

Vol 5 Issue 06

June 2025

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Elk Grove Writers Guild

Writers Helping Writers

Welcome!



The Elk Grove Writers Guild is committed to helping writers grow and improve their craft. This newsletter is one way we achieve that goal.

Within these pages, you'll find a wealth of information on upcoming events, classes, and Guild news. We also offer writing tips and wisdom, poetry, memories, and updates on the latest happenings in the writing world.

We're always looking for new contributors and welcome your submissions. Whether you have news of your writing group's events, book launch announcements, writing tips, recent successes or publications, or reports of events you've attended, we want to hear from you.

See the back page for submission information.

EGWG Information

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Newsletter & Submissions

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What's Happening?

See the flyer for the 2025 biennial EGWG Conference in the Flyer section. Watch this newsletter and the President's Column for more information for this great event as it becomes available.

"I believe myself that a good writer doesn't really need to be told anything except to keep at it."

Chinua Achebe

Elk Grove Writers Guild Meetings are on the first Friday of each month from 12:30 to 2:30.

We gather as a Writer's Circle to speak the language of writers. We share what and how we're doing. Topics vary as questions and problems are discussed or as the latest information in the writing and publishing world is produced.

Guild members can post their WIP on Google Docs and share it with other members for critiques. This is an excellent way to receive input and valuable insights into the work presented.

If you're interested in joining the Guild, go to www.egweg.org, click Join, fill out the membership application, and send in your dues.

If you'd prefer to visit first, come to the next first Friday meeting at Round Table Pizza, 10054 Bruceville Road, in Elk Grove. The next meetings are on June 6th and July 11, 2025.

Contact loyholder77@gmail.com for answers to any meeting or Guild questions.

LOCAL GROUPS & EVENTS

CWC's Meetings are on the first Friday, 9-11 am, in the back room at Denny's, 8841 Greenback Ln. The third Saturday, 1-3 pm, isn't always at the Arcade Library. For information on current meetings or events, visit the [California Writers Club, Sacramento branch](#).

NCPA monthly meetings are on the second Sunday from 4 pm to 6:30 pm. The meeting usually features a speaker on various writing subjects. Their new location is Flaming Grill Café, 2380 Watt Ave., inside Country Club Plaza. The link for current information is <https://www.norcalpa.org>

California Writers Club (CWC) **(San Joaquin Valley Writers Branch)**

Monthly Speaker Meetings, 2nd Saturday of each month - 12 noon - 2:30.

Check the link below for venue information.

<https://www.sjvalleywriters.org>

Capitol Crimes Meetings are on the third Saturday of the month from 1-3 p.m. For info, go to

<https://capitolcrimes.org/events>

The Gold Country Writers

GCW has an active calendar. For information about their writers' events or directions, contact Margie Yee Webb at mywebb@sbcglobal.net or <https://goldcountryrtwriters.com>.

Black Women Write

Black Women Write meets on the 3rd Saturday of the month from 10 a.m. until noon. For information, contact BlackWomenWriteSac@gmail.com

The EGWG Bulletin Board

SPEAKERS and TEACHERS

The Guild is always seeking speakers for upcoming Guild events. If you have a passion for sharing your expertise and would like to be a featured speaker at any Guild event, please get in touch with Loy Holder at loyholder77@gmail.com
VOLUNTEERS NEEDED: If you'd like to help make our events run better than ever, contact Loy using the above link for information.

Rare or Seldom Used Words

Zarf. A cup-shaped device to hold hot coffee cups.

Plutology. The study of wealth.

Endue. To endow honors or property.

Alterity. The state of being different.

Haptic. Pertaining to the sense of touch.

Fusty. Musty. Old-fogyish..

T-Shirt Truths

1. I trust the next chapter because I know the author.
2. You can always edit a bad page. You can't edit a blank page.
3. I'd rather be writing.
4. I still read fairy tales, they're just spicy now.
5. I wish I could write as mysterious as a cat..

Something Interesting

If you change the W to a T in What, Where? When? It answers the question with 'That', 'There', and 'Then'.

“You should write because you love the shape of stories and the creation of different words on a page. Writing comes from reading, and reading is the finest teacher of how to write.”

