

PIKES PEAK WRITERS

official publication of the pikes peak writers

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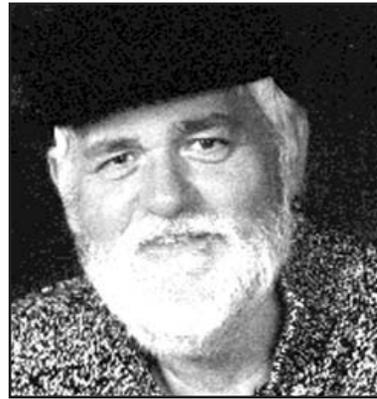
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VOLUME III, ISSUE 3
APRIL/MAY 2004

Robert Vaughan

Saturday Night's Featured Speaker



published, too." He should know. He has over three hundred books published—the first when he was nineteen years old.

For a long list of his major publications and his numerous writing awards, check his biography on page two of your PPWC registration bulletin. Be impressed, but not too intimidated to make his acquaintance when he comes to Colorado Springs. He's a very approachable guy.

Vaughan believes that to be a successful writer, one needs only 5 percent talent, 10 percent opportunity, and 85 percent self-discipline. He defines talent as an intuitive gift—"the inherent ability to be creative with ideas and interesting characters."

A minor part of opportunity, he says, is being in the right place at the right time, or dumb luck. However, the writer can control the major part of opportunity by being prepared when opportunity comes along—by reading, networking and by attending conferences, etc.

Vaughan's work habits exemplify the *continued on page 5*

Robert "Dick" Vaughan, celebrated Pulitzer-nominated author, is the 2004 winner of the Pikes Peak Writers Conference Award for Writing Excellence. As Saturday evening's featured speaker at the 2004 PPWC, he will share with this year's attendees "Observations From an Old Hand," or "Have You Ever Written Anything I've Heard Of?" on Saturday evening, April 24.

Vaughan is remembered in Colorado Springs for his 2002 conference performance as a man who looked, and sounded, amazingly like Ernest Hemingway.

Vaughan's advice to aspiring writers is to attack the challenge to publish with optimism. "Look at it this way," he says. "A hundred million sperm headed for the egg the day you were conceived. You won! You can be the writer who gets

History of the Pikes Peak Writers



attending their first Pikes Peak Writers Conference (PPWC) this month.

To answer the first question, let's

go back to the beginning. In October 1991 Jimmie H. Butler, Colonel, USAF (Retired) moved from California to Colorado Springs. At the time a published novelist with a master's degree in creative writing, Jimmie was disappointed to find very little organization in Colorado Springs for writers of commercial fiction.

In 1992, with the strong support of Mary Mashburn, director of the

Kennedy Center Imagination Celebration, and Jim Bixler of the Friends of the Pikes Peak Library District, Butler assembled faculty for the inaugural PPWC, set for April 1993. The first PPWC was run by area volunteers—mostly members of the Pikes Peak Romance Writers. The conference registered 175 attendees, including *New York Times* best sellers Paul Gillette, Robert Crais, and Stephen Coonts. With valuable local sponsor contributions, the inaugural PPWC was a financial success.

Jimmie Butler was PPWC director for the first five years, and the conference grew in popularity. The goal was to make the conference as affordable as possible, because most people who paid to come to a writers conference weren't making money as writers. The

continued on page 3

“The only good advice your mother ever gave you was ‘Go. You might meet somebody.’ ”

—John Wagner, cartoonist

By Charles Rush

Who are the Pikes Peak Writers (PPW), and how did we come to be? These are questions of interest, especially to new members of the organization, and to those

From the Editor



In the last issue of the newsmag, we published an article titled "Story From the Front Lines." It detailed the pain that critiques often cause begin-

ning writers. In the author's case, she quit writing for two years after attending a PPW conference. Did her story scare you? Did you think, "I can do without that," and then determine not to sign up for a read-

ing session at this year's conference? We hope not. There is another response worth investigating.

