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SoCalMWA Luncheon
DP Lyle and Jan Burke
Live Radio Podcast

Sunday, August 7



ANOTHER FABULOUS LUNCHEON AT THE TAM O'SHANTER
 FEATURING AUTHORS (AND FORENSICS EXPERTS)

D.P. LYLE AND JAN BURKE

in a live recording of their famous Crime and Science Radio!

SPECIAL GUEST INTERVIEWEE:
 CRIMINALIST AND FORENSICS PROFESSOR DON JOHNSON

TAM O'SHANTER RESTAURANT
 2980 Los Feliz Blvd, Los Angeles
 NOON-2:30p
 (doors open at 11:30)

Valet or street parking available.

Menu choices will include their famous Prime Rib, chicken,
 fish or a gluten-free vegetarian option.

Members \$20 ~ Guests \$30

[RESERVE YOUR SPOT AT THIS EVENT](#)

Irvine Luncheon:
 Sunday, August 28

**True Tales from
 Active ATF Agents**

[More Info](#)



The President's Rap Sheet

Craig Faustus Buck

Wow, this year is passing quickly. Bouchercon is already just around the corner. And it has been a busy year for the chapter, with multiple events in Arizona, one upcoming in [Nevada](#), one planned for next year in Hawaii (SoCal MWA Happy Hour the afternoon before Left Coast Crime) and of course a slew of events in Southern California stretching from San Diego to Santa Clarita.

Of course most of our events are in the L.A. area, because that's where an overwhelming majority of our members live. But I'd like to reiterate, to any far-flung chapter member who wants to organize a local event of your own, that your chapter is here for you. We can help organize, publicize and, yes, underwrite events in your area.

My rap this month is pretty much a calendar roundup so that you can save some dates for getting to know your fellow writers and learning about our craft, our tools and the law enforcement/forensic professions we write about.

If you haven't already RSVPed to our August 7th luncheon, you still have a few days to [reserve a spot for DP Lyle and Jan Burke presenting a live recording](#) of their famous Crime and Science Radio show with Criminalist and Forensics Professor Don Johnson at the fabulous Tam O'Shanter.

On August 28, we'll be co-hosting an exciting program with [ATF agents in Orange County](#) (yes, there is a free lunch! Do to legal issues, they're changing their topic, but they're cooking up something they promise will be equally riveting. Details TBA on [our website](#), so make your reservations now.

September will be quiet due to Bouchercon, but we'll come raring back on October 1 at Bill Fitzhugh's extraordinary [Homemade Gumbo and Home-brewed Ale Garden Party](#) (featuring world-class brewmaster Craig Westerson). If you live out of the area, or even out-of-state, you'll want to find an excuse to get here for this one. It's one of those parties of the century, except we do it every year (at least every year we can talk Bill into it. Note to future presidents: martinis improve the odds).

On October 22, we'll be having a workshop at the Studio City Library to explore the ins and outs of various writing programs, including Scrivener, Storybase, Final Draft and tips and tricks for Word.

On November 6 we'll be having another Tam luncheon, with a terrific panel on Non-fiction, True Crime and Crime Reporting.

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Mystery Writers of America
 Southern California Chapter
 3520 Overland Avenue, #A-82
 Los Angeles, CA 90034

Contact: info@socalmwa.com
 Website: <http://socalmwa.com>

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 for chapter news & info

Email SoCalMWA-subscribe@yahoogroups.com to join
 (members only)

NATIONAL OFFICE

Mystery Writers of America
 1140 Broadway #1507
 New York, NY 10001
 t. 212.888.8171
 f. 212.888.8107

mwa@mysterywriters.org
<http://mysterywriters.org>

[continued on pg 18](#)



The EDITOR'S CORNER

Holly West

If there's one thing hotter than the temperature outside, it's this issue of *The March of Crime*. When Craig sent out a notice to the SoCalMWA email list (you are [subscribed](#), aren't you?) asking for content, we got some great submissions.

Here are the highlights:

This month's [Hollow Points](#) column by **Gregory Von Dare** discusses more about the history of weapons used by law enforcement.

Andrew Kaplan [gives us an insider's look](#) at the family business behind the James Bond franchise.

Jeri Westerson [counsels patience if and when we decide to self-publish our work](#) and provides important insight into the process (re-printed from MWA National's *The Third Degree* newsletter).

Thanks to all who sent content this month.

Holly

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

Editor: [Holly West](#)

August Contributors:

Gregory Von Dare
Andrew Kaplan
Jeri Westerson
Paul D. Marks

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.

Contact us at:
themarchofcrime@gmail.com

FRESH BLOOD

SoCalMWA welcomes its new and returning members:

Maria Alexander
Robert Crane
Peter DiChellis
Ashley Duncan
Alexandra Jamison
Karen Randau
Nancy Cole Silverman
Desiree Zamorano



Like us on Facebook

Join our **SoCalMWA**
Yahoo! group
for chapter news & info

Email
SoCalMWA-subscribe@yahoogroups.com
to join (members only)

OVER the TRANSOM

Member News

Marilyn Meredith's latest Deputy Tempe Crabtree mystery is out in August from Mundania Press. The tranquility of the mountain community of Bear Creek is disrupted by a runaway fugitive, a vicious murderer and a raging forest fire. Deputy Tempe Crabtree is threatened by all three.

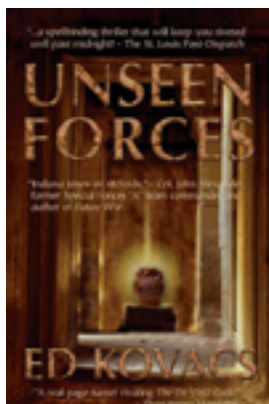
Ed Kovacs' first novel, UNSEEN FORCES, has been revised and updated and is now available in e-book format at all of the usual digital booksellers. "Kovacs weaves Egyptian mythology, psychic spying and a quest for the secret of eternal life into a spellbinding thriller that will keep you riveted well past midnight." -- *The St. Louis Post-Dispatch*

SILK STALKINGS, #3 in **Diane Vallere's** national bestselling and Lefty-Nominated Material Witness Mystery Series, comes out August 2. Family secrets, a fruit scandal, and fabric!