Annie Proulx



ODE TO BOB

You wrote creative "Odes" when
someone left the nest.
You used Bobified words that brought
out all our best.

You commemorated,
Pontificated,
Evangelized and
Stylized.

You were a Lyricist,
A Dramatist,
A Parodist and
A mighty Rhapsodist.

You were CHP's very own bard.
Lending your verbal skills to
Studies and statistics - Aaarrgghhh!

Your words were always your stock in
trade,
From "Top Five Bob" in your radio
days,

To the whimsical plays you brought to
life on stage.
You preached,
You teached,

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You wove your tales 'til we
beseached you
To write an ode for us each!

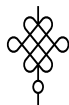
You made us laugh,
You made us cry,
But we never thought
One day *you* would die...

So although your pen is stilled,
We will remember, Bob,
All that you revealed,
Through your fun,
Through your joy,
Through the pride you shared in
Your own girl and boy.

And so it is with a lightness in our heart
And a twinkle in our eye,
That we remember the Specialness Of
Bob,
Who was really QUITE A GUY!

From all of your friends at CHP.

Written by Kathy Marshall (with
emotional support from all CHP
coworkers)



Elk Grove Writers Guild
Writers Helping Writers

EGWG President's Column

Hello, dear members and friends,

May has been another busy month. At the May member meeting, we discussed Cliff Gassaway's idea for a critique session on a weekday evening. After the meeting, a combination of a member list and a questionnaire was sent to the members, asking for their feedback. Members were to get back to Cliff with their answers. I haven't gotten an update on this, but I'm hoping some of you will try it out.

The Big Day of Giving was exciting, but we don't have the final giving amount yet. Golden One pledged to match the donations from donors who used their G1 card, but we have not yet received the total.

Next, it's time for membership renewal. Payments are due by June 1, 2025, with a grace period ending on June 15, 2025. We had a great response to the initial May renewal letter, and I look forward to every member renewing.

Last, but not least, sign up for ML Hamilton's class, Crafting Back Cover Copy, on June 7th. Register at: <http://egweg.org/backcover>

For questions, email loyholder77@gmail.com

Have a happy and healthy June.

Loy Holder, President, Elk Grove Writers Guild Inc. **P.S. The July meeting will be on July 11 because of the holiday.**

EGWG WRITING CLASS – 2

CHARACTERS (part one)

*What is character but the determination of incident?
What is incident but the illustration of
character?* Henry James

Developing a Character

Without characters, you have no action; without action, you have no characters. It's impossible to separate the two. A compelling character is the foundation of a successful novel. You might have a fantastic story with adventure, action, and thrilling twists and turns, but if the reader doesn't click with the main character (MC), they won't finish the book and might leave a bad review.

As I mentioned in the last class, characters don't magically appear—ready to go. You must create and craft them, especially for their task in the story. After you've filled out the Character Development form, you'll have the basis for building a three-dimensional character.

Make your main characters intriguing. Help them drive the story forward. Create characters that the reader will care about and won't forget. In other words, make them human.

The types of characters are:

1. Protagonist: the good guy
2. Antagonist or Villain: the bad guy
3. Secondary or Confidante
4. Dynamic

5. Flat
6. Foil
7. Round
8. Stock

Protagonist

The protagonist is the main character. He pushes the story to its conclusion.

What does he look like? What makes him tick? To capture his spirit and personality accurately, you need to understand his background, the culture in which he grew up, and how he'll react in various situations. He must be engaging, complex, realistic with flaws, and not perfect.

The story reveals the character through his actions and reactions. As the main character, he's highly motivated to reach his goal. The point of the story is to watch a protagonist struggling to achieve that goal, and it must be urgent. The stakes must be high, think life or death—his or that of a loved one. Utilize emotional inner conflict to determine the best approach to reach his goal.

The story will be stronger if you not only know who your character is and what type of hero they are.

Types of Heroes—Main Characters

The hero is willing and committed to the adventure. He believes he will be successful, and he consistently presses forward. He is self-motivated. Think Tarzan, King Arthur, and Luke Skywalker. He's full of doubts, hesitant, and passive. This hero needs motivation. Something or someone needs to push him into the adventure. His attitude changes at a pivotal

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point in the story, and he becomes committed to the venture. Think Frodo and Bilbo Baggins, Spiderman, and Hans Solo.