One of the best lessons I learned from criticism of my writing came from the faculty advisor overseeing my master's thesis. He suggested I expand on a paper I had written about the cyclic patterns in Ernest Hemingway's writings. I wrote the first chapter, trying to follow his suggestion for the thesis. In the process, I lost my own writer's voice and passion. My professor was more upset than I was when he delivered the news that, "This just isn't working—maybe you should forget about writing a thesis." He liked my idea; he didn't like my writing. I asked if I could try again. He agreed, reluctantly.

I threw away the first effort and started fresh. The paper sang. My professor eventually told me it was the best thesis he had read in that department to date. I say "eventually," because his first reaction to the revision was, "This is great. Did your husband help you with it?" Ouch.

The moral of the story is: Let experts read your work. Really listen to their criticism, painful as it may be. Throw the thing away if it doesn't sing, or re-write it, as many times as necessary to make it work.

See you at the conference. I'll read, if you will.

Bimonthly NewsMagazine of the Pikes Peak writing community

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PIKES PEAK
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NewsMagazine

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Pikes Peak Writers operates as a non-profit, tax exempt organization incorporated in November 2001 as the Pikes Peak Writers. *PPW NewsMagazine* is a bimonthly publication serving members of Pikes Peak Writers group. The opinions expressed in *PPW NewsMagazine* don't necessarily reflect those of the editorial staff/board of directors. Articles in *PPW NewsMagazine* may not be reproduced without the written consent of PPW.

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2004 Conference Clips

Networking Mixer is New Addition

Saturday evening, April 24, beginning at 6 p.m. in the Aspen Leaf room, PPWC will sponsor a NETWORKING MIXER, which will allow area organizations to publicize their groups and solicit memberships. We've opened the doors to large writing organizations, smaller writing groups, critique groups, and workshop presenters. Attendees will have an opportunity to find groups with interests that match their writing goals. Let's face it, we all need help in improving our writing skills, and this may be one way to do it.

The rules for participation are simple. Attendees may wander among the tables and visit with organization and group members, sign up for membership, and pick up promotional materials. Also, look on other tables for brochures from groups without representation at the conference.

For more information, please contact Dawn Smit Miller at dndmiller@adelphia.net.



Relax & Renew Room Opens

One of the conference's newest additions this year is the Relax & Renew room. When you find yourself needing a space to write, to get away for a bit, or to grab hold of that "aha" moment you had in your last workshop, join us in the library.

Also, keep an eye out for the daily Relax & Renew schedule posted throughout the lobby.

We'll be offering at least one Improv Free-Write Session per day, as well as other opportunities for you to take a few minutes to nurture yourself and your writing.



Workshop Scheduled for “Scriptwriting and the Business of Show Business”

By Jan C.J. Jones

You love the movies! And you know you can create a visual story way better than the one you just paid \$16.50 for, plus popcorn, soda, and an over-sized box of Caramelized Glue Bites. After all, writing a script can't be that hard.

Let's skip the part where you sit down at the word processor to find yourself staring at an empty page, and you get excited when the screen-saver initiates as though it were the start of your movie.

Let's move directly to “true enlightenment,” where you discover a feature-length script is limited from 90 pages to 120 pages—dependent upon the genre, venue, episode length, and target market audience—and you also learn that there's an industry standard format that requires a screenwriter to be fluent in script-speak with dialects of film-lingo or TV-slang. Without guidance, it may take you a few years and several completed scripts before you learn how many brass brads are acceptable when binding a script together

before submitting it. On the way to enlightenment you may receive many “we do not accept unsolicited materials” form letters.

We know you're smarter than that. You soon realize you need a bit of guidance and decide to read every publication devoted to scriptwriting, screenwriting, and scripting. (Another five years gone and you've even missed a few of the newest volumes.) Perhaps you cut to the chase by enrolling in a screenwriting course taught by someone who is more convincing than credible—a presenter-instructor who has never written a produced script but talks a good line.