Travis Richardson's rural Arkansas short story, "Li'l Outlaw," was in Yellow Mama #55. You can find it here: goo.gl/2Sa9aG. His second person present tense story, "Cop In A Well," is over at Spinetinger Magazine: goo.gl/2c0IvV. He's also been nominated for a Macavity Award for his short story, "Quack and Dwight." You can read the story here for Anthony and Macavity consideration: <http://www.tsrichardson.com/quack-and-dwight/>.

Leslie S. Klinger and Laurie R. King have edited another anthology of stories inspired by the Sherlock Holmes canon, ECHOES OF SHERLOCK HOLMES, due out from Pegasus Books at Bouchercon in September.

Contributors include past SoCalMWA President **Gary Phillips** as well as Southern Californians Cory Doctorow, Anne Perry and Jonathan Maberry. Other contributors are Deborah Crombie, Catriona McPherson, Hank Phillippi Ryan, Dana Cameron, William Kent Krueger, Tasha Alexander, David Morrell, John Connolly, Michael Scott, Denise Mina, Meg Gardiner and Hallie Ephron, as well as a graphic story from Tony Lee & Bevis Musson. Krueger and Ephron have been announced as the keynote speakers for the 2017 California Crime Writers Conference. King and Klinger's previous anthology, IN THE COMPANY OF SHERLOCK HOLMES, won the Anthony and the Silver Falchion for Best Anthology published in 2014.



OVER the TRANSOM

Bonnie MacBird's ART IN THE BLOOD A SHERLOCK HOLMES ADVENTURE, HarperCollins 2015, has recently been released in paperback and audiobook. In June it was named a Publisher's Weekly Staff Pick by Senior Reviews Editor Peter Cannon and is now available also in Spanish, French, Italian, Turkish, Swedish and Danish with more translations in the pipeline.

LA Times bestselling author **Patricia Smiley's** THE KILL ZONE, second in the series featuring a LAPD Homicide Detective, again to Terri Bischoff at Midnight Ink, in a two-book deal, by Sandy Harding at Spencerhill Associates (World English).

OUTSIDE THE LINES, the sixth in **Sheila Lowe's** Forensic Handwriting mystery series will be released by Suspense Publishing on August 9th. [See launch party info on pg 8.](#)

Tyler Dilts' fourth novel in the Long Beach Homicide series, COME TWILIGHT, will be released on August 23 by Thomas & Mercer.

Jeri Westerson is launching her ninth Crispin Guest Medieval Noir Mystery, A MAIDEN WEEPING. Beginning August 6, she is giving away this one-of-a-kind Pandora-style bracelet with silver-plated medieval beads and charms, including a tiny portrait charm of Crispin himself. At the book launches simply add your email address to the free raffle tickets or send an email to jeriwesterson@gmail.com. One winner will be chosen August 15!

THE PURSUIT, the fifth Fox & O'Hare novel by **Lee Goldberg** and Janet Evanovich, came out in June and they got together at Mysterious Galaxy and Vroman's. **Phoef Sutton** showed up at Vroman's--his new book written with Janet, CURIOUS MINDS, comes out in August. [Photos on pg 16.](#)

Corey Lynn Fayman's third Rolly Waters mystery novel, DESERT CITY DIVA, was a Foreword Reviews' 2015 INDIEFAB Book of the Year Award Winner, taking the Bronze in the Mystery category.



OVER the TRANSOM

John Shepphird's BEWARE THE SHILL is set for release August 15th by Down & Out Books. The third novella in his trilogy, this suspenseful noir features a struggling actress who agrees to play the part of a carefree heiress in a con man's intricate scheme. THE SHILL and KILL THE SHILL complete the series.

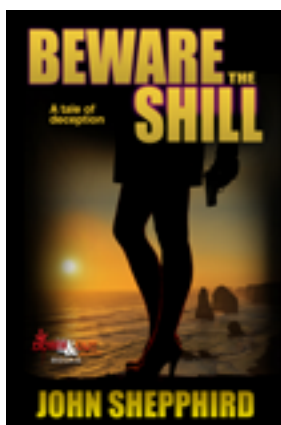
New member **Peter DiChellis** qualified for Active Status with his Solve-It-Yourself mini-mystery "Murder in Malibu" (*Woman's World Magazine*, July 4, 2016) and his earlier story "The Interrogation" (*Alfred Hitchcock Mystery Magazine*, March 2016). Peter has several other stories in mystery/crime anthologies and ezines, including in *Flash Bang Mysteries*, *Over My Dead Body*, *Plan B Magazine*, *Shotgun Honey*, *The Shamus Sampler*, and others.

Gay Toltl Kinman's "The Deposition," a one-act mystery play, is available on Kindle from Mysterious Woman: A judge abruptly returns from a sailing trip because his wife fell overboard and he was not able to rescue her. Why he didn't consumes his thoughts as he talks with Los Angeles County Assistant District Attorney, Jo Peters, a former law clerk of his. Kinman's SUPER SLEUTH: FIVE ALISON LEIGH POWERS MYSTERIES have also been reissued with new covers. These children's stories feature Alison in a variety of settings, solving mysteries with her friends. Available on Amazon in trade paperback and individually on Kindle.

Paul D. Marks' story, "Deserted Cities of the Heart," appears in Akashic's ST. LOUIS NOIR, edited by Scott Phillips, releasing on August 2nd. Publishers Weekly says, "...[I]t's no surprise that the most notable tales are the work of three genre veterans..." including "...'Deserted Cities of the Heart,' by Paul D. Marks (WHITE HEAT), [which] charts the fall of loner Daniel Hayden after he meets femme fatale Amber Loy at the Gateway Arch."