Anti-Heroes. This is a specialized hero. He may be considered an outlaw or a rebel by society. The reader will usually sympathize with his struggle. He might win when fighting a corrupt society, or he might not. Think Billy the Kid, and the pirate Jack Sparrow. He is the flawed hero; He'll never overcome and fails because of his inner demons. The tragic hero may be charming, but his flaws will win. Think Darth Vader and Brutus.

Group-Oriented. The group is initially part of society, but their journey takes them to an unknown land far from home. Once separated from their group, they embark on solo adventures in the wilderness until they are reunited with the group. Think Nemo and Simba. The story begins with the loner living away from society in his natural habitat, the wilderness, and in his natural state of solitude. The journey is one of reentry into an adventure within a group, and when the adventure is over, he returns to his solitude. Think Indiana Jones and the Incredible Hulk, or the Jack Reacher novels of Lee Child. The catalyst is a central figure who acts heroically but stays unchanged throughout the story. His primary function is to bring about change in others. Consider any mentor figure in other stories.

Antagonist

An antagonist can be a typical villain or someone who is not a villain, but who prevents the protagonist from reaching their goal. He has his own reasons. This character must be

well-rounded. He'll be strong but will have moments of weakness, and he'll experience passion and desire. He'll value strength and has his own habits and quirks.

The antagonist is also a complex character. Is he witty and/or clever? He should have the same complexity as the protagonist and be three-dimensional.

The villain needs a goal and the motivation to achieve it, regardless of the cost. Add a noble element to his makeup. Perhaps he feels he is doing good, saving someone, someplace, or something; to do that, he must thwart the protagonist.

Some characteristics of a villain could include intelligence, psychological astuteness, single-mindedness, good looks and popularity, being a trauma survivor, being a liar, and being distrustful. He may be self-centered and ambitious, often feeling superior to others. On his good side—and yes, he'll have a good side—he may love children or animals.

An antagonist must be worthy of the title and be a serious opponent to the protagonist.

Listed below are the leading 10 types of villains, their characteristics, and what they fear.

Evil Overlord. He has power, and he wants more. He's intelligent, fast-acting, and ruthless. He excels at long-term planning and has a clear vision of the "big picture." His fear is of losing control, and he is paranoid.

Schemer. This villain can be anyone and is often a minor antagonist. The schemer has a long-term goal, is ambitious, and is usually a pawn in someone else's game. He's afraid he won't measure up, and that he'll fail.

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Obsessed Scientist. He is out to prove his brilliance to the world. This villain is intelligent, analytic, creative, and determined. To his mind, no one takes him seriously, and he'll do whatever it takes to reach his goal and show them how brilliant and correct his ideas are. Somewhere along the way, he loses his moral compass and becomes sadistic. His failures include excessive pride and susceptibility to manipulation.

Smothering Mother. She dominates whatever group she's a part of. She's loyal and expects loyalty from others. She needs to control those around her. She fears that her "subjects" will turn against her. This could also be a controlling father.

The Fanatic. This one has deeply held beliefs, probably of a religious nature. His beliefs are genuine, and therefore, they pose a danger to those who do not share them. He doesn't fear pain or death and may have a martyr complex, leading him to perform good deeds for show. The fanatic has a strong sense of honor. His downfall will be his narrow-mindedness. He's overly focused and can be easily manipulated.

Seductress. She's a rival for his love or a spy. She's charming and self-serving, and she has no clear-cut goal except a need for security and a need to bolster her self-esteem. She wants what she wants, no matter who gets hurt. The seductress fears for her security and that the person she's after will reject her. This character can also be a male.

Sadist. Think of the serial killer or torturer who derives pleasure from inflicting pain. His IQ is high. He usually has a specific type of

target, and he might be a sociopath. This is someone who lives a double life, acting like a good person to the world, but is filled with evil. His background may include abuse as a child. His fear is being found out, although he thinks he's too bright for others to catch him.

Confident Trickster. This is the con artist. He can read people, is adaptable, confident, persuasive, and inspiring, and detests violence and is greedy. His greatest fear is poverty, and his downfall is a result of arrogance and overconfidence.