Or you may attend a weekend-long screenwriting conference that costs (with registration, airfare, lodging, and food) around \$2,000, plus a \$12 T-shirt that reads “Schmuck.” You might even meet “somebody” who can do “something” with your script.

Currently, 2,500 scripts are registered each month through the Writers Guild of America; that's thirty thousand scripts each year. At any given moment, over one hun-

dred thousand scripts are being shopped or floated around.

What elements and factors elevate a script to the top of the heap? How can a writer position himself to create opportunities that foster the greatest chance for success? Join Bob Garner and Jan C.J. Jones, of Forest Rose Productions, LLC, for insights into the crazy, challenging world (and business) of screenwriting. Garner, formerly with CBS and Disney, has more than twenty-five years in the business and is an Academy award-winning producer-director-writer. Jones is an award-winning screenwriter. The all-day workshop will be held on June 5, 2004 by the Pikes Peak Writers. For more information check our Web site at pikespeakwriters.org.

—Jan C.J. Jones is Co-Executive Producer, Forest Rose Productions, LLC.



Jan C.J. Jones and Bob Garner

History of the Pikes Peak Writers

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conference became self supporting in 1995 through registration fees. Its success depended entirely on volunteers and coordinators grouped as a steering committee. The 2001 PPWC set a record attendance with 420 attendees.

In September 2001 the PPWC steering committee decided that a number of circumstances combined to make it the right time to build upon a good thing. The conference had earned an excellent reputation over a nine-year run. *Writer's Digest* voted it the sixth-ranking writers conference in the United States. All bills from the previous conference had been paid, leaving a reasonable balance. And the PPWC non-profit umbrella group, Friends of the Pikes Peak Library District, had suggested the conference group seek another sponsor.

The committee decided to become an independent non-profit organization under the name Pikes Peak Writers, with the goal of providing twelve months of quality writing education to its members. By the start of the April 2002 conference, the new organization was incorporated with the State of Colorado

as Pikes Peak Writers. A few months later, with the help of the Kennedy

Center for Imagination Celebration, the PPW obtained independent non-profit status as a 501(c)(3) organization for arts and education programs. The PPW began its first full year of operation in September 2002.

The Pikes Peak Writers organized under bylaws with the following stated purposes: “To promote and produce literary events; to provide an educational forum for the study of the craft of writing; to serve and promote the literary arts on a local, regional or national level; and to demonstrate the relevance of those arts to contemporary life and culture.” The bylaws also state that the PPW “shall sponsor such activities as are consistent with its tax exempt status, including, but not limited to, literary conferences, seminars, symposia, readings, publications, and study groups.” The group organized on the principle that there initially would be three distinct thrusts: creating a quality news magazine to publicize and educate PPW members in the craft of writing; establishing a program that sponsors quality workshops for writers; and continuing to sponsor an annual world-class writers conference.

The Pikes Peak Writers organization is in

the middle of its second year of operation and about to celebrate the twelfth annual Pikes Peak Writers Conference. Let's take a look at what it has accomplished since incorporation. The *Pikes Peak Writer NewsMagazine*, in its fourteenth edition, has grown in stature with each bi-monthly publication. Want to learn tips for effective writing? Where to find the right references? How to keep abreast of future workshops and conference speakers? Join the PPW and receive a great magazine.

Since the group's beginning, PPW has sponsored a dozen separate workshops. Did you miss the Crime Scene Investigation workshop in January? The Write Brain Sessions—for members only—on *Writing the Fiction Synopsis* held in February? Don't miss out on the outstanding workshops to come.

Of course, PPW brings you another outstanding Pikes Peak Writers Conference April 23-25, 2004. PPW continues to build and grow, and you're invited to “come aboard.”

—Charles Rush is the first vice president of the Pikes Peak Writers and the Director of the 2004 Pikes Peak Writers Conference. He writes historical fiction, and is working on his third Civil War novel. He has published three short stories.

