

PIKES PEAK WRITERS

official
publication
of the
Pikes Peak
Writers

“Nobody can make you feel inferior without your permission.”

—Eleanor Roosevelt

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Forest Rose Productions, LLC Creates Disneyland DVD

Pikes Peak Writer NewsMagazine prints numerous articles throughout the year on how to be a successful writer. This month, we take pleasure in bringing you the taste, the feel, the exhilaration that comes with success in our chosen profession. The following interview with Jan C.J.

Jones allows us to share the excitement she felt during the writing, research, and production of Forest Rose Productions' soon-to-be-released ninety-minute DVD titled *Disneyland—Then, Now and Forever* honoring Disneyland's golden anniversary.

Question: Jan, something really big happened to your career as a writer/dramatist/cinematographer this year. Would you share it with us?

Jones: I'd be delighted to. Last November, our company, Forest Rose Productions, LLC, was contacted by Victory Communications, who asked if we'd be interested in producing a video for Disneyland's fiftieth anniversary. It was to be a history piece that would bridge into the present and look at the park's future.



Jan C.J. Jones and Bob Garner of Forest Rose Productions

Question: Did the contact from Disney come as a result of your writing a proposal or query?

Jones: No. They contacted us. By the time someone thought of producing a video, there was too little time to get the big corporate machine moving. They needed someone to pick up the ball who already

knew Disney history. That's where Forest Rose co-executive producer Bob Garner comes in. Although not credited in print, (per classic Disney policy), Bob wrote the official book for Disneyland's twenty-fifth anniversary. He worked for twelve years writing, producing, and directing projects for Disney's Imagineering division and spent much of his time producing films for Epcot at Walt Disney World. He directed and produced numerous Disney projects. Bottom line, Bob has a history with Disneyland and many of those we needed to interview knew Bob—an invaluable factor that provided comfort and confidence on the set. My job was to coordinate the research, formulate interview questions, and to con-

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How to Subsist as a Writer and Love It

By Brad Schreiber

[Editor's note: The following is an excerpt from the foreword to *Career Opportunities for Writers*© by Brad Schreiber, to be published later this year. Schreiber will present an all-day workshop titled *The Writer's Journey* on July 16 for PPW. See accompanying notice for details.)

Writers become working writers not because they literally cannot do anything else or are better writers than anyone else. They simply cannot stand the idea of doing anything else. Writers of all kinds share the conditions of our pursuit; we strive for acceptance, look for sympathy in rejection, hope to find intelligent, measured criticism, and face the sometimes exhausting task of revision.



Brad Schreiber

It is no surprise that many talented people sell their writing but do not subsist on it. Those who choose writing—or have it choose them—have to be either exceedingly fortunate to succeed in their preferred genre or crafty enough to consider making a living writing something else while pursuing their specialized craft.

I am one of those people who has had to reconfigure the specifics of my career path in order to survive. I have done almost every form

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From the Editor



Isn't it amazing how our seemingly unimportant decisions manage to create major roadmaps to our future? I couldn't have imagined the night I joined PPW that one day soon I would be editing the

NewsMagazine. Answering Susan Rust's call that night for help with editing seemed like a simple way for me to make a contribution without imposing too much on my recent retirement. You know the rest of the

story—Susan's career obligations mushroomed and she had to bow out of the editor's job after a few months. She recommended me for the job. Karen Jenista agreed to stay as assistant editor, so again I said yes.

That agreement has led to one of the most interesting and satisfying jobs of my life. Working with Susan and Karen has been delightful. Getting acquainted with the PPW board, the conference steering committee, and all the contributors to the magazine has enriched my life. Which is why I now leave the job with happy memories and an anticipation that my latest "yes" will lead me down an equally exciting road.

My family has encouraged me to move closer to them in Santa Fe and I have agreed. I won't be moving until my house

sells, which is fine with me. I'm in no hurry to leave my weekly contacts with Sally, Kate, and Michele in my critique group; nor Donah, who keeps my computer working and my writing muse inspired; nor my friend and co-worker Karen, who amazes me with her eye for copy editing, writing, and mothering her wonderful family.

On hearing that I was moving, Laura Hayden proposed that I be the PPW "Santa Fe liaison." You guessed it. I said yes before she could re-consider. I hope to stay in touch; I will read about your successes and cheer you on. Thank you for your support and best wishes to Kirsten Akens, who will be our new editor.

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How to Subsist as a Writer—continued

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of writing there is, sometimes because I wanted to explore that field, sometimes because an opportunity presented itself to me, and sometimes because I needed to be doing some kind of writing or suffer the feeling I was wasting my life and my abilities.

I have been published or produced in the fields of books, articles, essays, TV, radio, stage, advertising (for print, radio, TV, and film), marketing, children's poetry, speeches, lectures, narration for a fashion show, dialog for costumed characters at parties, and voice-overs for telephone lines. I once had to generate three minutes of insults each week for a national phone line called "Dial-an-Insult," read aloud by a comedian known as the "Insulting Sultan."

This seemingly psychotic eclecticism is not originally what I had in mind for my writing career. But the writer who is adaptable and willing to learn a new technique has a distinct advantage over the writer who, say, only wants to write medieval Romanian poetry for a living. Adaptability led me to that very lucrative job writing and producing voice-overs for a TV station. It provided travel writing assignments and free trips all over North America.

The good news is there are more opportunities for writers than ever before. In the USA this past year, 175,000 books—a new record—were published. There are new technologies aiding those who do not go the way of traditional publishing, such as Publishing

on Demand (POD) or via e-Books downloaded from the Internet. The cost of self-publishing has dropped dizzyingly. The field of technical writing has become a major destination for those who earn a living writing. People are paid to "blog," to create Internet Web logs on a variety of topics.

The writers of manuals, advertising, marcomm (marketing-communications), scholarly texts, greeting cards, or any other literary endeavor that cannot be deemed "sexy" or "brooding," can console themselves with the knowledge that they write for a living, and regardless of their particular discipline, it is creative and challenging work.

Even writing that is very systematic and formulaic involves our talent, prompts us to engage our minds, our vocabularies. Regardless of the nature of the literary task, we must do it well and competently. We must find pride in that work and remind ourselves that we are not, after all, washing dishes at one in the morning in a bustling family restaurant, one where the busboys forget to tell you there is a broken glass in the bus tray and you cut your fingers and have to keep working while you are bleeding.