Social Reject. He's an outsider, unlikable, an outlaw, a nerd, or a misfit. His backstory might stem from sympathy for bullies or a history of continuous rejections. He resents people but desires love and acceptance. He is street-smart, intuitive, and charismatic. His fear is emotion, feeling too deeply, and his hatred and resentments cloud his judgment.

Bully. He picks on the vulnerable. He may cyber-troll victims on forums or other social media groups. He gets a short-term power boost from bullying others. He uses opportunity, not long-range planning. The bully is not the sharpest knife in the drawer. His fear is of being bullied himself. He is probably a coward at heart, and he may come from an abusive home.

It's okay to mix the villain types but only use two for your antagonist. People will recognize villain types, but if you mix in too many, your villain's characteristics will be confusing. Remember, they need to be well-rounded and three-dimensional.

An antagonist should be present throughout the book. Show his scenes, his plans, his search

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as he draws closer to his goal or to thwarting the protagonist's goal.

The antagonist must be worthy of the title and pose a serious threat to the main character.

Secondary Character

This character is the main protagonist's or antagonist's sidekick, best friend, or confidante. It's someone who can be trusted. A secondary character is a well-developed character who helps the reader gain a deeper understanding of the main character's thoughts and personality. They can act as a foil, asking leading questions and making comments that prompt the main character's responses, revealing aspects of the main character's personality.

Secondaries support the main characters and help drive the story forward. Almost all stories need a secondary character's existence. Scenes rarely revolve around them, but they can add a second plotline.

The Dynamic Character

A dynamic character undergoes a significant inner transformation in their personality or attitude—think Ebenezer Scrooge, Hamlet, Sherlock Holmes, or Harry Potter—and how they evolve as the story unfolds. Those changes make the character dynamic, whether he's a good guy or a bad one.

An event might cause someone who is hindering the main character from achieving their goal to see the error of their ways and help the main character. Perhaps the character changes his beliefs, or he discovers aspects of his personality he didn't know were there.

Dynamic characters are often implied rather than said outright. The character might not say, "I've realized the truth," but his change will become clear through his subtle actions.

Flat Character

Flat characters stay unchanged throughout the book and are one-dimensional. He doesn't grow or change—think of a villain's henchman, a police officer, a desk clerk, or any mundane person needed for a specific scene in the story. Flat characters are incidental to the story, but not important.

The Foil

Foils are secondary characters whose traits are in contrast with the MC's. Foils highlight the qualities of the MC or another character. The foil's contrasting personality gives the writer a chance to reveal aspects of the MC's personality or attitude without explicitly stating them. The word 'foil' comes from the practice of backing gems with foil to bring out their shine, and that's what this type of character does.

Round Characters

Round characters are the major players in any story. The protagonist, secondary, foil, and antagonist are round characters. They are more developed and described than flat or stock characters. The writer's aim is to make round characters three-dimensional, actual people. The reader should be able to relate to them, and the protagonist may mirror the reader's own hopes and dreams. While the antagonist may have baser characteristics that the reader will recognize as worthy of a villain.

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Stock Characters

A stock character is a stereotypical person. They've appeared in a multitude of movies, in fiction, and in real life. They are flat characters and are clichés. Examples of stock characters include the arrogant cheerleader, the dumb jock, the gruff grandpa, the bratty younger sibling, the sleazy apartment manager, and the high school bully. The reader will recognize and accept these characters.

Character and World Names

The name you give your character is up to you. If you're writing fantasy or sci-fi and you have names using z, x, q, or letters in unusual combinations, you will create trouble for the reader and for the success of your book.

Names that aren't in the reader's neurological framework, names that must be sounded out each time they appear, are hard to decipher and harder yet to remember. Don't make the names unpronounceable. Keep it simple.

Major points and people in your story need unpretentious names or names that can become shortened, as in nicknames. In the book *Dune*, they referred to their most treasured item as "spice." Spice is a common word and easy to remember. Then there is *Darth Vader*, who named his military might "The Force." Again, easy to remember.

How to Construct Three-dimensional, Rounded Characters.

This is where the information from a Character Development sheet proves helpful.

First-Dimensional Characters

The world sees the outside layer of the character. That layer includes surface traits, personality quirks, and habits. Avoid giving any of your characters cliché quirks and tics. Whatever your MC's peculiarities are, don't overdo them. It gets annoying.