Self-Editing Tricks I Use

By Linda Rohrbough

I think the bane of my existence as a writer—besides having people say, “If you’ll write my great story idea, I’ll let you split the money,”—is finding some stupid error in my manuscript. My most painful blunders are the stuff elementary school kids could find, which is part of the reason they’re so embarrassing. Of course, I find the error after I’ve sent the work, or during a read. This isn’t just a problem with manuscripts—it happens in my letters and faxes, too. In my attempts to solve this distressing problem, I’ve found a few tricks I’d like to pass on.

I’d love to have my own private editor, someone I could call—well, on a whim. Someone I could rush along, is always supportive, and works for free—did I mention that? Okay, so that’s not going to happen. But I’m a decent editor who fits those criteria, if I’ve gotten far enough from my work that I can’t remember what I said.

Which brings me to tip one: If you can sit on whatever you’ve written long enough to forget what you wrote, you can usually catch any glaring errors. For example, I made posters for a Friends of the Library book sale at the last minute, and when I got to the sale, I found the mistakes there in large print, to the great amusement of the patrons and librarians alike. If I’d done the posters the night before, I’d have caught those errors the next morning.

If planning ahead is not your strong suit (and it isn’t mine), my second trick might help. I find errors easily when I read my manuscript aloud to myself. This technique works best on things I can’t read at a glance. For this to work, I make myself read every word. I’ve found many a glaring error, as well as awkward sentence structure and even plot problems, this way.

Then there are those times when I’m just sick of the darn thing, but I need to get it out the door. Which leads me to my third and most recent discovery, and it is the most exciting one to date. I’ve found ReadPlease, free software that will read text to me from my PC. I can also have the software read from within Microsoft Word.

If I had wanted to pay just under \$100, I could have gotten a version of ReadPlease

that would allow me to choose from interesting male and female voices with accents that sound pretty close to real people. But I’m cheap, and I haven’t needed any more than a straight computer voice to catch my problems. So I cut the text from Word, paste it into the free version of ReadPlease, let it read, then jump back and forth between the two programs to edit.

Using ReadPlease, I’ve found those cut-and-paste errors where a preposition gets left out, like “Harry drowned the lake,” instead of “Harry drowned in the lake.” I’ve also found extra words, like “Zeb may could keep the gold,” a result of having changed my mind about the phrasing and forgotten to delete. I’ve also found run-on sentences, and stuff I just didn’t like the sound of.

Part of the reason ReadPlease offers a free version is that the text-to-speech capability is already available in the Windows operating system. It’s a setting for handicapped people. While you can make text-to-speech work in Windows, it can be hard to do. I’ve

found the free version of ReadPlease convenient and easy to use. I can control the speed of the read and the size of the text on the screen.

ReadPlease is a huge help to me for last-minute, rush projects, as well as

for my regular self-editing work. And it will read the same stuff to me over and over without getting tired, bored, or giving me an attitude.

Using these techniques, especially ReadPlease, I’ve cut down my red-faced moments. In fact, I can’t remember the last time I got caught with a careless mistake. Now if I could only eliminate the other mistakes. Well, that’s what the critique sessions are for, right?

—Linda Rohrbough has written about the computer industry since 1989, with more than five thousand articles and five books to her credit. Her work has been honored three times by the Computer Press Association. Two of her books were named Best General Book of the Year, and she was awarded first place in the on-line news category for her work in cyberspace. A broken back as a result of a car accident motivated her switch to fiction, and she is currently at work on a techno-thriller novel. E-mail Linda at Linda@PCbios.com or visit her Web site, www.PCbios.com.



WRITE BRAIN SESSIONS

By Kirsten Akens

Write Brain Sessions are free, interactive workshops presented for PPW members only. They are a way for you to do hands-on learning from local writers, who will share their expertise in the areas of craft, business, and creativity. The sessions also provide an opportunity for members to meet regularly—every other month or so—for networking, socializing, and support.

Now that you know what they are, join us for:

Write Brain 2004—Session 3

When: Wednesday, May 5, 7-8:30 p.m.