I was that dishwasher when I was sixteen. When I look at the modest but respectable living I make now as a writer (as well as consultant, teacher, and lecturer), I feel utterly blessed.

To learn more, visit the Brad Schreiber Homepage, www.brashcyber.com; Storytech Literary Consulting, www.thewritersjourney.com.

Schedule for PPW Summer Events

JULY 12, 2005

WRITE BRAIN SESSION

What's MY Journey?

6:30 p.m., Community Room

**Colorado Springs Police Department,
Falcon Division**

7850 Goddard Street, Colorado Springs

Write Brain Sessions, held on the second Tuesday of each month, are your opportunity to meet and network with other local writers. In addition to Writer's Journey information and exercises, the July 12 meeting features a discussion about our own journeys as writers. What's your journey? Where are you going with your writing? Do you have a map to your destination? Perhaps you have advice or a story to share about your journey along the bumpy road to completing a manuscript. Come join the fun and be part of your local writers' community.

The July 12 Write Brain Session offers a preview of the upcoming Brad Schreiber full-day workshop, *The Writer's Journey*, based on the popular book by the same name. Attendees will receive information and exercises to prepare them for this workshop.

Even if you can't attend the full-day workshop on July 16, take this opportunity to learn how to use *The Writer's Journey* guidelines and techniques to improve your fiction and nonfiction writing.

JULY 15, 2005

AMERICAN ICON COMPETITION

7:00 p.m., Wyndham Hotel

Cost to read: \$15

Cost to observe: \$10

Dessert and coffee included

PPW presents American Icon, an open competition with the opportunity to read a three-minute excerpt from your writing, to be heard by a three-judge panel. Many prizes and doorprizes to be awarded.

This promises to be a better opportunity for writers than reading at the conference! Don't miss it.

Entries are limited so register NOW.

JULY 16, 2005

THE WRITER'S JOURNEY WITH BRAD SCHREIBER

**9:00 a.m., Wyndham Hotel, Ballroom,
5550 Tech Center Drive, Colorado
Springs**

Full-day workshop. Fee includes lunch if registration is received by Friday, July 8. Lunch is turkey sandwich with chef's choice of side.

PPW member with no book purchase: \$45

Nonmember with no book purchase: \$60

PPW member with book: \$69.17 (\$45 fee + \$22.50 book + \$1.67 tax)

Nonmember with book: \$86.80 (\$60 fee + \$24.95 book + \$1.85 + tax)

AUGUST 9, 2005

WRITE BRAIN SESSION

*Critique Groups, featuring
The Wyrd Sisters*

6:30 p.m., Community Room

**Colorado Springs Police Department,
Falcon Division**

7850 Goddard Street, Colorado Springs

The August 9 Write Brain Session will be a panel discussion about everything you ever wanted to know regarding critique groups. Mark your calendars to attend this lively session with The Wyrd Sisters. For more information on The Wyrd Sisters, please visit their Web site at ireadthewyrdstuff.com.

Write Brains: What are they?

Write Brain Sessions are free, but limited to PPW members only. You can renew your PPW membership at any Write Brain session or PPW workshop, or renew using PayPal at www.ppwc.net. Nonmembers are welcome to join PPW at the beginning of a PPW event, and immediately take advantage of membership benefits and discounts.

You may register to attend fee events at PayPal, www.ppwc.net, or for other options, contact the PPW Registrar at (719)531-5723 or registrar@ppwc.net. For updated information on Write Brain sessions and other upcoming PPW events, visit our Web site often: www.ppwc.net.

Questions can be addressed to the Workshops Director at workshops@ppwc.net.

The Writer's Journey

A full-day workshop featuring Brad Schreiber

**Saturday, July 16, 2005, 9 a.m., Wyndham Hotel, Ballroom,
5550 Tech Center Drive, Colorado Springs**

Featuring Brad Schreiber: author, screenwriter, literary consultant, journalist, playwright, teacher, and actor. Learn more at The Brad Schreiber Homepage, www.brashcyber.com and Storytech Literary Consulting www.thewritersjourney.com. This interactive workshop will be based on the popular book, *The Writer's Journey*, by Christopher Vogler. Learn how to instill your writing with the elements that make stories—like *Titanic*, *The Wizard of Oz*, *Star Wars*—resonate with the American psyche, utilizing Chris Vogler's work based on Joseph Campbell's twelve developmental stages common to all myths. Besides insider information, Brad will offer techniques and exercises on how to use mythic structure to create powerful fiction and nonfiction.

Fee includes lunch if registration is received by Friday, July 8. Lunch is turkey sandwich with chef's choice of side.

PPW member registration: \$45 • Nonmember registration: \$60

The book *The Writer's Journey* can be purchased when registering for the workshop. PPW Members receive a discount off the cover price. Books can be picked up at Author, Author in Colorado Springs or can be brought to a PPW event upon request. Shipping is available at an additional cost, but note that shipped books will not arrive prior to *Writer's Journey* events. For more information on shipping, please call Laura at (719)277-READ.

PPW member with book: \$69.17 (\$45 fee + \$22.50 book + \$1.67 tax).

Nonmember with book: \$86.80 (\$60 fee + \$24.95 book + \$1.85 + tax).

Register now using PayPal at www.ppwc.net or call (719)531-5723 for other options.

Jones Interview continued

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duct the interviews.

Question: What happened after Forest Rose Productions was contacted?

Jones: Bob flew to California to meet with Buena Vista Home Video (BVHV) execs. He accepted the job of producer-director, returned to Colorado, and constructed a budget that BVHV quickly approved. Then we began researching, brainstorming what the story should be, and strategizing its execution.

Question: Both your title and Bob's include "producers." Tell us how your jobs differed.

Jones: Traditionally, an executive producer arranges the funding for a project and watches where the money is spent. He picks up dropped balls and ties together loose ends. In general, other producers work the logistics of travel and transportation and make sure all releases are signed, permits are obtained, phone calls are received, made—or ignored, when appropriate.

Creative producers create. They make sure the overall vision is adhered to and resolve issues that could foul things up. Bob is a creative producer who also directs. As the director, he maintains order on the set and makes sure people are taking care of their responsibilities.

As a writer-producer, my work begins as the idea is being conceptualized. My primary concern is story structure. We elected to build the story as a series of chapters that would address topics, rather than producing the trite chronological history lesson presented by dozens of documentaries. We wanted our audience to be edu-tained about Disneyland, not bored to tears. I believe that's what we accomplished.

Question: When and where will the finished product be shown?

