 Balboa Ave #100, San Diego.

Saturday, October 17: Book Carnival at 3 p.m., 348 S. Tustin St., Orange.

Sunday, October 18: It's the author's birthday! Cupcakes and Sparkling wine! Mystery Ink at 5 p.m., 8907 Warner Ave #135, Huntington Beach.

Saturday, October 24: American Association of University Women, "Luncheon Most Deadly" Guest Speaker.

Jan Burke and DP Lyle: Upcoming shows for Crime & Science Radio

More details: <http://www.dplylemd.com>

10-10-15 and 10-24-15: Crime and Science Radio: Biotechnology and WMDs: An Interview with the FBI's Betsy Glick and Edward You, and Biotech Futurist Andrew Hessel, Parts 1 and 2

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

OCCUPIED EARTH Book Launch:

Sunday, October 18, 2 p.m., join contributors **Craig Faustus Buck**, David Hall, **Rachel Howzell Hall**, **Jessica Kaye**, **Lisa Morton**, **Nathan Walpow**, and others including co-editors **Richard J. Brewer** and **Gary Phillips** at the book launch party for OCCUPIED EARTH – an anthology about life, crime and resistance some twenty years on under the bootheels of the alien Mahk-Ra -- at Creature Features, 2904 W. Magnolia Blvd, Burbank, CA 91505.

Laurie Stevens will join her fellow authors at Lit Crawl in NoHo October 21st for a literary "smackdown" and will join **Terri Nolan** and Alice Zogg at the American Association of University Women fundraiser October 24th.

Donis Casey will be appearing at several locations across Arizona in October, November, and December. Please check out her schedule on her web site at www.doniscasey.com, where you can also read the first chapter of each of her Alafair Tucker Mysteries.



Member
APPEARANCES

Jeri Westerson's October appearances:

On Saturday, October 17, from 10 am to 6 pm, one day only, Jeri will be in costume at the Tournament of the Phoenix in her own booth, selling and signing books. There is an admission cost but you won't be sorry. Tournaments and jousting ALL DAY LONG, with falconry demos, food, beer, and other great stuff! Poway Valley Riders Association / Poway Rodeo Grounds, 14336 Tierra Bonita Road, Poway, CA <http://www.tournamentofthephoenix.com/>

On Friday, October 30, from 1 to 3 pm Pacific Time, Jeri is hosting a Virtual Launch Party on Facebook for THE SILENCE OF STONES (for the UK release date) Join her on Facebook for the chance to win prizes, see a video presentation, chat, laugh, have lots of fun. <https://www.facebook.com/events/1484143385239761/1484144191906347/>

Craig Faustus Buck's October appearances:

[See page 9](#) for Craig's Bouchercon panel information.

Craig will be on the panel "Rock and Roll's Not a Crime," about the influence of rock on West Coast crime fiction on Wednesday, October 14, 7pm, Burbank Library, Buena Vista Branch.

Craig will also be participating in the "Meet Local Authors" event at the Buena Vista Library on Saturday, October 17, 1-4pm.

He'll be signing OCCUPIED EARTH on Sunday, October 18 at 2pm ([see page 6](#) for details).

Craig is participating in the Noir v. Cozy smackdown at the NoHo Lit Crawl on Wed Oct 21, 6-11pm.

He'll also be moderating the annual Friends of the Library luncheon at the Corona Library with panelists **Thomas Perry**, **Naomi Hirahara**, Christopher Reich and Carlene O'Neal on Sat, Oct 24, noon-3pm.

Connie Archer, **Sue Ann Jaffarian**, **Harley Jane Kozak** and Mary Marks will be appearing at The Ladies of Intrigue in Huntington Beach on October 3rd. **Diane Vallere** will moderate "The Lighter Side of Mystery." For more information: <http://www.ocsistersincrime.org/LOI.htm>

On October 17th, **Connie Archer** and **Diane Vallere** will be appearing at a mystery panel at the Brea Library at 2:00 p.m. <http://ocpl.org/libloc/brea/calendar>



Member
APPEARANCES

Bouchercon 2015, Raleigh, NC, October 8 - 11, 2015

Friday, October 9:

1pm: **Craig Faustus Buck** will be moderating the panel “Research: Alcohol, Drugs, Weapons & the Psychology of the Insane,” featuring panelists Austin S. Camacho, Jay Stringer, Lachlan Smith and Simon Wood.