Where: East Library Community Room, 5550 N. Union Blvd., Colorado Springs, CO

What: It’s time for our Annual Members’ Meeting! Open and free to all, this is an opportunity to meet the board and conference steering committee, and learn more about who we are, what we do, and how you can help by getting more involved.

But that’s not all. If you’re riding a post-conference high, head on over. We’ll provide some creative solutions for keeping that emotion rolling all year long. Make sure to bring some paper and your favorite writing utensil. We’re planning to stimulate your brain and sharpen your writing skills.

—Kirsten Akens is the assistant workshop/Write Brain Sessions coordinator. She may be reached at WriteBrain@ppwc.net.

Write Brain Session 1 With Karen Fox Is a Success

Most writers would say they need help writing a synopsis. Thanks to novelist Karen Fox, over thirty local PPW members were able to test their writing skills and get hands-on assistance at the inaugural PPW Write Brain Session.

Held at Village at Skyline, the free members-only session focused on a system for developing a one-page synopsis centered around *The Writer’s Journey* by Christopher Vogler. Fox shared how the twelve stages of the hero’s journey from Vogler’s book can be directly related to the key points necessary to developing a successful and succinct synopsis.

Not only did the workshop offer a chance for writers to work with their own material, it provided an opportunity for members to meet and network. If you missed our first Write Brain Session, don’t worry—there are more to come.



Three Cheers for Volunteers

By Deb Courtney

It's not the first time it's been said, and certainly not the last time you'll hear it (or see it in print), but volunteers make Pikes Peak Writers the quality organization it is. Leadership? All volunteers. Conference organizers? All volunteers. If it weren't for volunteers there would be no PPW or PPWC.

While you enjoy the conference, attend a Write Brain Session, or participate in any of the expanded workshop offerings planned for 2004, please take time to say thanks to those who make things happen. You'll recognize them—they're the people who look slightly frazzled while they hand out tickets, watch doors, count heads, arrange meals, and take on any and every task imaginable.

Giving back to your community—that's what volunteering is all about. It carries with it innumerable rewards. PPW volunteers take pride in knowing they advance the craft and the careers of their colleagues and themselves every time they step up and take on a new task.

So, if you are inclined, ask not what your writing organization can do for you, but rather what you can do for your writing organization.

Pikes Peak Writers Volunteers Make Things Happen—in Writing!

—Deb Courtney is director of volunteers for PPW and PPWC. She may be reached at debcourt1@att.net.

Robert Vaughan Featured Speaker

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85 percent self-discipline. His goal is to write twenty pages a day, every day. However, he suggests that even if you can write only three or four pages a day, you can complete a novel in six months. That is self-discipline, also.

Each day he begins work by re-reading and self-editing the twenty pages he did the day before. "This gets me back into the story, and pumps me up for today's work. I may lose five pages from yesterday," he says, "but that tightens up the story." On Friday of each week, he goes over everything he wrote that week. He self-edits the manuscript one more time after he reaches the end.

Vaughan explains that he doesn't write "in a straight line." Chapter one may become chapter ten at the end of the day. He writes at the point where he is inspired that day. He tries to make the beginning page and the first chapter an action adventure which will grip the reader.

He claims ambivalent feelings about critique groups and having friends read his manuscript. "They either tell me it's wonderful, or they feel obligated to find something wrong." Vaughan finds this kind of criticism makes the writer lose confidence and may leave him disconnected from his story. "Don't let the reader change your story—unless he's a professional editor," he says.

Vaughan has written in a number of genres including westerns and historical novels.

He has written screen plays and scripts for television's *Law and Order*. In the eighties he published romances under a pseudonym. He prefers to write historical novels. He credits his wife with helping him find appropriate Web sites for research.

Vaughan claims to be primarily self-taught, with only a few hours of college English and screenwriting classes at William and Mary. Many of his novels were written during the twenty years he served in the military. His sources include history books, old magazines, and the History channel.