Jones: A sneak preview of the DVD was shown at the Broadmoor theatre June 17. Colorado Springs movie-goers were the first to see it, which was more exciting because it includes many never-before-released clips from Disney archives. It will be released July 12. ABC Television Network, The Hallmark Channel, and major airlines will utilize excerpts from the feature throughout Disney's fiftieth celebration year. It will be sold within Disney Resorts, through video retailers, and the Internet to Disneyana fans.

Question: Take us on the set. Describe what you did and with whom you worked.

Jones: What we had to do to accomplish this undertaking was maddening. Bob was to direct and produce. I would research, write, conduct interviews, and produce. To be successful, we put our personal lives on hold for nearly three months.

We spent a week brainstorming and story-boarding in Colorado to determine the story structure. Once the structure was solidly in place, we had to devise a strategy that would be efficient, yet produce a high-quality product and stay within budget. (That's the tough part.)



Pete Sheridan, Jan C.J. Jones, and Bob Garner at the sneak preview.

One major decision that brought a certain uniqueness to the project was deciding not to use a narrator. We wanted Disney insiders to tell the story. We interviewed over fifty Disney insiders throughout Florida and California, those who had worked directly with Walt Disney, as well as former Disney cast members such as producer-director John Lasseter at Pixar Animation.

While at Pixar, we also interviewed Peter Docter, who directed *Monsters, Inc.* He's an incredibly passionate Disneyland fan.

We interviewed Walt Disney's daughter, Diane Disney Miller, and her husband, Ron Miller, who headed the Disney company right after Walt died. When they spoke about Walt, they touched our hearts. Diane and Ron gave us a sneak peak of the new Walt Disney Museum.

Another amazing interview was with George Lucas in the fabulous LucasFilms' research library at Skywalker Ranch. This one took my breath away. I found Lucas to be... "adorable" is the only word that comes to mind.

We had a wonderful chat with Colorado native Xavier "X" Atencio, who wrote the

lyrics and the music for both *The Pirates of the Caribbean* and the *Haunted Mansion* attractions. He sang the "Yo Ho" song for us. He was charming.

Question: Tell us about working with Julie Andrews.

Jones: We videotaped Julie Andrews, who hosted the DVD, at the Bel Air Hotel in a private suite. One of her assistants invited me to help Julie decide on her wardrobe for the shoot. So, there I was, behind closed, louvered doors assisting Julie Andrews, who was wearing an oversized hotel bathrobe. She and I riffled through her closet to select a classic, soft ivory blouse and tan slacks, topped off by a beautiful rose-colored sweater. "We" decided on simple but elegant pearl earrings to finish the look and giggled upon completion of our task [pronounced "TAHsk," if you're British]. Meanwhile, the rest of the crew (guys) were wondering what Julie and Jan were giggling about. Hey...two girls plus clothes plus jewelry... sounds like a joy formula to me. Pro that she is, Julie pegged her intro and outro written for the DVD in one take. We did three takes, though, because she thought it a good idea to have three to choose from. How can one improve upon "practically perfect in every way?" When she began, "Hello. I'm Julie Andrews..." butterflies from my youth flitted up my spine and forced me to contain yet another episode of giggly delight. (I can die happy now.)

Question: I understand you interviewed Michael Eisner?

Jones: Yes. Our final interview was with Michael Eisner, then CEO of the Disney Company. The interview was to occur immediately after he filmed with the Muppets, introducing *The Muppet's Wizard of Oz* for the *Wonderful World of Disney*. My daughters were visiting me in California during their spring break and were allowed to accompany us for the interview. They watched the Muppets (Muppeteers attached) performing on-camera—and off. (Pepe the Cockroach showed a particularly personal interest in my nineteen-year-old that made me feel—how shall I say?—uncomfortable. But it was all in fun, I think.) The Muppets—uh—Muppeteers and my daughters had a blast.

Standing at a powerful six feet, six inches, Eisner towered over my five-feet-two inch insignificance. He was congenial, matter-of-fact, and pointedly uncomfortable with warm-up conversation. The interview went well—or so I was told. I don't recall hearing

Jones Interview continued

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any giggling on this set. Upon completion, a resounding “Cut!” was followed by a notable en masse sigh of relief. I shook Eisner’s hand, gratefully thanked him, and he quickly disappeared into the darkness beyond the bright camera lights. The next day, Eisner announced he was taking a secondary, supportive position to Robert Iger, who had just been selected to replace Eisner as Disney’s new chief executive.

Question: Tell us about the daily life you lived during those three months. Where were you housed? Fed? Did you get any sleep?

Jones: Daily “life,” you ask? Running on adrenaline is not living. We were working from 6:00 a.m. to 2:00 a.m. several days in a row. I packed and set up my laptop three times on some days—our “office” had to be portable. For the first two months, life revolved around research; locating archival materials; meeting with legal people to obtain rights, releases, licenses, signatures, and costs for archival materials and music; constructing interview questions; and traveling to various interview locations to join our wonderful Disneyland crew. We found a terrific, quaint, extended-stay hotel convenient to Disneyland and Burbank, where our operations were centered. We grabbed meals as we could and Disneyland production services gave us great support in making sure we were comfortable and taken care of, even during torrential rains.

We set up interviews in Disneyland, inside buildings prior to show performances, atop roofs, on side streets, on Main Street. We were in places few know exist, like the petite rooftop garden terrace leading into Walt Disney’s private apartment, and the private back entry into what was to be his new apartment before he died.

Question: You mentioned that your employers seemed pleased with your end product. Does this mean you may have a future in Hollywood?

Jones: Disney Studio and Home Video executives and creators are quite pleased with *Disneyland: Then, Now and Forever*. As for future Hollywood endeavors, I can’t bank on rumors, but we’ve heard that Forest Rose may be headed back soon. We’ll keep you posted.

Question: You mentioned that Paul Gillette presented your first-place award. Tell us about winning the award and how the

early days of PPWC compare with this year’s conference.

Jones: I’ve attended all but the first Pikes Peak Writers conferences. Several of my screenplays have won awards, including a few PPWC Paul Gillette writing awards. In 1995, I entered a script titled “The Dream King,” a creative nonfiction story about tormented Ludwig II of Bavaria. I wrote the script as if I had been a screenwriter living in the 1860s. Paul Gillette read and cri-



Jan C.J. Jones with audience at sneak preview

tiqued a few pages. He didn’t like it. He said it was too wordy. I countered that people living in the 1860s didn’t have television, thus preferred and had time to read wordy writing. “The Dream King” won that year. Paul Gillette died the next. Gillette’s passing was a horrible loss; his work deserves a plug, so read his novel, *Play Misty For Me*, or rent the movie. A couple of my other scripts won Paul Gillette awards that were presented to me by Nora Roberts and Robert Crais. I’ll never forget those experiences.