Linda O. Johnston's next Harlequin Romantic Suspense novel, COVERT ALLIANCE, is an August 2016 release. It is the second novel featuring her Identity Division non-witness protection program.

Sarah M. Chen's short story "Grateful Touring" has been accepted for publication in Level Best Books' anthology WINDWARD: BEST NEW ENGLAND CRIME STORIES 2016. The anthology will be officially released at the New England Crime Bake Conference in November 2016.



OVER the TRANSOM

Eric Beetner published his 17th book on July 19th. *WHEN THE DEVIL COMES TO CALL* is the long awaited sequel to *THE DEVIL DOESN'T WANT ME*, which was first released in 2012. It will be followed by the third book in the trilogy, *THE DEVIL AT YOUR DOOR*, in 2017. From 280 Steps publishing in paperback and ebook.

Ellen Byron's debut novel, *PLANTATION SHUDDERS*, squeaked onto the *USA Today* bestseller list at #98. The trade paperback is available August 11.

ANIMAL PARTS, a mystery novel by **David E. Knop**, received Honorable Mention at the Public Safety Writers Conference held in Las Vegas 14 - 17 July. *ANIMAL PARTS* pits Cochiti Pueblo policeman Peter Romero against a family of cannibals who target him as their next meal.

Shannon Baker announces *STRIPPED BARE* (Tor/Forge) hits the mean streets Sept 6 and is available for pre-order now. Called *Fargo* meets *The Good Wife*, it's the first in a series set in the Nebraska cattle country. Visit Shannon at www.shannon-baker.com for details on how to enter a drawing for 100 free books.



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

Member APPEARANCES

Sheila Lowe is hosting a launch party for her latest novel, *OUTSIDE THE LINES*, in Ventura on August 16 and you are invited. Anyone who brings a door prize will get a 30-second commercial. Food, prizes, networking. RSVP to Sheila@sheilalowe.com or <http://bit.ly/29PIQ8j>.

Jeri Westerson will be launching *A MAIDEN WEEPING* at the following locations:

Saturday, August 6, 1 pm, Mystery Ink Bookstore. Mead, medieval munchies, giveaways, and fun! 8907 Warner Ave #135, Huntington Beach, CA 92647 Please pre-order if you can: Phone: (714) 960-4000

Saturday, August 6, 5 pm Vroman's Bookstore. Mead, medieval munchies, a dulcimer player, giveaways, and fun! 695 E Colorado Blvd, Pasadena, CA 91101. Pre-order if you can: Phone: (626) 449-5320

Sunday, August 14, 2 pm Mysterious Galaxy Bookstore. 5943 Balboa Avenue #100, San Diego, CA 92111. It's a dual event with author Susan Spann and her newest Shinobi Mystery *THE NINJA'S DAUGHTER*. It's East vs West! Pre-order if you can: Phone (858) 268-4747.

D.P. Lyle's August appearances:

Suspense Radio Interview

Saturday, August 6, 2016, 10:00 a.m. PDT

<http://www.blogtalkradio.com/suspensemagazine>

**SoCal MWA Luncheon & Live Recording of
Crime & Science Radio**

Sunday, August 7, 2016, 11:45 a.m. PDT

Guest: Professor/Criminalist Don Johnson, CSULA

Tam O'Shanter Restaurant

2980 Los Feliz Blvd

Los Angeles, CA

323-664-0228

<http://www.socalmwa.com/events/>



DEEP SIX Signing

with Matt Coyle and Maegan Beaumont

Friday, August 12, 2016, 7:30 p.m. PDT

Mysterious Galaxy Bookstore

5943 Balboa Ave. #100

San Diego, CA

858-268-4747

<http://www.mystgalaxy.com>

Member APPEARANCES



Mike Befeler will be giving a book talk about *COURT TROUBLE: A PLATFORM TENNIS MYSTERY* and signing at Book Carnival, 348 S. Tustin Avenue, Orange, CA, on Saturday, August 27, 2016, at 2 PM, and at Gatsby Books, 5535 E. Spring Street, Long Beach, CA, on Sunday, August 28, 2016, at 3 PM.

Ellen Byron will celebrate the release of *BODY ON THE BAYOU*, the second book in her Cajun Country Mystery series, with a launch party on September 17th at Hall-Barnett Gallery in New Orleans, a block and a half from 2016 Bouchercon. Please see the invitation for RSVP details.

Eva Batonne's Joan Lambert series features a detective who becomes an artist. Come see that detective's inspiration at UPPER WEST, near the corner of Pico and Centinela. A master chef, a great mixologist and the art of a mystery author all in one place. Eva Montealegre's artwork will be on display for the summer.



Artwork by Eva Montealegre (aka Eva Batonne).
Photo by Jenn Gers.

A LAUNCH PARTY!



*When: Saturday, September 17,
6-8 p.m.*

*Where: Hall Barnett Gallery
137 Blumhry Street*

RSVP: bodyonthebayou@gmail.com

*BOOKS WILL BE AVAILABLE FOR
PURCHASE*



Member
APPEARANCES

NOIR AT THE BAR
L.A. AUG 21
Mandrake
2692 S. La Cienega **8 pm**

ERIC BEETNER


DUANE SMIERCZYNSKI


MATT PHILLIPS


LISA BRACKMANN


JIM RULAND


DAVID J SCHOW


Do you have an upcoming appearance?
Email your announcement to
TheMarchofCrime@gmail.com
by August 20 for inclusion in
the September issue.

Men of Mystery
will not be held in 2016
but will return with another
fantastic lineup in 2017.

Vegas Valley Book Festival

SoCalMWA is sponsoring a booth at the Vegas Valley Book Festival **October 15, 2016**. This is a one-day affair in downtown Las Vegas that apparently attracts more than 10,000 visitors. If you would like to schedule a slot to sell and sign your books and to help promote the MWA, contact Fred Andersen at fxandersen@msn.com.