Vaughan believes that most men are not interested in romance novels or chick lit. Moreover, eight of ten readers who come to his book signings are women. "They have more eclectic tastes than men," he says. However, he was surprised to hear a discussion in a café in New Mexico where six or seven cowboys were bemoaning the bad influence that a woman was having on a certain man. Vaughan discovered they were talking about a soap opera, which they were hurrying home to see, and to record for a buddy.

Vaughan's Saturday night address at the PPWC will be motivational, a sharing of antidotes with a humorous take on the mistakes he has made in his writing career. "Just keep in mind that everyone will have made some mistakes if he writes for forty-seven years," Vaughan says.

With over three hundred titles to his credit, Vaughan mostly has been doing something right.

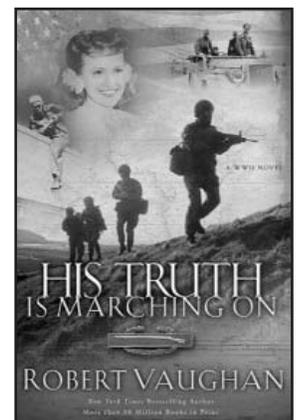
Interview by Maxine Davenport, editor

OUT OF BOOK EXPERIENCE

His Truth is Marching On

By Robert Vaughan

Robert Vaughan, featured speaker for Saturday night's PPWC, has just published *His Truth is Marching On*, a novel that weaves intrigue and passion with a suspenseful glimpse into the events of WWII. Dewey Bradley wants nothing more than to graduate from college, marry his girlfriend, and become pastor of a church. However, he drops out of school to join the infantry. Gunten Reinhardt is forced to leave engineering school and join the German army. Their paths cross as enemies, at a critical moment. One will choose to spare the life of the other, and in doing so will ultimately spare his own soul.



The emerging genre known as chick lit is as indescribable as air. It's there, but it's not. In some publishing quarters it's declared to be a phenomenon that's already dead, yet it continues to dominate bookseller's shelves all over the world. In February 2003 John Moores University in Liverpool, England, dedicated an entire day of study to the wildly popular nonentity in hopes of discovering its global impact on publishing trends, its representations of twenty-first century sexuality, and its relationship to lad lit.

Yes, gentlemen, there is a chicklit counterpart. However, according to a February 22, 2004, article in the *New York Times*, booksellers confess that none of the lad-lit books have lived up to their industry buzz, and book industry watchers question whether it will ever have a natural readership. Could this be due to the fact that approximately 85 percent of the book-buying public is female? Or perhaps the target readers are discouraged by the definition of lad literature:

—**lad literature** n. A literary genre that features books written by men and focusing on young, male characters, particularly those who are selfish, insensitive, and afraid of commitment. Also: lad literature.

—**lad-lit** adj.

See what I mean?

Loosely translated, chick lit refers to modern literature for women, featuring primarily twenty- and thirty-something singles as they search for the perfect partner. Absent are the exotic locales and dashing but brooding leading men who traditionally whisk the genteel heroine into the sunset. In the flamboyant style of *Bridget Jones's Diary* and *Sex in the City*, chick-lit heroines are true-to-life characters who sport a host of shortcomings and almost always fall for the wrong guy. They're realistic women who can be rude, shallow, overly compulsive, highly neurotic, insecure, bold, ambitious, witty—just like you and me.

Exploring the Mystery of Chick Lit

By Jo Dufton Palmer

Perhaps that's why we love them.

While chick lit seemingly had its origin in the British Isles, it now fills the shelves of American booksellers such as Borders Books, Barnes and Noble, even trickling down into our neighborhood Target and Wal-Mart. Though chick-lit books carry publishing imprints such as Washington Square Press, Broadway Books, Downtown Press, or Red Dress Ink, a high percent can be traced back to parent company powerhouses such as Simon & Schuster and Random House.