The purpose of quirks and habits is to identify, define, reveal, and create the character. Habit or quirks, what's the difference?

Habit

A habit is an acquired behavior pattern followed until it becomes an almost involuntary daily routine. Examples of habits include looking both ways before crossing a street, finishing other people's sentences, and ensuring the doors are locked at night. Your morning and evening routines, as well as other regular daily activities, are habits.

Verbal tics can be a habit. They may end their sentences with, "You know what I mean?" or start their sentences with "Yeah, man."

Again, don't overdo it. Reading the word 'like' repeatedly can get tedious. It's realistic, but annoying.

Quirks

A quirk is a weakness, strength, or attribute distinct to the character. It's a peculiarity of action, behavior, or personality. Strive to let each character have their own quirks and habits, unique characteristics, flaws, sense of humor, or lack of same.

Here are a few quirks.

Extremely tall or short

Tattoos or piercings

Stutters

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Left-handed

Survival skill pro

Always late

Ultra-neat or a slob

Stubborn

Dominant or submissive

Phobias

Self-centered

Great or not-so-great cook

Monochromatic clothing

Extroverted

Introverted

The following are quirks that, through overuse, have become clichés.

Ultra-pale skin

Crooked smile

Intense stare

Relentlessly clumsy

Unnatural hair color that is meant to be natural.

A character who considers themselves ugly when they are attractive.

Don't overuse habits and quirks. Use two or three, at most four. A character stuttering all the time is tedious to read. Perhaps he stutters only when tired or upset. Work the habits and quirks into the story as you develop your character or save them for a particular scene to surprise the reader.

HINT: Watch family, friends, or strangers and see how they act. What are their mannerisms? Create a list to use later.

Second-Dimensional Characters

This covers what's inside the character and their backstory. What major event happened when he was 7 or 16 that still affects his reactions to certain stimuli? What inner conflict or unfulfilled dreams does he have? What does he fear? What are his weaknesses, resentments, and inclinations that underlie the face he shows the world? When a reader understands why the MC acts and reacts the way he does, you've created empathy, and that's a good thing.

Remember to drip-feed second-dimensional information to the reader throughout the story, as needed in the scene. Again, no info-dumps allowed. Don't explain the main character's fear of spiders until a spider shows up and he reacts. Then explain his phobia.

Third-Dimensional Characters

This is his innermost, private self, where his beliefs and ethical principles, which guide his actions and behavior, reside. The first and second dimensions don't define a character, but the decisions he makes when facing moral or dangerous situations do. His choices decide who he is. The first and second dimensions don't dictate the third, but the third dimension creates a complex character who, like an onion, has layers covering his core being.

Readers want to see a character rise above the conflict or fail. Create the best character you can, and that will help you write a compelling story that readers won't want to put down.

6 Tips for creating 3-D characters

1. Let them surprise you. A shy person talks to a stranger; a businessman gets tongue-tied when facing clients. These are unexpected reactions. Don't limit your characters. Let them act out of character and then focus on why it happened. Was it from loyalty, fear, anger, inner strength, or something else?
2. Let them seek a purpose. Everyone is searching for a greater meaning in their lives. When a difficult decision arises, allow your character to choose a different path, as it brings him closer to his goal. A sense of destiny can make the story engaging.
3. Allow their innermost feelings take physical form. Does he dress differently when he feels great? Instead of telling through inner dialogue, show the new clothes, the bitten fingernails, the stutter when anxious. Let the reader decipher the emotions he's feeling.
4. Use conflicting emotions. If he goes to the gym every day and watches what he eats, tempt him with a cookie jar or a doughnut shop. Perhaps the character is conflicted by arguments against his strongest belief. They'll be stronger characters after facing a little personal conflict.
5. Apply real-life emotions. Project the feelings you have felt onto your characters. Grief, happiness, loss, and

joy - let your character experience or endure those emotions.

6. Use dialogue to create deceit or power dynamics. How often does what comes out of your mouth differ from what you're thinking? Let the reader see his thoughts and how they're different from what he says. Is he being honest or manipulating the situation?

7.