4pm: **Holly West** will appear on the panel “The Past is Never Dead,” with fellow panelists Deanna Raybourn, Joyce Elson Moore and Rosemary Poole-Carter. Kay Kendall will moderate.

4pm: **Paul D. Marks** will be moderating the panel “New Faces, New Crimes, New Challenges,” featuring panelists **Craig Faustus Buck**, Lyn Brittan, Michele Dorsey and Sam Weibe.

Saturday, October 10:

8:30am: **Julie M. Rivett** and Richard Layman will be featured in a Bouchercon special event— “Inside the Mind and Work of Dashiell Hammett” —on Saturday, October 10, in Raleigh, NC. Rivett (Hammett’s granddaughter) and Layman (Hammett’s biographer) are trustees for Hammett’s literary properties and co-editors of four volumes by or about Hammett, including *SELECTED LETTERS OF DASHIELL HAMMETT* and *THE HUNTER AND OTHER STORIES*. Detectives Beyond Borders blogger Peter Rozovsky will lead this rare and wide-ranging exploration of Hammett’s life and legacy.

10am: **Leslie S. Klinger** will be moderating the panel “The Game’s Afoot: Under the Shadow of Holmes and Watson,” featuring panelists **Bonnie Macbird**, Laurie R. King, Michael Robertson, and Peter E. Blau.

10am: **Glen Erik Hamilton** will appear on the panel “Keeping it Moving: Maintaining Pace in the Narrative,” with fellow panelists Alexandra Sokoloff, Meg Gardiner, SJ Rozan and Terrence McCauley.

Sunday, October 11:

10am: **John Sheppard** will appear on the panel “Short, Sharp & Shocking: The Mystery Short Story,” with fellow panelists Art Taylor, Barb Goffman and Gigi Pandian. Harriette Sackler will moderate.

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.](#)

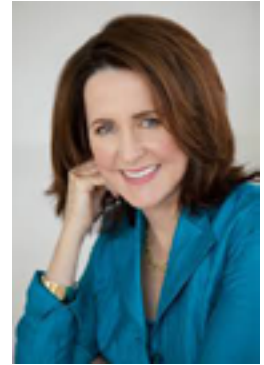
Orange County Sisters in Crime
Presents



LADIES OF INTRIGUE
Saturday, October 3, 2015

Hotel Huntington Beach (Near Bella Terra)
Registration begins at 8:00 a.m.
Program 8:45 a.m. to 4:00 p.m.

Registration required:
\$60 for Sisters in Crime members, \$55 before August 1
\$70 for non-members, \$65 before August 1



[Ladies of Intrigue Registration Form](#)

Women mystery writers will be on the case when Orange County Sisters in Crime hosts Ladies of Intrigue on October 3 in Huntington Beach.

The day-long program, which will include morning coffee and muffins and a luncheon, boasts more than a dozen local and international mystery writers – including headliners Catriona McPherson and Carol Higgins Clark. They'll discuss how they come up with all their murderous plots, villainous killers and brilliant sleuths.

This marks OC SinC's second annual Ladies of Intrigue. "Our inaugural event [in spring 2014] was so successful we couldn't wait to do it again," says president Gayle Carline. "This year we have a wide array of panels, discussing everything from light romps to the gritty dark side of mystery, and I'm really excited to have a panel on one of the hottest genres happening today, YA mysteries."

Young Adult authors who are participating are Margaux Froley, Abby McDonald, Michele Scott and Sarah Skilton. Librarian and book reviewer Marlyn Beebe will moderate.

The darker, deadlier mysteries will be represented by panelists **Anne Cleeland**, Ann Parker, **Pamela Samuels Young** and **Betty Webb**. The moderator is Barbara DeMarco Barrett, the radio show host who is also a writer and writing coach.