In their writer's guidelines, Red Dress Ink states that they're looking for women's fiction that is fresh and irreverent, and depicts young, single, mostly city-dwelling women coping with the sometimes difficult aspects of modern life. They go on to state that their stories are fun and flirty, but also powerful and in-your-face. They show life as it is, but with a strong touch of humor, hipness, energy, and depth. A happy ending is a must, though it doesn't necessarily have to include a man. Therein lies a key difference between chick lit and traditional romance.

Kathryn Robinson, book editor for the *Seattle Weekly* characterizes chick-lit protagonists as loopy females presenting a first-person narration of their life, which tends to be a self-effacing comedy. Scanning the book jackets of a dozen chick-lit offerings, you'll come

across descriptive words such as hilarious, madcap, comical, riotous, playful, breezy, perky. Robinson goes on to point out that anyone familiar with Jane Austen's oeuvre will immediately recognize in chick lit a kindred wit, the same obsession with choosing a mate, and a shared attention to the ordinary anxieties that inhabit a woman's life.

Though most chick lit written today is about young, white, urban women, St. Martin's Press's *Dirty Girls Social Club* line recently released a story of six Latina women who maintain a friendship over many years and life changes. Likewise, Harlem Moon, a Random House imprint, is publishing several chick-lit novels that feature African-American protagonists. Secular and religious publishers are adding a Christian twist to the genre, creating something that *Publishers Weekly* dubs as "Bridget Jones goes to church." While classic chick lit addresses the issues of thigh circumference, man-trapping, and how many glasses of wine one drank the night before, Christian chick lit includes more church singles' groups and no recreational drinking.

According to a book review by Alyson Ward of the *FT Worth Star/Telegram*, Julia MacDonnell, a professor who heads the creative writing program at New Jersey's Rowan University, is one academic who sees value in chick lit. The genre is full of "witty, ironic stories about idiosyncratic heroines," MacDonnell says. The stories, she claims, are "light years beyond your basic Harlequin romance, not merely entertaining but also offering insights into how we live now." The fact that chick lit has developed so many tributaries is a sign that it's here to stay, MacDonnell says. And perhaps it's time to consider the books as more than mind candy and beach reads.

—Jo Dufton's background is in magazine feature writing, short stories, poetry, and advertising copy. She wrote the article "Unplanned Parenthood" in the January issue of the *newsmag*.

PIKES PEAK WRITERS REGISTRATION FORM

Interested in joining us? If you'd like to become a member of the Pikes Peak Writers, just fill out this form and mail it to PPW, 4164 Austin Bluffs Parkway 246, Colorado Springs, CO 80918, along with your membership dues. All PPW memberships run from June 1 through May 31 of the next year and cost is \$25. Those new members joining PPW on Dec. 1, 2003 and later, have two options. They can join for the remainder of the 2003-2004 membership year for \$25 or they can pay \$40 and extend their membership through May 31, 2005.

For more information, visit www.pikespeakwriters.org.

Name _____

Address _____

City _____ State _____ Zip _____

Steering Committee of the Pikes Peak Writers Conference



Charles Rush
2004 Conference
Director



Karen Fox
Faculty Programming



Martha Lancaster
Registration/
Administration



Paul Carhart
Friday Read & Critique



Laura Hayden
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Karen Jenista
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Chris Olson
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Moderators



Dawn Smit-Miller
Networking Mixer

Not Pictured:

Chris Mandeville: Moderator Coordinator
Kirsten Akens: Relax & Renew
Deb Courtney: Volunteer Coordinator

NOTE: Other related tasks and coordinators are:

Hotel Coordinators—Charles Rush, Laura Hayden, Karen Fox, Jennifer Webster-Valant, and Chris Olson

Awards Committee—Laura Hayden

Scholarships Committee—Jennifer Webster-Valant, Charles Rush, Laura Hayden, Angel Smits, and Paul Carhart



Janeen Johnson
Conference Bookstore

Sweet Success



John Denny Townsend has been offered a contract for his first speculative fiction novel, *The Assassin's Dream*, by Tekno Books, which is associated with Five Star Publishing. *Congratulations, John.*

Janice Black won runner-up position in the Business Section of Colorado Independent Publishers Association (CIPA) National Writing Contest for her essay, "A Short Tour of Coffee Shops."