Character Arcs

The Psychology of Character Arcs

Psychologists have identified eight major psychological components in individuals. These components define who they are. The following list will help decide how your character's arc will develop. That is, how they are in the beginning and how they've changed at the end of the story.

The examples given can be reversed, such as a whiner becoming a tough character or a rebel becoming a team player.

1. The character goes from a tough guy to a whiner.
2. **Life Skills.** At first, he's a team player, but then he changes into a rebel.
3. He's an achiever who becomes a dreamer.
4. He's smart but becomes a dummy.
5. A butterfly turns into a wallflower.
6. **Work Ethic.** Was dedicated to the job but became lazy.
7. A good person turns bad.
8. A believer becomes a doubter.

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Character Arcs map the changes in a character's personality during his journey from a place of comfort to rapid change and back again. The character arc deals with internal and personal transformation. Within the arc, the characters will have their strengths and weaknesses tested.

By the end of the novel, the main character will have undergone a significant transformation. The changes might not be gigantic or even noticeable, but they will have affected his life and the understanding of who he is.

That impact can be positive, negative, or flat and can change those around him.

The Positive Change Arc

A positive arc is when external obstacles and internal flaws are overcome. The premise of all the arcs is the conflict between the lie and the truth. The character arcs depend on 3 points.

1. **The goal.** Every character needs a goal, regardless of what that is. Their journey toward their goal will be slowed down by...
2. **The Lie** is a firmly held misconception about themselves and the world around them that keeps the character from reaching his full potential. To reach their goal, they need to acknowledge and overcome the lie by facing and accepting...
3. **The Truth.** The character may have a plan, but the positive change arc has its own goal—the character's self-improvement. They do this by rejecting *The Lie* and embracing *The Truth*.

In any story with a happy ending, the protagonist had a goal. He accepted someone's lie and eventually came to recognize the truth. Bilbo Baggins in *The Hobbit* is a quintessential character. Bilbo just wanted to stay home, but he was persuaded to go on the adventure. By the middle of the story, Bilbo had become stronger and more assured through the events he had survived. Ultimately, he was a hero.

In the positive arc, the character undergoes a transformation for the better. The opposite of that good arc is the...

Negative Change Character Arc

Circumstances affect characters just as they do real people. Sometimes we struggle, and so should the characters. The negative arc is a downward spiral. When written right, this moves the reader's emotions. The character may not be changed for the worse in this kind of arc—sometimes it's the world that becomes negative.

1. **The Goal** will become driven by...
2. **The Lie**, which gives him the belief that reaching his goal will bring a positive outcome. He either willingly or unknowingly grabs onto the lie, which drags him further from...
3. **The Truth.** It doesn't matter if bad intentions created the goal. The truth he needs to see is that his goal was self-destructive.

An example of a negative change in a character arc is *The Great Gatsby*. Nick Carraway has a misconception of the world of the rich, and he believes rich people are who they say they are. Nick's goal is acceptance into the world of high society. On his journey, he learns who the

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wealthy are behind the façade they present to the world.

The Flat Character Arc

Doubt is the key to this arc. The main character doesn't grow or change. He ignores the lie and uses the truth to overcome the external tests that come as he makes his way to his...

1. **Goal.** On his journey to his goal, he meets people who tell him...
2. **The Lie.** These people create doubts in the main character's mind. His main doubts are: Is what I believe really the truth? Is the truth worth fighting for? Even though he has doubts, he constantly reaffirms his belief in...
3. **The Truth.** His belief in the truth must be strong enough to inspire the people he meets along the way. They are the ones who must reject the lie and accept the MC's truth. The premise is still the lie versus the truth.

The main character still has flaws, and that makes him well-rounded. His grasp of the truth and his ability to live it convince the people around him to change.

A flat arc character is in *The Gladiator*, where the warrior becomes a slave and ends up in the arena. He holds the same truth from the beginning to the end, and he changes those around him. Other movies featuring flat arc characters are *Wonder Woman*, *Superman*, and *Back to the Future*.

Summary

Whether positive, negative, or flat, every character arc will follow the three elements. The arcs can take innumerable forms depending on the story and the situations.

When planning your character's arc, always look for the **lie** they trust, the **truth** they may or may not believe at the beginning, and the **goal** that drives them.