Fans of cozies can look forward to authors **Connie Archer**, **Sue Ann Jaffarian**, Mary Marks and **Harley Jane Kozak**. **Diane Vallere**, author of a trio of fashion/décor-themed series, and president of the Los Angeles Chapter, SinC, will moderate.

As for the event's leading ladies: McPherson, who is president of Sisters in Crime, National, writes about her native Scotland in the multi-award-winning Dandy Gilver detective series. She also writes standalones including *AS SHE LEFT IT* and *THE DAY SHE DIED*. Clark is author of the bestselling Regan Reilly mysteries, and is co-author – along with her legendary author-mother, Mary Higgins Clark – of a popular holiday mystery series.

It was OC SinC past president Aileen Baron who came up with the idea of Ladies of Intrigue, which she envisioned as the flip side of the annual Men of Mystery gathering. **Joan Hansen**, founder of the latter, is among those serving on the Ladies of Intrigue committee.



Hollow Points

Gregory Von Dore

From Tommy to Uzi

Once the field machine gun had been invented and used with hellacious effect in a World War, it was probably inevitable that someone would shrink it to hand-held size. And so the submachine gun (SMG) came to be. Firing in full-automatic mode, the SMG was a devastating weapon, limited in its killing power only by a voracious appetite for ammunition.

After World War I, the .45 caliber Thompson – or “Tommy Gun” — was a favorite of American bootleggers as they battled each other for urban turf during Prohibition in the 1920s. During the Depression years, John Dillinger, Baby Face Nelson and Machine Gun Kelly (actually George Francis Barnes Jr.) were among those “public enemies” who used the Thompson “Chopper” to blast their way into American folklore. Bonnie Parker of “Bonnie & Clyde” favored the .30 caliber Browning Automatic Rifle (BAR) for shooting it out with police and Feds.

In Europe, the demand for automatic weapons was suppressed by hard times in the aftermath of WWI. It was Germany re-arming and the sudden outbreak of the Spanish Civil War in the 1930s that prompted a new generation of submachine guns to emerge. The Mauser C96 was a heavy pistol used by the German Army and known as the “broom handle” Mauser due to its round wooden grip. In 1932 a new version called the *Schnellfeuer* (fast firing) turned the Mauser into a one-handed automatic weapon – sometimes called a machine pistol. Shooting a strong 9mm cartridge, the *Schnellfeuer* was a deadly weapon, which could fire one-off like a semi-auto pistol, or full on like a machine gun. A hollow wooden holster doubled as an attachable shoulder stock for the Mauser and, although clunky, was worn as a badge of honor, largely by SS troops.



Mauser: The 9mm Mauser Schnellfeuer was a one-handed machine gun.

The Germans produced a capable and handsome SMG, the Bergmann MP18, toward the close of WWI and supplied this gun to Franco’s Nationalist troops in the Spanish Civil War. As Germany began to re-arm in the 1930s, they developed the MP28, an improved MP18. A refined version known as the MP38 helped to define Nazi *blitzkrieg* tactics in WWII. An even more simplified model, the MP40, had no wooden stock at all and was produced through the end of the war.

Italian craftsmen created the Beretta Model 38, with a stick magazine and full wooden stock, at the end of the 1930s. Precision manufactured by Beretta, this 9mm SMG was used throughout WWII and was carried by Italian Carabinieri into the 1960s. The respected Model 38 was often captured by Allied soldiers in Italy and used to fight hard-core German troops in the latter stages of the Italian campaign.

A Very British TV Detective

By Sharon Elizabeth Doyle

I spent last year in the UK watching television. I had a good excuse as I was (according to my Fulbright Grant) studying the differences between UK and American television. As writer-producer on *Nero Wolfe* a decade ago, I was told that the good old fashioned detective series was dead. But I am pleased to report that it is alive and well in the UK. Indeed, at times there seems to be nothing on *but* detective mysteries - *Midsomer Murders*, *The Bletchley Circle*, *Foyle's War*, *Broadchurch*, *The Fall*, and *Grantchester*, not forgetting the newest iteration of *Detective Morse* – *Endeavor* - which covers the detective's early years. Over on Channel 20, you can catch the libraries - 1970's *Lord Peter Wimsey* or 1980's *Cracker* and *Lovejoy*, featuring Ian MacClellan as a Gypsy antique dealer.