THE COUNTDOWN TO

2017

CALIFORNIA CRIME WRITERS CONFERENCE
REGISTRATION IS NOW OPEN!

Saturday & Sunday, June 10-11, 2017

www.ccwconference.org



[Click here for more info and to register](http://www.ccwconference.org)



Hollow Points

Gregory Von Dore

Arms of the Law - Part Two

During the 1980s and 1990s, police departments all over the USA began a historic change. Having relied on the .38 Special six-shot revolver for decades, many police chiefs believed that their officers were now behind the curve, outgunned. The exploding drug wars had produced a shock wave of dangerous criminals who carried new 9mm semi-automatic handguns, as well as a witches' brew of AK-47s, Uzis, MAC 10s and other full-auto blasters.

After much debate and weary test days at the firing range, many departments switched over to 9mm Parabellum ammunition—which is roughly equivalent to the .38 Special they had used for so many years. They also moved to adopt one of the popular European semi-automatic handguns at the time—guns like the Beretta M9, the Glock 19 and 17 and the SiG P220. This new generation of pistols used advanced ergonomic design to make grip more comfortable and aim more natural. Recoil was also reduced.



The Beretta M9 was a traditional all-steel 9mm automatic.

In these Euro guns, high-strength polycarbonates replaced some metal parts, reducing weight considerably without reducing accuracy or reliability. Other modern features included ambidextrous safety switches, double-action mechanisms, and large capacity—fourteen to seventeen rounds of 9mm, versus six shots (or five) for the revolvers. They also featured mounting points for flashlights or laser sights. The times they are a changing.

Of all the guns available, the Glock 19 was a standout favorite. It was not necessarily the best, but had the best reputation. A pioneer in the use of plastic parts, Glock had made believers of many law enforcement officers for producing safe, lightweight, easy to point and shoot weapons. They were known for reliable firing and very few jams—a principal concern with semi-automatics. However, there was a consensus that unless the firearm was seriously

abused or loaded with the wrong ammunition, jams were not going to occur in meaningful numbers.

One of the main virtues of the Glock—and other Euro guns, was the use of new, high-capacity magazines. Handgun designers realized that you could modify the traditional vertical stack of bullets in a magazine to be more of a staggered, or side-by-side arrangement. This zig-zag magazine made the grip of a pistol thicker, but the bigger grip improved accuracy and was actually easier to hold. The new double-stack magazines could load as many as seventeen 9mm rounds, with another seventeen just a quick reload away.

And so, the honeymoon began. And so it ended.

[Continued on pg 19](#)



-- AND --



Mystery
Writers
of
America

Southern
California
Chapter

PRESENT

TRUE TALES FROM ACTIVE ATF AGENTS

Luncheon & Program

ATF agents straight from the field, armed with tales of cutting edge investigative techniques, undercover operations & up-to-the-minute reports of the latest criminal & terrorist activities.

***Sunday, August 28, 1 p.m.
Irvine Ranch Water District *
15500 Sand Canyon Ave., Irvine***

Free & Open to the Public
RSVP: secretary@ocsistersincrime.org

*[Disclaimer: Irvine Ranch Water District neither supports nor endorses the cause nor activities of organizations which use the District's meeting rooms that are made available as a public service.]

Note from OC Sisters in Crime: The luncheon is being held during the final weekend of Laguna's famous art festivals -- including the hippie, trippy Sawdust Festival, now in its 50th year. Why not attend the luncheon then make a full O.C. day of it, going from the meeting to Laguna Canyon Road, to partake of the festivities ... which go until 10 p.m.?

Adventures with Bond, James Bond

Guest Spotlight by **Andrew Kaplan**

Once [Cubby Broccoli](#) and I were deep in conversation about the various actors who had played James Bond and I asked him what was the source of his well-known feud with Sean Connery, which eventually led to Connery leaving the series.

He hesitated. It was clearly a sore subject.

“I never objected to Sean making other movies. He wanted to act in other projects, fine. In fact, I told him we would help him find financing, get talent. But Bond made him a star. He didn’t have to trash the series to the media.”

That was one of the things you had to like about Cubby. Unlike a lot of Hollywood producers, he always gave it to you straight.

For example, when we were first getting to know each other he asked me which was my favorite Bond movie? I said *Thunderball* (this was long before the Daniel Craig era’s *Casino Royale*). Although *From Russia With Love*, with its memorable Orient Express train fight between Connery and Robert Shaw as Grant, the psycho *Spectre* assassin, came a close second. But *Thunderball* was fun. From its classic opening with Sean Connery battling an assassin disguised as a grieving French widow, and despite being pursued, pausing to toss flowers on his body, then escaping with a jet pack, wonderfully slimy bad guys like Largo who kept their swimming pools stocked with sharks and Oscar-winning action sequences set against a Caribbean Junkanoo backdrop, it was the quintessential Bond movie; plus some of the sharpest Richard (Dick) Maibaum dialogue in the whole canon:

Bond: That looks like a woman’s gun.

Largo: Do you know a lot about guns, Mr. Bond?

Bond: No, but I know a little about women.

I countered by asking Cubby what he thought was the best Bond movie? His reply? *Moonraker*.

Really? I thought. The sappy Roger Moore Bond space flick in which Jaws falls in love? “It made the most money,” he said. Classic Hollywood producer. Classic Cubby.

I had been hired to create the original story and write the screenplay of what was then called *James Bond #18*, which would eventually become the movie, *Goldeneye*. It happened during the long hiatus between Bond movies when the future of the franchise hung by a thread. For a time I had a ringside seat.

