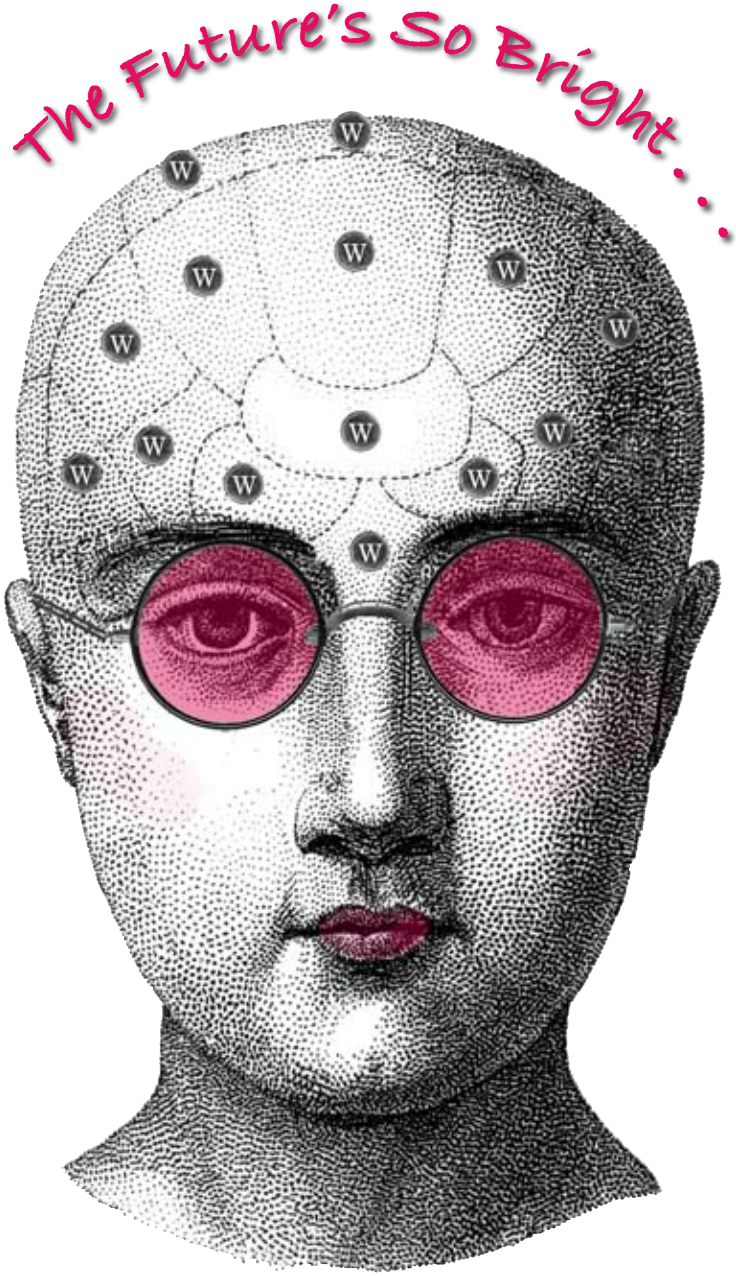
The 41st Annual

Willamette Writers Conference



August 6 - 8, 2010

Pre-conference Activities 5 - 9 p.m. Thursday, August 5

Sheraton Airport Hotel - Portland, Oregon

MEALS

Your registration includes breakfast, lunch, coffee service, and afternoon snacks. Please tell us if you will be joining us for these meals so we can order the right amount of food. ***Vegetarian and gluten-free options are available, but you must tell us when you register.***

DAILY MENUS

BREAKFAST

We have a full breakfast every morning from 7:30 to 8:45. It is served buffet style in the Mt. Hood Foyer. Tables are available in the Mt. Hood Ballroom. The buffet may stay out longer, but the ballroom closes for seating at 8:45 in order to prepare for consults.

Daily announcements are made at 8:20 in the ballroom.

The breakfast menu is a variation on the following: eggs, fruit, yogurt, cereal, breakfast breads (sweet rolls, bagels, muffins, etc.), juice and coffee service.