For the most part, these are not high concept detectives with a twist like being OCD, a mentalist, a vampire, or a serial killer. Nor is the detective dependent on a team of dysfunctional misfits who are brilliant with an “insert-cool scientific-process-of-the-week.” These guys are classic detectives who catch a murder, usually in the form of a dead body in the first act, investigate it for two acts and solve it in the fourth. The Brits have never developed our addiction to twists, reversals, and high concept storytelling. (High School teacher/Soccer Mom becomes Drug Dealer! Former/Future Serial Killer solves murders!) Whatever twists there are, you can see them coming two episodes away. The writers just let the story unfold step by step.

There are a couple of reasons for this. In the UK, as frustrated fans of *Sherlock* know, a television series can be anywhere from 3-12 episodes. So while *Morse* ran for ten years, it only racked up 66 episodes – a three to four year run on American Television, which initially set 100 episodes as a goal for syndication. That goal is ancient history today, what with the instant international market, but the need for years of story combined with 3-5 commercial breaks, made the American writers get very good at the twisting narrative with cliff hangers.

In the UK, occasionally the detectives get the wrong man in Act Three, but there's no questioning that the authorities aren't in charge and heroes operating outside the law seldom win in the end. Welcome to Socialism, where every broadcaster has a remit. The BBC has a mission to promote “citizenship and civil society.”

They also must serve the all British People – not just the ones who shop at their sponsor or pay the cable fees (well, they all pay the TV tax). And while the sex may be very grown up and the humor so pitch black Americans would censor it, the UK has a strict code when it comes to violence and upholding the system. *Dexter*, *The Sopranos*, *Hannibal* or *Breaking Bad* are simply unthinkable, even on Channel 4. When Sally Wainwright had her villain thrash her detective in *Happy Valley*, there were outraged letters to editor about the graphic violence against a woman and an officer of the law.

Of course, UK producers and writers want to play in the American sandbox. *Luther* is touted as an “HBO” style series. Channel 4's *The Fall* featured a serial killer who pushed all the psycho/sexual buttons, rivalling Robert Carlyle's turn in *Cracker* in 1994. *The Fall* starred Gillian Anderson as a situationally bisexual heroine with a clear obsession with the killer. It was messy, steamy and quite addictive.

As British writers get seduced away by the budgets and freedom of HBO and Netflix, they bring home new ways of looking at things, and you get the deconstruction of *Sherlock* concocted by Dr. Who writers on the train down to the set in Cornwall. Or Sally Wainwright's *Cathleen Cawood*, who can't walk away from her personal feelings, making for an enormous twist in the 5th episode.

[Continued on page 19](#)

Be Your Own Development Editor

by Elaine Ash

Part One

Mystery writers and fans hear a lot these days about development editors. Since that's my day job, let me explain the problem novelists face that other artists don't.

A musician gets to hear a recording played back. A painter gets to look at a finished canvas. But a novelist never gets concrete representation of a manuscript unless it's turned into a movie, and then it's no longer a manuscript. A novel depends entirely upon the imagination of the reader. That's why a novelist can go into a feedback group with a piece of writing that they are convinced is brimming with drama, pathos, and imagery—only to have it fall flat. There are two possibilities for this: a) the writers' group is populated by dim wits who wouldn't recognize greatness if it farted in their specific direction—or b) the writer is unaware that most of that pathos and imagery still resides in his or her imagination, and hasn't yet made it to the page.

You be the judge whether it's more commonly a) or b).

Your Inner Development Editor vs. Imaginative Memory

Imagine opening your manuscript and commencing to read starting at page one with fresh eyes. Try to pretend this is the first time you've ever read it. That's the right place to begin a development self-edit. Very soon after page one, you may find that your mind has jumped a track—that you're back “inside” the manuscript, reading as the writer, being entertained by your own material without the distanced, objective attitude you started with. When this happens, reset your point of view, and try again.