The Bond movies are and always have been a family business. Originally a partnership between the late Harry Saltzman, who acquired the film rights from author Ian Fleming, and Cubby Broccoli, then later, after Harry and Cubby parted ways (Sean Connery’s disagreement with Cubby was business, not personal, I never met anyone who disliked Cubby; though Connery loathed Harry Saltzman, to the degree that he even put it in his contract that if Harry ever showed up on the set, he could quit the picture and still be paid), it was just the four Broccolis: Cubby, his wife, Dana (now alas, both gone), their daughter, Barbara, and Dana’s son from a previous marriage, Michael Wilson, the two who continue the franchise today.

[Continued on pg 20](#)

Nothing But Time

Guest Spotlight by **Jeri Westerson**

If there is but one idea that I can leave you with if you are ever considering self-publishing, it is this: You've got nothing but time!

The biggest mistake of any self-publisher is their rush to publish. Type "The End" and then hit that "publish" button. Huge mistake. After all, why is it you want to self-publish? In a hurry to rake in all that dough? Please. I think you and I both know that is not going to happen, at least not without a lot of careful thought first. If it's a career you're after, then you'll need to be a professional about it and learn all the details of what it means to be not only an author, but also a publisher.

With a slew of things to be done, making a list is the first order of business. I love making lists, setting goals. It helps me get my game plan in motion. And it was a good thing I did when I first self-published a prequel to my medieval mystery series. There was a lot to tackle.

Let's back up a bit. I had published six books in my Crispin Guest Medieval Noir novels with Minotaur Books before they dropped the series. I, however, was far from done with my medieval detective. And so while my agent sought another publisher for future books, I didn't want a year to go by without a Crispin book on the store shelves. The actual first book in the series had been rejected by publishers years ago, including St. Martin's, and it had been put to bed in a drawer. But I had always liked that novel. And besides, it was the origin story for my disgraced knight's cutpurse-cum-servant Jack Tucker and I thought fans would like to see that. Calling it a "prequel" took it out of the volume numbering and wouldn't interfere with whatever the next publisher wanted to do, so it was the best of both worlds.

I began my list thusly:

Check my contract

Many of us have one of the most idiotic clauses in any contract; the non-compete clause. Basically, I couldn't publish another book of any kind within six months of my last Minotaur release. It's idiotic because readers who like what you read won't simply buy one thing you've written. They will likely buy ALL that you've written. But that was fine. The last release from Minotaur was November of 2013, so that meant I couldn't release another book until May of 2014. So I set a random release date of July 2014, giving myself plenty of time. I knew I would need that time for rewrites, edits, and a host of other things.

Part of those "other things" was the next thing on my list:

Cover design

I'd need a cover for all the promotional materials I would send out—bookmarks, postcards, online banners—and for the arcs. I wanted to ship arcs to as many reviewers as I could afford. I wanted the book to look as professional as possible so there would be no mistaking what a reviewer had in their hands. Another fortunate happenstance was that in my former career I was a graphic designer and art director, so design wasn't an issue. I wanted a model on the cover just as the Minotaur covers had. My new cover would not copy but be reminiscent of the old covers so that the new release would fit with the rest of the series. Fortunately again, my husband is a commercial photographer, the model was a friend of ours, so all the cover would cost me was a costume and a thank you dinner.

[Continued on page 23](#)

You Oughta Be in Pictures



L - R: **Lee Goldberg**, **Phoef Sutton** and Janet Evanovich at Vroman's.



Brothers **Lee Goldberg** and Tod Goldberg celebrate their delight at having books out at the same time.



L - R: **Lee Goldberg**, Tod Goldberg and Brad Meltzer at B&N The Grove.



L - R: **Meredith Taylor**, Terry Shames, **Kim Fay** and **Craig Faustus Buck** at **Jim Ziskin's** SoCalMWA cocktail party

You Oughta Be in Pictures



L - R: **Maxine Nunes**, Matthew Semerau, **Nadine Nettman Semerau**, **Jim Ziskin**, **Craig Faustus Buck** and **Kim Fay** at Jim's cocktail party.



Andrew Pierce and **Patty Smiley** at the "How to Write a Mystery" class at the Santa Monica Library, Ocean Park Branch, July 9.

From **Paul D. Marks**: The **SoCalMWA Book Swap and BBQ** hosted by **Elizabeth Little** and **Eric Beetner** was a huge success. Many members, including many board members, were there. Food was provided by Peaches' Smokehouse and Southern Kitchen Food Truck. Everybody brought books to exchange and there was a huge selection of books to choose from. Books that weren't picked up by members were donated to Re-Book It, a charitable service run by The Last Bookstore.



Eric Beetner and **Gary Phillips** at the Book Swap at Elizabeth Little's house. Photo by Amy Marks.



Paul D. Marks and **Maxine Nunes** at the Book Swap at Elizabeth Little's house. Photo by Amy Marks.



Karina Buck and **Dan Kelly** have a chat at the Book Swap at Elizabeth Little's house. Photo by Amy Marks.

You Oughta Be in Pictures

More workspace pics!



Sheila Lowe's command center, where she writes her books.



Gay Toltl Kinman sitting at author Thomas Hardy's desk in his home in Dorset, England.



Craig Faustus Buck working with his daughter, 30 years ago.



Craig Faustus Buck's desk now.

President's Rap - [continued from pg 2](#)

And to round out your calendar, be sure to save the evening of December 17 for our annual holiday party at Chloe's, the secret speakeasy behind the bar at Golden Road Brewery. Out-of-towners take note: we finally managed to snag a Saturday night this year so you don't have to worry about a long, late drive home after the party in order to make it to work Monday morning.

That should do it for the rest of our year, assuming I haven't left anything out or nothing last-minute pops up. I look forward to seeing you all everywhere!

Craig

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

On April 11, 1996, just outside Miami, Florida, the FBI took part in a pivotal, deadly gunfight. Although the shooting was over in just a few minutes, the Bureau lost two agents that day and saw eight others wounded, against two bank robbers. Robbers who had a preference for large caliber pistols. In a follow-up report, a lengthy investigation concluded that the 9mm rounds fired by the Bureau didn't have enough stopping power to effectively squelch an aggressive opponent. Even three or four hits might not be enough. The Bureau went shopping for a new handgun. As usual, they were slow and thorough.