Question: Where did you get your schooling and early training?

Jones: I wrote my first play in the third grade and learned the value of proper casting of characters. It seems I upset a few Sunday school teachers because I wrote a Christmas pageant employing animals for all the key characters. More gravely, I mistakenly cast a chimpanzee for Baby Jesus. From that experience, I learned just how emotionally effective the written word can be.

In high school, I wrote, produced, and directed a one-act play addressing bigotry and prejudice. I was influenced, perhaps, by my observations derived from that earlier Sunday school Christmas play experience. In college, I constructed and directed a couple of group segments for “All Campus Sing” performances. I loved the experience. However, my parents were less than enthusi-

astic when I announced I wanted to major in theatrical arts and they persuaded me to major in pre-med. Technical writing was a part of my first job in primate research where I worked with chimpanzees. (A recurring theme began to take shape in my life).

After my mother’s death in 1990, I realized just how short life is. I quit research and began writing for visual media. I’ve completed twenty-three screenplays, optioned one, produced one, and I have continued to write, produce, direct, as well as edit a few video projects. I researched and wrote *The Rhythm-Maker and the Storyteller*, an edu-tainment theatrical produced by the Kennedy Center’s Imagination Celebration that won a national broadcasting award. I produced and directed several videos for the Colorado Springs Festival of the Arts in Sport, which were accompanied by the (then) Colorado Springs Symphony. I coproduced several episodes of a local-interest series called Tri-Lakes Today. Currently, I research, write, and construct interviews, and am a floor director for a video crew for the Center for Creative Leadership in Colorado Springs.

Question: How has PPW helped in your career?

Jones: Aside from the obvious vocational education, PPW, its workshops, and annual writers conferences have given me peer support not found anywhere else. It’s provided the inspiration for my personal credo, “Passion. Patience. Persistence. Perseverance.” As an organization, PPW is a class act that just keeps getting better and stronger. For those reasons, I hope Forest Rose Productions can continue to advance PPW’s outreach mission by continuing to produce The WRITE Series, a how-to video series for novice writers desiring to become published professionals. Yes, I know that is an obvious plug, but for a good cause, don’t you agree? By the way, the series has nothing to do with chimpanzees...unless they, too, want to learn to write.

Question: Any final words?

Jones: Good luck to all writers, especially to those who say they have good ideas and actually act upon them. Luck is important, honest and hard work will out, but maintaining solid, professional relationships is priceless.

Advice to PPWC Newbies, Wannabes, and Couldabeens

By Rudy Ch. Garcia

As a lucky recipient of a PPWC scholarship, I was asked to write an “instructive article of interest to writers” on my experience and what I learned at PPWC. Since I’ve attended two conferences, I thought something for potential attendees might be helpful.

Okay, you’ve never been to a writers conference, but you’ve almost completed a novel. You wonder if the 2006 PPWC’s worth the time and money. I can’t answer for you, but I understand why you hesitate or might be confused once there.

You think your novel sucks. My advice? Go, but focus. Hit the how to write (How to Make Hero Heroically Save Liberated Damsel, w/o Shallow, Macho Motivation) workshops. Yeah, you read the how-to-write books, but Hero still gets every Damsel to say “Yes, Dear!” and they sound unrealistic. The workshop leaders may slap you upside the head with a metaphoric two-by-four and make you take note of what you skimmed in those books. They might also make you laugh at poor Hero and finally give him that humanistic lobotomy he so needs.

Also, focus when you’re lucky enough to chat with a real author or publisher. Yeah, they’re like gods, but gods need worshippers—us. If you focus on questions like what type of novels they’re allergic to or would love to read, you might learn something.

I did. At my first PPWC I learned that one big-time agent wanted novels with a human-sized creature/alien. (Mine was Godzilla-high.) This year I learned big-time agent had a soft spot in his slush pile for travel memoirs. Guess who had one and submitted to him a first chapter?

You think your incomplete novel’s great, and you want to pitch it. My advice? Go, but be ready to lie through your teeth and suffer the consequences. The PPWC hierarchy will warn you: never pitch incomplete novels; it goes against Writing World etiquette and could get an agent p-o’d at you.

The lying part’s not hard for some. “Sure, Ms. Agent, my novel’s finished.” See how easy that was? People do it. I’m not advocating lying; just saying if you’re already accomplished at it, PPWC is one occasion for taking such poetic license.

If you’re (un)lucky enough to have an agent/publisher call your bluff, that’s where suffering the consequence enters. Imagine—you never knew whether you’d finish that novel and now Agent wants the whole fictitious manuscript. You’re in some deep caca. Worst scenario is, she might have fallen in love with it, would have represented you, but you blew it because you lied shamelessly, as all good fiction writers should.

The upside is maybe now you’ll finish and get it to her, all in a month. Sure, she might say it sucks, but you’ll have gotten past your first novel and have your liar-penchant sated, at least until the next PPWC. At this year’s, I know at least one writer (not me—I only lie on paper), whose name I won’t mention, who ignored the etiquette. It drove her to complete the book and mail it off. No response from Agent yet, but it’s early.

“Seize every opportunity and don’t be shy.”

You get lucky and an agent/editor requested your completed manuscript. My advice? Beware—you’re susceptible to Pitching Disease. Yes, someone besides you and Mom thinks the reading went great, and another agent could, too.

Don’t let yourself transform into the antagonist from your Flesh-Eating Cannibal from Rigel 4 manuscript. Calm yourself; sit and check notes about who you originally intended to meet; if it’s too early for the bar (see below), have a bottle of PPWC’s free water. Do anything but run amok for forty-eight hours, hyper-adrenalinized, plunging into every horde of glossy-eyed writer-vultures pecking at clumps of editor-roadkill.

Yes, maintain confidence and speak to editors in a style as fluid as your polished writing. Seize every opportunity and don’t be shy. Just remember, the only vaccine for Pitching Disease comes in a bottle labeled “Talented, Friendly Human.”