The development editor's standpoint and the author's imaginative memory are separate points of view. It takes awareness and concentration to know which state of mind you're in while critiquing your own work. Errors and deficiencies will jump out when you're in “development editor;” realizations that characters have inadequate physical descriptions, or scene transitions are a bit rough here and there.

For example, imaginative memory can block a writer's awareness that a new scene has started with inadequate establishing information before launching into a flashback. Imaginative memory skates writers past the one or two sketchy sentences they've penned as a set-up before flashing back, because imaginative memory plugs up the holes on the page. But new readers are left in the dark. They don't know where they are before being whisked off into another space and time. Confusion sets in, and it's only a matter of time before interest dwindles. It's not that the story isn't good, it's that crucial parts are still in the writer's head and haven't made it to the page.

Only an author reading from the depths of their own imaginative memory can let a mistake like this go. Imaginative memory is the perfect mindset for writing, but it's the wrong place for editing.

Necessary Freedoms

Long before the line edit, and many stages before proofreading, your inner development editor should be on the job. Avoid working in tandem with a line editor or proofreader. Development comes first, no distractions. Without a cogent plot and scenes that transition smoothly, there's no reason to line edit or proof. The story isn't ready.

[Continued on page 19](#)

You Oughta Be in Pictures



A huge, standing-room-only audience turned out for the SoCalMWA Noir Slam! at The Last Bookstore, Sept. 2, to see John Shepphird, Samuel Gailey, James Queally, Paul D. Marks, Danny Gardner, Brett Battles, Travis Richardson, S. W. Lauden, Eric Beetner, Ashley Erwin, Craig Faustus Buck, Naomi Hirahara, Christa Faust, Maxine Nunes, Anonymous-9 (Elaine Ash), Hannah Sward, Stephen Blackmoore and Aaron Philip Clark. (Photo: Travis Richardson).

Mumbo Gumbo!

Pics from the 9/26 SoCalMWA Gumbo Party



Dianne Emley, Matt Coyle

Mumbo Gumbo!

Pics from the 9/26 SoCalMWA Gumbo Party



L - R: Dan Kelly, Paul D. Marks, Dianne Emley, Stephen Buehler



L - R: Kim Fay, Dianne Emley



L - R: Rochelle Staab, Kendall Fitzhugh



Mumbo Gumbo!

Pics from the 9/26 SoCalMWA Gumbo Party



L - R: Travis Richardson's sister, Travis Richardson, Teresa Wong and baby Pauline



A big thanks to our hosts, Bill and Kendall Fitzhugh!

A few words about the Annual Gumbo Party at the Fitzhugh's By **Craig Faustus Buck**

About eighty SoCalMWA members and assorted spouses descended on Bill and Kendall Fitzhugh's Woodland Hills home for the SoCalMWA's annual Gumbo Party, featuring Bill's world class homemade gumbos and Craig Westerson's award winning home-brewed ales. The evening was balmy, the candle-lit garden looked beautiful, and the festivities lasted until almost midnight.

The feast, among other delights, included ridiculously tasty crawfish étouffé (with crawfish imported from Bill's favorite Louisiana fishmonger in New Orleans), shrimp gumbo, sausage and chicken gumbo, Mary's meat pie, and shrimp Dianne. Craig W's luscious Rex Stout, IPA On Arrival, and Poirot Wit animated the mood even further.

Speechifying was kept to a blessed minimum with fearless leader Craig Faustus Buck taking little more than a minute to thank the hosts, chef, brewmaster and volunteers, welcome the party animals, present an engraved Tiffany pen to his presidential predecessor Jeri Westerson for her service, and toast the chapter.

The best news of all is that Bill said he's looking forward to doing this again next year. With any luck those weren't the martini's talking.

Hollow Points - [continued from pg 12](#)

In the Norse countries, lightweight SMGs were ideal for ski-troops. When the Russians invaded Finland in the winter of 1939, Finnish resistance forces, armed with robust Suomi KP31 SMGs in 9mm, would ambush Red Army columns and devastate them with automatic fire, then ski off into the woods. This tactic allowed the Finns to hold out for a long time but, eventually, Russia's superior numbers prevailed.