She received a \$50 award at a dinner, where she met an agent interested in seeing her latest story. Great news, Janice. *Congratulations.*

Maxine Neely Davenport won first place in the Memoir/Personal Experience category of Denver Woman Press Club's Unknown Writers Contest. She also placed in the top three in the Short Story/

Fiction category. Winners will be announced April 10 at a tea in Denver. Prizes of \$100, \$50, or \$25 will be presented to first-, second-, and third-place winners, respectively. *Congratulations, Maxine.*

Nancy Larsen-Sanders of Colby, Kansas, won first place in the Historical Novel division of the Southwest Writers Annual Writers Contest in the fall of 2003 for her novel *Skybird*. She received a certificate and prize of \$150. *Great going, Nancy.*

PAUL GILLETTE CONTEST WINNERS ANNOUNCED

Angel Smits, coordinator of the prestigious Paul Gillette Memorial Writing Contest, announces the names of the winners in the 2004 competition. Awards and certificates will be presented to the winners at the PPWC on Saturday evening at 8:30, April 24. Congratulations to each of you.

CHILDREN'S

First Place: John Sisson, Richardson, Tx, *Dear Lizzie*

Second Place: Judy McNary, Broomfield, CO, *Twincidents*

Third Place: Elizabeth Mixon, Albuquerque, NM, *Telladoo*

YOUNG ADULT

First Place: Candace Paugh, Colorado Springs, CO, *The Audacious Apothecary*

Second Place: Meridee Jones Cecil, Golden, CO, *Scars*

Third Place: Laura Deal, Boulder, CO, *Wind Ringer*

CONTEMPORARY ROMANCE

First Place: Jude Willhoff, Denver, CO, *No Place Like Home*

Second Place: Heidi Kuhn, Colorado Springs, CO, *About That Night*

Third Place: Lise Fuller, Colorado Springs, CO, *A Stranger's Heart*

CREATIVE NONFICTION

First Place: Christian Lyons, Boulder, CO, *Digging Holes in a Lake*

Second Place: Manette Snow, Littleton, CO, *I Am Other*

Third Place: Jude Willhoff, Denver, CO, *Out of the Darkness: Into the Light*

HISTORICAL FICTION

(Includes Historical Romance this year only)

First Place: Virginia Cross, Ft. Collins, CO, *Benediction*

Second Place: Elyse Brunner, Colorado Springs, CO, *A Dark and Stormy Knight*

Third Place: (Tie) Janet Lane, Littleton, CO, *Emerald Silk*, and Richard Satterlie, Maricopa, AZ, *Phoenix*

MAINSTREAM

First Place: Charity Tahmaseb, Minnetonka, MN, *India Charlie*

Second Place: Scott Anderson, Lawrence, KS, *Boxer's Rebellion*

Third Place: (Tie) Mary Haeffle, Monument, CO, *By Fair Means*, and Charlie Hanline, Pueblo, CO, *To Heal a Nation*

MYSTERY/INTRIGUE/SUSPENSE

First Place: Kristina Woodall, Dillon, CO, *Sight Seeing*

Second Place: Tom Van Buskirk, Aurora, CO, *Finding Justice*

Third Place: Beth Groundwater, Colorado Springs, CO, *Virtual Death*

SCIENCE FICTION/FANTASY

First Place: Kendra Wartnaby, Terril, IA, *Scent of a Killer*

Second Place: Laura Deal, Boulder, CO, *Wind Ringer*

Third Place: Lawdon, Centennial, CO, *Web of Ly's*

SHORT STORY

First Place: Larri Ann Rosser, Fort Worth, TX, *A Glass of Water*, *A Bowl of Rice*

Second Place: Michelle Oberholz, Virginia Beach, VA, *Grayed Out*

Third Place: Scott Brendel, Westminster, CO, *The House Beneath Delgany Street*