Last tidbits:

1. The hotel bar opens at 5:00 p.m. because Colorado Springs bears no resemblance to N’Orleans. You’ve been forewarned by another boozier. Yet once it



Rudy Ch. Garcia

opens, the bartenders, who must moonlight as octopi, always manage to keep my hand happy with great drinks. Even if you teetotal, the bar’s a great hangout to chat with harried editors/agents seeking refuge from the fast-pitch. Before offering your great-novel pitch, just talk with them as if they were real people. Some of them are.

2. The hotel shop’s only minutes from I-25 but it charges as if it were on Waikiki. Buy mouthwash and breathmints before arriving (for your bar chat with Mr. Special Editor) or prepare to pay for the hotel’s scenic location. However, you may meet a special cashier at that shop. She’s Nordstrom’s caliber, the type whose voice never quivers, eyelid never ticks, as she calmly informs you of Waikiki’s going rate for a stick of gum. From her, I never got that unclean, overcharged-feeling.

3. If you’ve never been east of the Mississippi, do spend time outside each day, for some relief. (Unless you’re from the Alps or Canary Islands, don’t stroll downhill for a walk; your lungs can’t handle it and you must still make it back uphill.) Enjoy the view. After all, you paid for it.

Sure, I keep saying, “Go to the conference.” Don’t think it’s because PPWC awarded me a scholarship. (Though I doubt they’ll award another, given some of my unsanctioned advice.) I say so because PPWC’s proven a mind-expanding, horizon-breaching experience for me, twice so far. And maybe made a better, if not luckier, writer out of me.

—Rudy Garcia works with Denver first- and second-graders who try to teach him to speak Spanish, and to write what kids like to read. From two PPWC readings, two agents and one publisher requested his manuscript, one still pending. To date, he specializes in the genre of Unpublished. R.Ch.Garcia@cybox.com

Self-Editing 101



By Karen Jenista

Active versus passive voice. Writing instruction is very clear on the subject: prefer active, avoid passive. Active voice does exactly what its name implies—it moves an action forward. A subject (actor) initiates an action upon a direct object (recipient). Active voice is applauded for being alive, straightforward, strong. Conversely, passive voice is maligned for being vague, indirect, and weak. A subject (recipient) receives the action of an object of the preposition “by” or an omitted actor.

However, traditional guidelines concede that passive voice has its uses. They allow passive voice in the two exceptions that the actor is unknown or the actor is unimportant.

In *Who's (oops) Whose Grammar Book Is This Anyway?*, C. Edward Good describes five additional legitimate reasons to use passive voice. Some of them apply to nonfiction forms, such as technical, scientific, legal, bureaucratic, and academic writing, providing helpful means to avoid overuse of “one” as a subject, sexist writing, and those pesky he/she's (and its variations).

For the fiction writer, though, there are also other valuable uses for passive voice. Following are examples of the two common exceptions and Good's further suggestions.

Unknown Actor: *The woman had been beaten to death.*

I could, of course, cast this sentence in active voice: Somebody had beaten the woman to death. We all know some-

body had to have beaten her, but the point is that a woman is dead and it was a brutal death. Besides, “somebody” is a weak noun.

Irrelevant Actor: *Lizzie cried when she learned that Jane had been fired.*

We can assume that the boss fired Jane (I could have even added “by the boss”), but he's not important, not worth mentioning. Lizzie is upset about Jane's misfortune, no matter who caused it.

Punchline Actor: *The test answers had been stolen by the valedictorian.*

When the actor is surprising or otherwise significant, we can create drama by placing it at the end of a sentence.

Hidden Actor: *“Cause of death was leaked to the press.” Fairfax averted her eyes from the captain's glare.*

Fairfax knows who leaked the information; she's just not telling. Sometimes our characters might need to protect someone, or themselves.

Star Recipient: *The old B&B had been a haven to her—comfortable, quiet, unassuming. In her absence, it had been converted to a yuppie law office.*

I could have told you that new owners had done the converting, but the house is the focus of the character's thoughts and I want to keep the focus there.

Now that I've shared creative ways to employ passive voice, let me caution you. Just because there are good reasons to use it, don't let passive voice become a habit. Become lax about it and your writing becomes sloppy. Chosen deliberately and used purposefully, though, passive voice is another effective writing tool.



July 15, 2005

PPW Presents: American Icon®

7:00 p.m., Wyndham Hotel, Gratz's adjacent to the bar
5550 Tech Center Drive, Colorado Springs

Join us for a brand new PPW event—an evening
of entertainment, competition and prizes.

Entry/admission includes dessert and coffee. Cash bar available.

Aspiring novelists are invited to read for three minutes from their original work from any genre.

Entries to be judged by a three-person panel: Hollywood mogul Brad Schreiber,
publisher Charles Kaine, and bestselling novelist Jodi Dawson.

In the style of “American Idol,” the judges will give a brief verbal critique after each performance.

Prizes will be awarded for the most entertaining reading and most promising writing, including the grand prize—a read of your proposal (three chapters and a synopsis) by top agent Donald Maass.

There will be numerous category awards, prizes and doorprizes. A special prize will go to the winner of the People's Choice award, as determined by audience votes.

COMPETITION SPACES ARE LIMITED SO SIGN UP NOW.

Only the first twenty entrants will be guaranteed the opportunity to read.

Contestant Entry Fee: \$15.00

Attendee Fee: \$10.00

Contestants and attendees can register at <http://www.ppwc.net> and pay via PayPal. After paying the entry fee, contestants should print out the short entry form found on the Web site, fill it out and bring it to the event.

For more information call (719)531-5723

or write to the Workshops Director at workshops@ppwc.net.

Presenting Your Manuscript Like a Pro



By Linda Rohrbough

One of the questions I hear from beginning writers implies they are asking more than “How do you format a manuscript for submission?” It’s as if they believe there’s some magic formula to make an agent or a publisher say, “Wow, let’s take this one and we’ll read it later.”

There is a bit of truth to this. In manuscript formatting, there are ways to come off as someone who can deliver the goods.

One of the best works on this subject is a short, inexpensive piece written by PPW’s own Pam McCutcheon and Deb Stover titled “The No-Brainer Guide to Manuscript Format.” Variations abound. Some sources will say to put your contact information in the upper left-hand corner of the title page and others will say put it at the lower right-hand corner. Does this make a great deal of difference? No. But omitting the title page or giving incomplete contact information (like no phone number) are sure ways to come off as an amateur.

An almost overwhelming temptation is to treat the manuscript like a college term paper and use the cool things word processing programs do. But glitzy formatting is another way to say, “I am so new at this.”