The British saw no need to develop a submachine gun until the start of hostilities with Germany in 1939. They wanted an SMG that would be durable, lightweight and fire a common continental load that could be scavenged from the enemy's own armories. The result was the STEN gun, a stripped-down, ugly, but effective weapon that was used by British troops through the end of the Korean War. Parts for the 9mm STEN were made in small workshops scattered across Britain and finished by the Royal Enfield armory. Its unusual characteristic was a side-loading magazine, which also made a convenient front grip. The STEN was a favorite of SAS commandos and Royal Army paratroops who liked its light weight and simplicity.



STEN: Ugly and crude, the British STEN was a favorite of commandos.

In WWII, the USA updated the Browning BAR, continued producing the Thompson and created the assault rifle concept by giving the .30 caliber M1 Garand (the standard infantry rifle) a capacity for full-automatic firing. Thompsons were expensive to produce, so a new SMG, the all-metal M3A1 "Grease Gun" was developed. Named for its resemblance to real grease guns found in every gas station across America, the M3A1 was a down and dirty weapon, made cheaply in large numbers and not very accurate, but it was reassuring to fire one against German troops. Its .45 ammunition had a much greater punch than the Nazi's 9mm Parabellum ammo. The M3A1 had no traditional wooden grips. The standard bent-wire stock was rarely used since the Grease Gun was a classic shoot-from-the-hip weapon.

In 1954, the new state of Israel began making the Uzi SMG, named after its designer, Uziel Gal. The Uzi used a telescoping bolt and was extremely light, balanced and compact. It was accurate, had a high rate of fire and used the common 9mm cartridge. From the start this weapon was a winner and large numbers were fielded by Israeli security forces. Many were also sold to the USA for use by the Secret Service, CIA, FBI and private contractors.

Next time we'll trace the evolution of a new breed of SMGs such as the Mac 10, Sterling, H&K MP5 and others into the Cold War years as they become premiere special forces weapons and the darlings of drug lords. by troops in WWI, Feds and gangsters alike—especially at the St. Valentine's Day Massacre—the "Chicago Typewriter" is synonymous with the Roaring '20s and beyond. We'll take a closer look at the Thompson and its many cousins next time.

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.

A Very British TV Detective - [continued from pg 13](#)

Americans on the other hand, are enjoying shorter story orders and being insulated from the demands of cliffhangers at the commercial break. The ground is changing. Nonetheless, it's comforting to know that Inspectors Morse, Sgt. Cawood and Rev. Chambers are still on duty.

Sharon Elizabeth Doyle wrote for Cagney and Lacey, 21 Jump Street and Nero Wolfe. She's working on a noir fantasy.

Be Your Own Development Editor - [continued from pg 14](#)

Why separate these functions? Why not do all three jobs at the same time? Because in the story creation stage, one hundred percent of effort should be on plot and character. Not an iota of energy should be on anything else that may draw attention away from telling the tale. Content first. The more junior the writer, the more important this is. Not only do premature line editing and proofing siphon energy and attention, they can cause writers to stiffen up. Fear of "making a mistake" hamstring creativity. The line editor and the proofreader will have their day, all in good time. But first, creation is king. Spelling and grammar aren't even a consideration at this stage. Unfettered imagination is absolute. Don't let it be encroached from any angle.

Next month: Helpful tools for developing your manuscript.

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 and www.ashedits.wordpress.com.



A RECIPE FOR SUCCESS

- * Gather **50** of the best male mystery writers in 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

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

October 3 - [Ladies of Intrigue](#), Huntington Beach, CA
October 8-11 - [Bouchercon](#), Raleigh, NC
October 14 - [Rock & Roll's Not a Crime panel](#), Burbank, CA
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 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

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.

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

"Before the man could gain his senses and flee, Crispin grabbed his cotehardie at the neck and held him close. 'I want to know where the Stone is. And I think you can enlighten me. That would be better than a dagger in the gut, wouldn't it?'"

--Jeri Westerson, THE SILENCE OF STONES