When the FBI chose S&W .40 caliber ammo and the 4006 pistol, they set a new standard.

At first, they favored the new 10mm caliber because it had the considerable stopping power of the .45 ACP and was a more modern cartridge. But 10mm handguns were big, heavy and the recoil was a problem for many men and women agents. At some point, Smith & Wesson pitched their new .40 caliber ammunition, with guns from a variety of manufacturers already chambered for the new round. The .40 had more stopping power than a .45 and more zip, too. It was made for a modern automatic with a high capacity magazine and featured a jacketed, semi-hollow point bullet that was effective in a variety of situations.

It's also worth noting that the FBI upgraded its body armor after the Miami gunfight as well as revising when and who would wear body armor in a tactical situation. Similar to weapons, body armor comes in many grades from a simple Kevlar T-shirt to a military item with ceramic armor plates.

So, the S&W .40 4006 became the official sidearm and ammunition of the FBI. Given the reason for the changeover—the death of two agents in a shoot-out—many police departments quickly followed suit. Other Federal agencies got on board as well. The ATF and DEA both switched to the .40 caliber format and the U.S. Marshals signed-on too. Glock quickly built a new model, the G22, and it became the default sidearm for law enforcement in the USA. That said, there are still a welter of different calibers and guns used by local and State police forces nationwide.

Recently, the FBI and some local police departments have been testing new, more effective 9mm ammunition, the 147 grain Speer Gold Dot G2. This jacketed hollow-point bullet uses an elastomeric material like silicone seal to “fill” the hollow point cavity and prevent it from fouling on clothing and then not expanding.

The idea is that the smaller size and weight of the 9mm handgun, plus the high capacity of 9mm magazines, when accompanied by a more powerful cartridge, constitute the better choice for the cop on the street. It's hard to believe that cops who had a life threatening experience because of the 9mm hardware will be eager to pick it up a second time. Apparently, the jury is still out.

Next time, we'll look at law enforcement backup arms and off-duty weapons.

Photos are courtesy of Wikipedia, used with permission.

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.

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We used to get together, typically at their EON/Warfield offices or occasionally at their estate, north of Sunset in Beverly Hills. I remember going through the electric gate, driving the long private road up to the house and first seeing the big house on the hill and then realizing with a shock that was just the pool house. Then driving up to the main house to be greeted by white jacketed servants: life on a Hollywood fantasy scale that no longer exists.

This was in the early '90's, between *License To Kill* (1989) with Timothy Dalton as Bond and *Goldeneye* (1995) which introduced Pierce Brosnan as 007. The reason there were no Bond movies during this extended period was that everything was tied up in lawsuits.

Cubby was suing MGM/UA because Giancarlo Parretti, an Italian businessman with a dicey reputation, had overextended himself to buy MGM from Kirk Kerkorian. To cover his debts, Parretti was licensing MGM's key assets like the Bond movies on the cheap to TV outlets. This, according to Cubby's suit, was causing a serious devaluation of those assets. There were also lots of other law suits involving Kerkorian's sale of MGM, a proposed merger between MGM/UA and Pathé, as well as issues involving a French bank, Credit Lyonnais, which would eventually take over MGM when Parretti defaulted, only to itself be hit by a bribery scandal that would rock the entire country of France. A legal and business mess that took years to unravel.

One time we were sitting in Cubby's favorite Italian restaurant on Pico Boulevard and Irwin Winkler (producer of the Rocky movies, *Raging Bull*, etc.) came over and said, "I'm suing Parretti. Just thought I'd let you know."

"Get in line behind me," Cubby snapped, jerking his thumb over his shoulder.

"And Blake Edwards," Michael added, referring to the writer/director/producer of the Pink Panther movies, *10, Breakfast at Tiffany's*, etc., who had also filed suit against MGM.

The subject of lead actors kept coming up because of the long hiatus between films, persistent rumors in Hollywood about either Pierce Brosnan or Mel Gibson taking over as Bond, and the increasing pressure to reboot the franchise after the lackluster reception to *License To Kill*. MGM's marketing campaign had been abysmal, box office for Bond was down and the critics had not been kind.

"I need to know who I'm writing for," I said. "Timothy Dalton and Pierce Brosnan, if it is going to be Pierce, convey two completely different personas."

"Tim's our guy," Cubby said. He had turned everything over to Michael and Barbara and they said they totally agreed.

"What happened wasn't his fault," Barbara said.

"The script didn't always help," I said carefully. Here I was treading on dangerous ground. A Writers Guild strike had forced Dick Maibaum to step away with the script only partially done, so Michael had written much of the *License to Kill* script. Then, Dick had died – one of the reasons they had launched an extensive search for another writer and had brought me on board.

"What do you mean?" Michael said.

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“Take the bar fight scene. Carey Lowell rescues Bond,” I said.

“So? What’s the problem?”

“The problem is Bond is first, last and always, a male fantasy. Flying down to the Bahamas in a private jet in a tuxedo with a gun and two babes in bikinis is an adolescent male’s wet dream. And James Bond, 007, getting saved by the girl is not part of the fantasy. Men don’t fantasize about that. And not many women either, women’s lib or no women’s lib. It’s the other way around.”

“Feminist groups have accused the films of being too sexist. Maybe we were trying to show a little women’s lib consciousness,” Michael acknowledged.

“Except it’s about primal myth, not politics,” I said.

“You see, I knew there was a good reason we hired him,” Dana said and we all laughed.

That was the thing about the Broccolis. They were able to look at their business objectively and honestly. They were tough, smart, and they worked at it every day. Anyone who believes that the success of the Bond films, the longest running franchise in Hollywood history, is a fluke, simply doesn’t know what he’s talking about.