There is a **character arc** and a **story arc**. They need each other. The character arc refers to the transformation of your character throughout the story. The story arc tells what happens to your character to create that change and how they become stronger or how they fail.

Some authors say you must know the story's ending before you begin. Other authors suggest that characters often change the ending, so why bother? They are both correct, but you should have some idea of your story's destination. If you don't know where your story is going, how can you know what changes your main character needs to make to grow their character arc and meet that ending?

Yes, characters will often persuade you to alter your plans or take the story in a different direction. It is easier to adjust your ending when you have plans to change. The character still needs to grow.

Answer these three character arc questions:

1. Who is your character when the story begins?
 2. Who is he at the end?
 3. What creates changes in his personality or in his beliefs?
-

The July issue will continue the Character class, focusing on exploring the Briggs Myer Personality Types, and a few hints on what to do and what not to do with characters.

For the entire 2-hour class, go to

egweg.com then

Research then

EGWG Classes...then

#2 Character

“Ideas are cheap. It’s the execution that is all important.”

George R.R. Martin

Aphorisms

1. Money can’t buy happiness, but somehow it’s more comfortable to cry in a Cadillac than in a Yugo.
2. After 60, if you don’t wake up aching in every joint...you’re probably dead.
3. Always be yourself because people who matter don’t mind—and the ones that mind don’t matter.
4. Life isn’t tied with a bow, but it is still a gift.
5. Remember, politicians and diapers should be changed often for the same reason.

The Craft of Making Back Cover Copy That Sells

When preparing to publish your book, there are two significant things to consider. The first is the cover, which needs to capture the reader’s attention, and the second is the back cover copy, which should pique the reader's interest enough to encourage them to buy the book.

The most challenging aspect of writing is crafting the back cover or blurb. How can a writer possibly condense their work to 150-200 words? It seems impossible. But...

At 2 pm on June 7th, M L Hamilton is presenting a Zoom class on how to write a successful blurb. If you’ve ever taken one of her classes, you know you’ll come away with a new and exciting sense of how to do that. If you’ve never taken one of her classes, I assure you, you won’t want to miss this one.

How to register for the Zoom class:

Date: June 7th

Time: 2:00 pm

Cost: \$30.00

Register at <http://egweg.org/backcover>

See the flyer on the last page of the newsletter for more information.

I hope to see you there. PL Clark

“One day I will find the right words, and they will be simple.” *Jack Kerouac*

EGWG Newsletter – Back page

Something to Consider

“Indeed, learning to write may be part of learning to read. For all I know, writing may come out of a superior devotion to reading.”

Eudora Welty



NEWSLETTER SUBMISSIONS

POETRY

RECENT PUBLICATIONS

COMING EVENTS

SHORT STORIES

FLYERS

WRITING CLASSES

Please send your submission by the 15th of the month for the next issue or contact Penny Clark for later submissions.

Take advantage of the free advertising!

Send your Submissions to turlockpenny@yahoo.com.

The Submission Format is Garamond-14. If possible, send a Word document(docx). **Thanks!**

June 2025

- June 14- Flag Day
- June 16- Father's Day
- June 19- Juneteenth
- June 21- Summer Solstice

More Writing Prompts

- Write about a person who committed a crime, but they can't remember a thing about it.
- You're the inventor of a popular video game. One day the main character knocks on your door. What do they want?
- Write a short love story about the most romantic experience. Write it from a male and female point of view.
- Write a short story with your favorite fictional character.