Turning on widow and orphan control is a frequent glitz. (Widows are lines left by themselves at the top of a page and orphans are a single word left the same way.) Word processors have a setting to prevent widows and orphans. On a manuscript, this has at least two ramifications. One is to reduce the word count. With one-inch margins and either Courier or Times Roman 12-point type double-spaced, you’ll have 250 words to a page. If you use widow and orphan control, the word processor will introduce a page break early. In addition, coding invis-

ble to you is inserted to tell the printer to start printing on the next page. That coding will have to be removed when the manuscript is processed for publication.

Another common error is to use italics when you want words italicized. Pros use underlining, even though the word processor is capable of showing italics.

Remember, publishers and agents are in the business of publishing books. So they know paper and fonts and all the rest. And they see hundreds, if not thousands, of manuscripts every month. So if one comes in with stuff that’s not standard, it sticks out. Onionskin paper, non-standard fonts, staples—all are marks of an amateur.

And since we’re on the subject, let’s talk about staples. New writers have nightmares about dropped manuscripts blown all over someone’s office floor, pages lost, stepped on, or worse. But if you are fortunate, your manuscript will be copied for distribution to everyone in an editorial meeting. A manuscript that’s been stapled is tough to get through a copier. Pros put a rubber band around the manuscript or put it in a box. Each page is numbered and has the book’s title and author’s last name at the top. This way, when pages get separated, they can be reunited.

“An almost overwhelming temptation is to treat the manuscript like a college term paper and use the cool things word processing programs do.”

Now, anyone who knows this business will tell you that, realistically, it’ll be you fixing the errors I mentioned. Once your project is accepted, your agent or publisher will send you guidelines and expect you to fix this stuff and do other things it would take too long to talk about here.

So why bother now? Want the bottom line? A professional cowboy doesn’t wear a clean hat or boots that are so polished you can see yourself in them. And the other cowboys know a pro when they see one.

Professional writers submit manuscripts in a way that communicates “I know the business.” They use the guidelines in the

sidebar or the ones from the guide I mentioned earlier.

Are there exceptions? Sure. If Robert Redford calls the William Morris Agency asking them to take a look at your manuscript, you can probably send it along in a multi-colored flowered box on onionskin paper printed with 10-point Comic Sans font. Amid snickers, someone of importance will give it serious reading. But even if you have those kinds of connections, wouldn’t you rather be taken seriously from the start?

Follow the rules. Don’t be the greenhorn.

Manuscript Formatting Checklist

(This list is by no means complete, but it’s a good start.)

1. One-inch margins all around.
2. Twelve-point Courier or Times New Roman font.
3. Paragraphs double-spaced, first line of paragraph indented five spaces, left justified only.
4. Twenty-pound bond paper.
5. No staples or bindings of any kind. Rubber bands are okay.
6. Title page that includes your book title, your name, and the genre centered, and your contact information in one corner.
7. Each page header has book title/your name on the left and page number on the right.
8. Start chapters one-third of the way down the page. Chapter title in capital letters, then double-double space to first paragraph.
9. Indicate scene breaks with # or * * * on a single line (pick one, use consistently).
10. Use underlining rather than italics.
11. Manuscript submissions should include cover letter, title page, synopsis, manuscript, and self-addressed stamped envelope (SASE).

—Linda Rohrbough has been writing about the computer industry since 1989 and has more than five thousand articles and five books to her credit. Her work has been honored three times by the Computer Press Association. She has finished her first techno-thriller novel and is working on a second. E-mail Linda at Linda@PCbios.com or visit her Web site www.PCbios.com.

Legal Writes

By Brenda Speer

QUESTION: I've heard both that I do and that I do not need a copyright registration for my novel. Which is correct?

ANSWER: Whether you choose to pursue a copyright registration for your novel depends on what you plan to do with it. If you plan to commercially exploit your work, then it is strongly recommended that you register. The cost is nominal and well justifies the benefits.

Under United States federal law, copyrights in original works of authorship arise at the moment of creation of the work. Creation occurs once the work has been converted from an idea to a tangible expression of that idea. In other words, writing down on paper a story you've formed in your mind creates an original work that may be subject to copyright protection.

All you have to do to have a claim of



copyright in your work is to transform it to tangible expression. However, to enforce your claim of copyright, you have to have a registration.

Copyrights in a work are enforced by the owner of the copyrights. Unfortunately, there are no "copyright police" who'll do that for you. If someone infringes your copyrights, then you have to sue him to protect and enforce your

rights. In order to file a lawsuit for copyright infringement of a work, you have to have a copyright registration for that work. Simplistically speaking, a copyright registration is an admission ticket to the federal courthouse to sue for infringement.

Although you may file for a copyright registration in a work at any time during its copyright term, it is better to file right away. A copyright registration filed within three months of first publication of the work allows

the copyright owner to seek attorney's fees and costs and to opt for an award of statutory versus actual damages in an infringement suit. By waiting until later to file a registration, you are potentially leaving money on the table that could have been awarded to you in a copyright infringement suit.

—Brenda Speer is a member of PPW and has been practicing law for over sixteen years in support of artists and innovators, with an emphasis on intellectual property law (patent, trademark, and copyright). Currently in private practice in Colorado Springs, Colorado, she provides legal services for the creative and technological arts. You may contact her by phone at (719)381-1708 or by email at brenda@blspeer.com.

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A Funny Thing Happened on the Way to PPWC

By Jamie Lee

Actually, it wasn't one thing, it was three things and, well, it wasn't exactly funny. I left Rapid City, South Dakota, optimistically. This was to be the first conference where my primary goal was to find an agent or publisher for my multiple book projects. In preparation, I joined PPW, signed up for the conference, and arranged for reading and pitch sessions. I was a force to be reckoned with—my mantra was "I am a good writer worthy of publication."

In the first hour of my sojourn, I turned south at Hot Springs to avoid snow—and drove straight into a white-out blizzard south of Crawford, Nebraska. I tried to turn around, got stuck, began checking my food, fuel, and water supplies, wondering what it would be like to spend the night in a blizzard. "Stay with the car" was the only thing on my mind. An hour later, God—in a big blue pickup—came by and yanked me out of the drift. I gunned the engine and pointed my little Escort back toward Colorado.

It took eleven and a half hours to make the six-hour drive to Denver. I stumbled into my son's apartment and crashed, grate-

ful to be warm and alive. Friday morning I was again the optimist. I had a nice breakfast with my son, returned to my car with plenty of time to make my noon reading session and—the right rear tire was flat.