Back then, Barbara was the ultimate Hollywood princess: rich, drop-dead gorgeous, smart as hell and protective about her family, especially Cubby, whose health she was clearly concerned about. At this point, Cubby told me he had turned all creative and production control over to Michael and Barbara, involving himself only with the most important business and financial issues. Although that didn’t stop him from expressing his opinions no matter what the subject. Cubby was always Cubby.

Michael was slim, reserved, soft-spoken. You might mistake him for an accountant or lawyer in a top-tier firm, which he had been, except that behind that quiet exterior, he had a diamond-sharp mind; you could cut glass with it. We agreed on some aspects of the story arc, disagreed on others.

Eventually, Parretti lost control of MGM and disappeared. Cubby won his law suit and a large multi-million dollar settlement. For a time, Kirk Kerkorian re-acquired control of MGM. The French government began to investigate the goings-on at Credit Lyonnais. Things began to move forward.

At the insistence of the studio, Michael France, being buzzed about for his hot *Cliffhanger* screenplay for Sylvester Stallone, was brought in to replace me on the *Bond #18* screenplay. Of course you take it personally, but it happens all the time in Hollywood. It would also happen on this project to Michael France and to others after him.

A new studio head came in and insisted that it had been too long between Bond movies and the franchise needed a complete reboot. Tim Dalton had to go. Rather than force Cubby to fire him, Tim, who was always a good guy, resigned, thus paving the way for Michael and Barbara to finally offer the role in *Goldeneye* to Pierce Brosnan.

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After Michael France, other writers were brought in (we all wound up in an extended Writers Guild arbitration) to rewrite *James Bond #18*.

Did it work?

It did. *Goldeneye* grossed over \$350 million worldwide, successfully rebooting the franchise. Michael and Barbara faced a similar problem, though not so dire, in 2004. Although the last Pierce Brosnan outing, *Die Another Day*, had done well at the box office, once again critics said the series felt “tired.” Whether it was, as Pierce Brosnan himself said, because he didn’t want to replicate what Roger Moore had done, playing a creaky Bond into his fifties, or whether it was because Sony, which had taken over MGM, and Michael and Barbara were feeling the pressure from the hot new hand-held type of spy thriller exemplified by the smash success of the Bourne films, they decided they needed another reboot. Meanwhile, Sony had acquired the rights to Ian Fleming’s first Bond book, *Casino Royale*.

Enter Daniel Craig.

Now as the post-*Spectre* era lengthens and actor Daniel Craig feels himself not yet, but tip-toeing closer to the big Five-O, the Bond franchise may have reached that point again. There’s one story I heard from a journalist friend of Roger Moore’s that I never shared with the Broccolis; a slightly different take on the break with Sean Connery. It happened early in the shooting of Roger Moore’s first Bond movie, *Live and Let Die*.

Roger was on set and had just gotten into his tuxedo, when Sean Connery showed up unannounced. Roger was taken aback. Although in later years, he and Connery became pals, at that moment, in the presence of the original James Bond, Roger was intimidated. He later said he felt like an imposter. Connery leaned over and said to him:

“So, are they paying you enough, laddie?”

Roger mumbled yes, but for Connery, maybe that’s what it was about. For the world, James Bond is an iconic myth, but for people like Connery, Moore, Brosnan, Craig, us poor writers and the Broccolis, it’s a business. Something Michael and Barbara never forget.



Andrew Kaplan is the author of two bestselling spy thriller book series: SCORPION and HOMELAND, each of which has been Number 1 on the Amazon Mystery and Thriller bestseller lists, including the bestselling phenomenon, HOMELAND: CARRIE’S RUN, a tie-in prequel novel to the award-winning *Homeland* television series. His most recent Homeland novel, HOMELAND: SAUL’S GAME, won the 2015 Scribe award for Best Media Tie-in Novel of the Year. His books have sold millions of copies and have been translated into 22 languages. His standalone novels include the NY Times bestseller DRAGONFIRE, HOUR OF THE ASSASSINS and WAR OF THE RAVEN, selected by the American Library Association as one of the “100 Best Books ever written about World War II.” In addition to *Homeland*, his TV and screenwriting career includes work on the James Bond classic, *Goldeneye*.

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Which segues to the next thing on the list:

Budget

Not everything was going to be free. In fact, some things were coming up that would cost me a good chunk of change. Editorial work, for one. Costs of the books themselves, for another. Would I need to pay for formatting, ISBNs, bar codes? And what platform would I ultimately go with? CreateSpace? LightningSource? Ingram Spark?

Research takes time, including looking at what others were saying about these platforms, both pros and cons.

Hybrid author and former president of Sisters in Crime Los Angeles, **Diane Vallere**, looked at the differing platforms for her self-pubbed series that has since found a publisher, and decided to go with as many platforms as she could. “As a consumer, I appreciate selection and buying choices,” she told me through an email interview. She didn’t regret being exclusive to one platform and in fact expanded to include CreateSpace for paperback fulfillment to Amazon. “Though I still use LightningSource for bookstore and library fulfillment,” she added.

After looking at my budget, which was pretty small, and at the ease of getting it all going, I chose CreateSpace. If I went with them for my print exclusively, they would give me an ISBN (International Standard Book Number, it identifies your book and the publisher) and a bar code for free, a savings of some \$300. However, it should be noted and, according to Angela Bole, executive director of the Independent Book Publishers Association (IBPA) when I heard her speak at a recent writer’s conference, the ISBN owner is the publisher. So surrendering that to CreateSpace makes them the publisher, not you. Mind you, you don’t have to do this with CreateSpace. As Vallere pointed out, you can come in with your own ISBN and simply let Amazon do their own fulfillment to their customers. However, for my first fling out into the world of self-publishing, I felt it was the best choice for me. CreateSpace also offered a free template for Word so I could transition my manuscript into an acceptable and pleasing print format for the book’s interior, another cost savings.