The sheer joy of running on the beach



See you next month

Continue for the Calendar and Flyers

Calendar & Flyers

June 2025

June 2025						
Mon	Tue	Wed	Thu	Fri	Sat	Sun
						1
2	3	4 GCW 10-12 Business Meeting @ Auburn City Hall Rose Room, 1225 Lincoln Way, Auburn	5	6 EGWG 12:30-2:30 Members Mtg., Round Table, 10054 Bruceville, Elk Grove Sac. CWC 9-11 "Writing Science Fiction" by George Hahn @ Denny's, 8841 Greenback, Orangevale	7 EGWG for all: "Crafting Back Cover Copy That Sells," by M.L. Hamilton, 2 p.m. on Zoom. \$30. Register at egweg.org/backcover	8 NCPA 4-6:30 Meeting @ The Flaming Grill Café, 2380 Watt Ave, #150 (in Country Club Plaza) Sacto
9	10	11 GCW 10-12 Drop-In Critique. @ City Hall Rose Room, Auburn	12	13 6/14; Cap Cr 1-3 – Summer Mingle @ 2568 Industrial Blvd., #120, → West Sacramento	14 SJWV 10-4 "Writing a Realistic Crime Novel" by Adam Plantinga @ Lodi Library, 201 W. Locust St., Lodi	15
16	17	18 GCW 10-12 peaker: Jennifer Basye Sander, "Digging for Factual Treasure," City Hall Rose Room	19	20	19 Sac. CWC 1-3 Heather Lazare, editor & publishing consultant @ Unitarian Church, 2425 Sierra Blvd. Sacramento BWW 10 a.m. Place TBD	22
23	24	25 GCW 10-12 Drop-In Critique. @ City Hall Rose Room, Auburn	26 EGWG 1:30 – Board Meeting, Zoom	27	28 SJWV 10-12 "How Well Do You Know Your Characters?" @ Lodi Library, 201 W. Locust St., Lodi	29
30						

If you have flyers for your own or your writing group's event that you'd like to see in the flyer section, send them directly to Penny Clark at

turlockpenny@yahoo.com

Flyers Beginning Next Page

1. [EGWG Conference Flyer #2](#)
2. [EGWG Conference Program](#)
3. [Class on Crafting Back Covers that Sell](#)

4TH BIENNIAL ELK GROVE WRITERS CONFERENCE OCTOBER 25, 2025

Featuring:



Chris Hennessy
Keynote Speaker



Jordan Rosenfeld
The Sound of Story



Karen Trinkaus
A Demonstration on
How to Use the AI
Tools



Kesia Lupo
Literary Agent



Shawn Langwell
The Art of Presence:
Pro Marketing & Self
Promotion Tips for Writers
& Entrepreneurs



Dr. Lally Pia
Memoir: Writing to
Inspire



Joan Griffin
Explore Narrative
Nonfiction & Jazz Up
Your Writing



Gini Grossenbacher
Critical Tasks for
Foolproof Editing

Registration Opens 4/20/2025

Registration fee is \$60

Register at egweg.org/conference2025/

Check in at 7:00AM with complimentary
breakfast and all-day coffee service

Bring your lunch and purchase drinks in
the lobby

Program begins at 8:00AM

Lunch from 12:20 to 1:20PM

Program Ends 4:40PM

Location: Holiday Inn, 9175 West
Stockton Blvd., Elk Grove, CA 95758



Elk Grove Writers Guild
Writers Helping Writers

Invitation to apply for an appointment
with Gini/Editor or Kesia/Agent will go out
in September, 2025 to paid registrants of
the conference. Stay tuned for the
invitation in September.

For more information:

Contact Loy Holder at loyholder77@gmail.com

Program for the October 25th Conference

Speakers

Joan Griffin

Gini Grossenbacher

Cris Hennessy - Keynote

Shawn Langwell

Lally Pia

Jordan Rosenfeld

Karen Trinkaus

Presentation

Explore Narrative Nonfiction and Jazz Up Your Writing

Critical Tasks for Foolproof Editing

How to Captivate Literary Agents and Publishers

The Art of Presence: Pro Marketing and Self-promotion Tips for Writers and Entrepreneurs

Memoir: Writing to Inspire

The Sound of Story

A Demonstration on How to Use the AI Tools

An invitation to apply for an appointment with the Editor or Agent will be sent out in September 2025 to paid registrants of the Conference. Stay tuned for the invitation in September.

Gini Grossenbacher - Editor - Half Day

Kesia Lupo - Agent - Half Day



SAVE THE DATE!

**Elk Grove Writers' Guild is pleased
to announce:**

Crafting Back Cover Copy That Sells

SATURDAY,

JUNE 7, 2025

2:00PM

Learn how to write back cover copy
that attracts readers from fellow author,
M.L. Hamilton.

The workshop will also cover terms that
are specific to independent publishing,
so you can make an informed decision
on your publication journey.

Registration Open on 4/12/2025

Workshop on Zoom!

Registration Fee: \$30.00

**Register for the workshop at :
<http://egweg.org/backcover>**