Unbelievable.

With the ominous "be there or lose your place" command playing in my mind, I added Fix-a-Flat, inflated the tire, drove to a Conoco, got the flat fixed. The man showed me where a small stone had cut the tire—says he never saw a tire cut by a stone.

I drove (too fast) to Colorado Springs and just made my reading session. My husband called—all was well, right?

Not.

That night, after a full day of fabulous conference, I returned to my cheesy, save-a-buck motel and discovered my laptop missing. Stolen. My whole life was in that computer. I felt sick, called the police, got a first-hand tutorial on fingerprinting from a nice guy named M.A. Palmer. He said the neighborhood has a serious meth problem.

Argggh.

With a writer's peculiar state of denial, I created fantasies to make the terrible loss

livable. Maybe the crack addict who stole my computer will read my books and be healed. Maybe this is the final thick crust of Karma I have to endure before breakthrough. Maybe if I put a pleading note at the front desk, the miscreant will have a heart and return my computer.

I slogged on through the conference, cornered agents and publisher, pitched my heart out, and forced them to say "send me the stuff" so I can write on the outer envelop the magic words "requested material." I was in a very bad mood and this fueled my determination, converting an innate shyness to ferocity.

When the conference ended, I drove home, bought a new laptop and, before reloading any backup files, I wrote a new book in six furious days. I called it *The Shy Writer's Guide to Great Presentations*.

I'm pitching the book to F&W (Writers Digest Books). I'm pitching the *Shy Writer's* workshop to PPW for the 2006 conference. The workshop is already slated for next year's annual Wyoming Writers conference.

See you next spring. Oh, and I'll be leaving a day early, and staying at the Wyndham.

Virginia Lucille Barnes Morris, 1925-2005
Marion Eugene Morris, 1926-2005
Fort Logan National Cemetery, Denver
Section 24, Site 575

Buoy Made, SIR!

By **F. P. Dorchak**

I stopped by Moe and Virginia Morris's empty house the other day, on the way to work. I'd done so, ostensibly, to check out the tree in front of their home for another article I'd been writing about Moe, but I was captured by nostalgia—and phantoms—and the cute little penguins I'd nearly forgotten that adorned their mailbox. A garage door was open and two vehicles were in the driveway where I'd always parked when I came over to see Moe. I assumed family members were dutifully performing their familial obligations in wrapping up their parents' lives. I sat in my car across the road for a few moments, listening to some sappy song called "Breathe" playing on the radio.



"Moe" Morris

Now, I believe in life after death, but that song didn't help my "human me" as I thought about all the times I'd been here. How alive and vibrant Moe had been. How he had proudly and playfully told me he'd planted that now-mighty-thirty-odd-foot maple in their front yard literally a lifetime ago.

I thought about an article I'd read the night before that Moe had originally written in 1986. "Epitaph for a P-Boat Pilot" (M/Ma Newsletter, Dec 2004, Vol. 22, No. 2) had been reprinted in the Dec 2004 issue of the *Mariner Marlin Association Newsletter*. It was a poignant story Moe had written about his young, tough Navy years flying about the globe, juxtaposed against his current condition, and what he was inspired to do regarding his own epitaph.

I was sitting here on a beautiful May

morning, four months later thinking about all that. Four months. Death doesn't scare me, the what's-next questions and all. I have my beliefs, but the "human me" is still human. As such, I experience emotion and still miss the fact that Moe and I can no longer e-mail, no longer take breakfasts together at the Village Inn, nor have a good chat at yet another PPWC banquet.

Yes, I miss his presence, and as I write this, I rue the day when my own parents, too, shall depart this life, and I will feel the pain that Moe's family now experiences. This life may be fleeting, but the emotion we experience lasts forever. Thanks, Moe. I'm sure you and Virginia are both experiencing further adventures wherever you may be.

Buoy made, Captain.

["Buoy Made" is a much-looked-forward-to mooring procedure performed after the Mariner/Marlin "flying boats" return from their long, oftentimes dangerous, overseas mission.]

—F. P. Dorchak is a frequent contributor to the NewsMag. He may be reached at oversoul1@juno.com.

Simple Surveillance—or Where Did I Lose That Guy?

By **R.T. Lawton**

With three simple words—"the game's afoot"—uttered by his story character Sherlock Holmes, Sir Arthur Conan Doyle immediately stirred the adrenaline of every reader. They knew something exciting was about to happen. The Surveillance Workshop tried to project this same feeling of excitement for the Pikes Peak Writers Conference.

At 1:00 p.m. on Friday, the first day of the PPW conference, workshop attendees were caravanned from the conference hotel to a storefront room in the Citadel Mall, where they were formed into six teams of four people. Retired D.E.A. Special Agent R.T. Lawton then instructed them on one-man foot surveillance techniques, plus the ABC Method (team approach) of following a target. At the end of the presentation, each team was handed a photograph, a physical description of their target, and the location where that person would be found. With only cell phones and hand signals for communication, the teams had to locate and set up on their designated targets in a matter of minutes.

At 2:30 p.m., the "rabbits" were turned loose for one hour of movement. Every fifteen minutes, each rabbit met with a differ-

ent rabbit and exchanged envelopes. And, every fifteen minutes, the rabbits were allowed new tricks to confuse surveillance teams and ratchet up the tension.

At 3:30 p.m., all rabbits were supposed to lead any surveillance teams still on them back to the original meeting room. In the subsequent debriefing, the teams related what they had observed and were then told what they had missed. One team was so good that, even when their rabbit disappeared long enough to change appearance, the team recognized the target when she showed up again by the shoes she was wearing. At the conclusion, team members met with their individual rabbits and swapped stories of who saw who when, and into which hidey-hole the elusive rabbit sometimes disappeared. Enthusiasm ran high and excitement bubbled over, even among those being followed.

One of the best stories told concerned a team member who had temporarily lost her rabbit inside a store. Quickly searching the mall's main hallway for a fresh sighting, the team member turned rapidly in all directions while speaking into her cell phone. "I've lost my rabbit. I've lost me rabbit. Oooops. He's right behind me." And, we'll say nothing about watchers who struck up conversations with another team's target,

not knowing that particular rabbit would enter their own team's surveillance at a later point in the exercise.