As user-friendly as CreateSpace is, it didn’t solve some of the upcoming issues. For one, once I had formatted the interior and my cover (and it took some time to jigger it so that the spine art was correct), I would only be allowed to order five proof copies at a time. I had budgeted myself to send out thirty arcs for reviewers, including Publishers Weekly, Library Journal, Booklist, and a slew of newspaper reviewers, bloggers, librarians, and booksellers. How it works with CreateSpace is that you order the five allotted, re-upload the cover, let them okay it after some 24 hours for a reset, and then order five more. I begged and I pleaded, but they wouldn’t change this format unless I hit that “publish” button. This took a while as you can imagine, and paying shipping costs each time. A Smarter Me might have just forked over the money for my own ISBN and then gone to LightningSource or Lulu to create arcs. But Smarter Me wasn’t on board at the time.

The other aspect of having “nothing but time” was this book reviewer process. Industry magazine and newspaper reviewers insist on getting their review copies at least four to six months ahead of release. So if you want to be reviewed by the leading industry magazines—and you do—you will have to sit on your release for at least four months anyway.

A word about distribution and wholesalers. CreateSpace offered what they called “distribution” through Baker & Taylor. Baker & Taylor and Ingram are not distributors. They are wholesalers that have book inventory in their warehouses. If a bookseller or a library would like to order your books and they have an account with one or the other or both, they go to them and order the books. Ingram will take returns from booksellers who can’t move those books off their shelves. Baker & Taylor doesn’t. Most booksellers naturally go for Ingram. If you go with Ingram Spark, for instance, for your

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platform, even though Ingram will carry your book in their warehouse and they will take returns from booksellers, it still doesn't guarantee a bookseller will stock it. And remember, since you are the publisher, you pay all costs for return shipping and stocking.

According to CreateSpace, Baker & Taylor took six weeks to list your book on their roll but that was only when you finally hit the "publish" button. But once you hit that button, that becomes the release. Foolishly thinking bookstores and libraries would be clamoring to get my books on their shelves, and knowing it wouldn't even be listed with B&T until I hit "publish," I felt I had no alternative but to secretly release the book two months prior to the release date I was advertising. So my July release is listed on Amazon as a May release. And in the end, it was all for nought, because even independent bookstores friendly to me—even the one where I always had my launches—insisted on having the books on consignment rather than ordering them as a matter of policy, so I had to order the truckload of books and bring them to the launch anyway.

The things you learn.

I learned other things. Like my books were usually released in the fall, but I speculated that a summer release might be good for all that vacation reading. What I hadn't counted on was that a lot of folks who would normally have come to my launch were—you guessed it—on vacation. And so those numbers were a bit smaller than usual. And let's face it, I'm only famous in my own mind, and because my book didn't show up in any publisher's catalogue, all sales were lower than usual from libraries and booksellers.

Is it worth it to self-publish? Is it a viable option? For me, it was a chance to get a book out there that I believed in during a period where nothing with my name on it was being published. It kept bloggers and industry magazines talking about the series. I had something new to sell when I made my library, literary luncheon and convention appearances over the course of the year. That novel, CUP OF BLOOD, was also nominated for the Bruce Alexander Historical Mystery Award at Left Coast Crime 2015, and was a semi-finalist for the M.M. Bennets Award for Historical Fiction, so self-publishing definitely kept the series in the faces of readers. And with the self-publishing of the ebooks for the first six in the series on Amazon UK, and with six other self-published books under my belt, new contracts for the rest of the Crispin series, and new contracts for a new genre, I AM making a living. A good one. If it all holds up.

Years ago, I heard Barbara Peters, publisher of Poisoned Pen Press, tell a group of authors at a mystery fan convention that we were going to have to find ways to make other "revenue streams" because publishers were not going to be able to pay us enough. I bristled at that at the time, but the truth of it is here. Authors aren't making what they used to make from working with their publishers. And though I do have new publishers, I will never again need to rely exclusively on what a publisher doles out to me. After all, I have a lot of unpublished work in my "vaults" ready to be edited and reworked. I'm working on them slowly, carefully. I know I have the time.



Jeri Westerson is the author of the critically acclaimed and multi-nominated Crispin Guest Medieval Noir novels, the LGBTQ Skyler Foxe Mystery series (under the pen name Haley Walsh), historical novels and paranormal novels. She is former president of the SoCal chapter of Mystery Writers of America, former vice-president of Sisters in Crime Los Angeles, former president of Sisters in Crime Orange County and frequently guest lectures at colleges and museums on medieval history. To read excerpts, see discussion guides and view her series book trailer, go to her website at [JeriWesterson](#).

A green banner with a ribbon-like shape at the top and bottom. The word "Crime" is written in a cursive font on the left, and "CALENDAR" is written in a bold, sans-serif font on the right.

Crime CALENDAR

Criminal Happenings in 2016

August 7 - [SoCalMWA Luncheon: DP Lyle & Jan Burke Live Radio Podcast, Los Angeles, CA](#)
August 28 - [SoCalMWA & SinC OC Joint Meeting with ATF, Irvine, CA](#)
September 15 - 18 - [Bouchercon, New Orleans, LA](#)
October 1 - [SoCalMWA Homemade Gumbo & Home-Brewed Ale Party, Woodland Hills, CA](#)
October 15 - [Vegas Valley Book Festival \(SoCalMWA Booth\), Las Vegas, NV](#)
October 22 - [SoCalMWA Workshop: Demystifying Writing Software, Studio City, CA](#)
November 6 - [SoCalMWA Luncheon, Los Angeles, CA \(details forthcoming\)](#)
December 17- [SoCalMWA Holiday Party, Los Angeles, CA](#)

A green banner with a ribbon-like shape at the top and bottom. The word "The" is written in a cursive font on the left, and "LAST WORD" is written in a bold, sans-serif font on the right.

The LAST WORD

“Shaine set down the surfboard and picked up the rifle.”

--Eric Beetner, WHEN THE DEVIL COMES TO CALL