Surveillance on any target is done best by the person who seems to disappear into the surroundings. He or she blends so well into the background that the person being watched tends to overlook the presence of the watcher. The most successful surveillances are conducted with a team approach, where watchers are constantly rotated to avoid showing up on the target's radar screen.

Besides having fun, one of the purposes of the workshop was to give the attending writers a feeling for the techniques, the tensions, and some of the problems his or her protagonist may face if the plot dictates that they follow the antagonist. Of course, the antagonist may be following them. Now the paranoia sets in.

It must have been a fun workshop—the attendees were still talking about it on Sunday.

—R.T. Lawton is a twenty-five year veteran of the U.S. Drug Enforcement Administration. As a special agent, he has worked cases from Alaska to Colombia and Maui to Jamaica, chased smugglers in speedboats off the Florida coast, and gone undercover to get evidence. Lawton also has forty-one published short stories, including eight in Alfred Hitchcock's *Mystery Magazine*, and one in the *Who Died In Here?* anthology.

What's New with the Paul Gillette Contest?

By Dawn Smit Miller

In keeping with our goal of building a better contest, the Paul Gillette Writing Contest is undergoing changes. We're adding VIP judges, subtracting from the entry length, and keeping the entry fee the same, among other things.

New VIP judges

We're adding a new step in our search for the best entries: VIP judges. These judges are editors and agents who are looking for submissions in their chosen categories. No longer will the winner be determined only by score. In each category, a VIP judge will look at the three highest scoring entries and rank them.

New maximum page lengths for short stories and novel-length categories

To keep in line with industry standards, we are reducing the maximum length of entries. This means that entries must catch the reader that much faster, preferably within the first page, and have shorter synopses



that still explain goal, motivation, conflict, and resolution.

Short stories can be no longer than five thousand words. And remember, the contest coordinator will count the number of words if an entry seems too long.

For novel-length fiction and creative nonfiction, the synopsis length should be two-five-pages, and the manuscript

length should be a maximum of fifteen pages.

Helpful articles on the PPW Web site

Not only will the contest brochure be available for download, but writers will also find articles to help them send in a better entry. For example, "How to Make a Contest Coordinator Happy" will give tips about submitting.

Another new addition: the score sheets. Now writers can see the criteria against

which their entries will be judged before they enter. How important is the synopsis? What do judges look for in a protagonist? Do I have to give away the climax in the synopsis? (By the way, the answer to the last question is yes.)

Start looking for these documents in August at www.ppw.net/contest.html.

An optional second critique

Entrants now may request a second critique for an extra \$15. One critique will cost \$40 (\$25 entry fee plus \$15 for one critique), and two critiques will cost \$55.

Same price

The entry fee is still \$25.

Same deadline

Yes, the entry must be postmarked by November 1, which this year lands on a Tuesday. Make sure to give yourself time before the deadline to proofread your manuscript one last time.

More to come

We are also exploring partnerships with other writing organizations for co-sponsoring certain categories.

Sweet Success



Stephanie Shafer's novel *Seeds of Doubt*, won the 2005 Colorado Authors League Award for Genre Fiction. This is the third novel in Shafer's series starring dyslexic

lawyer Jackie Flowers.



Bev Walton-Porter announces the pre-release of *The Complete Writer: A Guide to Tapping Your full Potential*, co-authored with Mindy Phillips Lawrence, Pat McGrath Avery, and

Joyce Faulkner. The book includes tips on how to effectively research and organize your work, as well as information on developing partnerships and managing the business of writing. Check the Web site at www.thecompletewriter.com.



Janice Black has been notified that she won second place in the Darklives Short Story Contest for her story "Somnambulant in the Shelter Hotel." See the posting at Darklives.com.

Bob Farley writes that Susie Hawes has gotten another excellent review of his suspense thriller-cum-science fiction book, *Thrips*, published in SFReader (www.sfreader.com).



Frank P. Dorchak's supernatural Civil War short story titled "Etched in Stone" is being serialized in *Apollo's Lyre*.

Beth Groundwater's futuristic romantic suspense manuscript "Virtual Death" (a two-time third place winner in the Paul

Gillette contest) is a finalist in RWAKOD's Daphne du Maurier contest. This time she incorporated the judges' feedback from her last two tries!

Michele Free has been notified by *Kaleidoscope*, an international magazine of literature, fine arts, and disability, that her story "Bringing Peanut Home" has been accepted for publication. Check the Web site at www.udsakron.org/kaleidoscope.htm.

Diane Hoover has been notified that *Lynx Eye* will publish her short story "Metalwork."

Lady K'Lyssia has been notified that her short story "The Sword of Power" has been accepted for Dragon Tooth Fantasy's first anthology collection. Check her Web site at www.klyssia.com/SPower.html for more information.

Hot Topics

Critique Group Opportunities

Tamara would like to join a five-or-six-person critique group willing to meet at Montague's on South Tejon or in a similar casual, non-academic setting. You may reach her at tmteale@yahoo.com.

Susan would like to join a critique group for writers of adult nonfiction. She may be reached at s.t.kalman@adelphia.net.

Praise for Linda Rohrbough

Nancy Sanders writes from Colby, Kansas that conversations she and her husband had with Linda Rohrbough at the PPW conference helped her find "widows and orphans" on her computer and she is amazed at the difference it made in the presentation of her manuscript. That conversation was the impetus for Linda's article in this issue of the *NewsMag*. Check it out.

GOLD NUGGETS

Kathy Brandt, successful author whose latest book, *Dangerous Depths*, was released in May, led the PPW Write Brain Session on May 10, giving attendees clues to writing an effective query letter. Gold nuggets gleaned from her lecture are:

- Keep your query to one page. Use and spell correctly the editor's/agent's name in the greeting. Don't write "Dear Editor" or "Dear Agent."
- Grab their attention in first sentence.
- If agents or editors asked for manuscript material, remind them and enclose it.
- Consider tone, voice, and vivid prose in describing what the book is about. Think "book back" blurb.
- Say the book is completed, name the genre, give the word count and point of view.

- List your credentials, books, articles, awards, related activities. Don't mention it if you have none of these!
- Check the Web site or call the office to find out what the editor/agent wants to see from unsolicited authors. Enclose a three-to-eight-page synopsis, first three chapters, and resumé if requested for nonfiction.
- Conclude with statement that completed manuscript is available upon request; you look forward to a reply; that you are submitting to others.
- Enclose a self-addressed, stamped envelope for their reply. Don't ask to have manuscripts returned.
- Thank the editor or agent.