LUNCH

- **Friday**: Deli Sandwich Buffet – Sliced turkey, ham, roast beef & roasted vegetables, sliced cheddar & Swiss cheeses, assorted breads. Includes salad and chips.
- **Saturday**: Asian Salad Buffet – Cabbage/romaine salad w/ cilantro, water chestnuts. Sweet & sour chicken, tofu, vegetables, steamed brown rice, rolls.
- **Sunday**: Pork or chicken carnitas, vegetable fajitas, black beans and Spanish rice. With cabbage slaw and jicama salad.
- *Morning breaks include coffee, teas, and cocoa.*
- *Afternoon breaks include cookies, lemonade, coffee and teas.*

SATURDAY AWARDS BANQUET

Choice of :

1) Vegetarian (stuffed portobello mushroom w/ spinach and orzo),
2) Beef (boeuf bourguignon), or
3) Seafood (grilled Alaskan cod) entrees.

Water is always available, but it is a good idea to bring a water bottle. Think green!

CONSULTS

Taking FILM One-on-One Pitches and Group Sessions

F-1 Karen Black
F-2 Steve Crawford
F-3 Mike Esola
F-4 Chris Emerson
F-5 Elishia Holmes
F-6 Josh Kesselman
F-7 Oliver Kramer
F-8 Danny Manus
F-9 Marc Manus
F-10 Amee McNaughton
F-11 Matthew Milam
F-12 Ray Miller
F-13 Charisse Nesbit
F-14 Dave Neustadter
F-15 Tracey Nyberg
F-16 Luke Ryan*
F-17 Corey Sienega
F-18 Jon Silk
F-19 Matt Skiena
F-20 Bryan Unkeless
F-21 Alexander Young
* *(Groups/discussions only)*

Taking LITERARY One-on-One Pitches and Group Sessions

L-1 Marilyn Allen
L-2 Adrienne Avila
L-3 Jenny Bent
L-4 Martin R. Biro
L-5 Andrea Brown
L-6 Kerri Buckley
L-7 Ginger Clark
L-8 April Eberhardt
L-9 Paul Fedorko
L-10 Melissa Flashman
L-11 Stephen Fraser
L-12 Rebecca Frazer
L-13-Alex Glass
L-14 Stacy Hague-Hill
L-15 Matt Hudson
L-16 Andrea Hurst
L-17 Paul Levine
L-18 Jill Marr
L-19 Laurie McLean
L-20 Scott Miller
L-21 Kristin Sevick
L-22 Stefanie Van Borstel
L-23 Gordon Warnock
L-24 Ted Weinstein
L-25 Lisa Westmoreland
L-26 Christine Witthohn

ADVANCE MS CRITIQUES

C-1 Larry Brooks – Any adult fiction: prefer thrillers, mysteries and adventure, but anything in the adult contemporary or historical genres is OK.
C-2 Nancy Christie – Adult: essay, fiction, nonfiction. No poetry or scripts.
C-3 Sage Cohen – Poetry, memoir, nonfiction.
C-4 Charlotte Cook – Fiction or nonfiction (creative nonfiction and memoir). No horror, science fiction, or erotica.
C-5 Gary Corbin – Adult fiction.
C-6 Monica Drake – Adult, literary fiction.
C-7 Elizabeth Engstrom – Most fiction genres, including science fiction, fantasy, suspense, mystery. No romance, YA, or children's literature
C-8 Hallie Ephron – Adult mystery, suspense or thriller novels, and commercial fiction.
C-9 Melissa Hart – Fiction, both for adults and children – memoir, biography, travel narrative.
C-10 Christina Katz – Nonfiction book proposals and/or sample chapters for nonfiction book proposals.
C-11 Jill Kelly – Fiction and nonfiction/memoir manuscripts to edit. No plays or poetry.
C-12 Jessica Morrell – Nonfiction, fiction, memoir, young adult, adult fiction.
C-13 Roseanne Parry – Children's fiction.
C-14 Gigi Rosenberg – How-to, memoir, personal essay. *Note: only available on Friday.*
C-15 Mary Rosenblum – All YA or adult genres including erotica, slash horror - short form / novel synopses. No children. Personal essays - nonfiction .
C-16 Anne Warren Smith – Fiction and nonfiction prose for children and/or adults; no poetry.
C-17 Roy Stevenson – Nonfiction only. Adult. Prefer critiquing anything to do with freelance nonfiction magazine writing if possible.
C-18 Cheryl Strayed – Adult literary nonfiction (memoir, personal essays), adult literary fiction
C-19 Samantha D. Waltz – Adult or YA novel, memoir, short story or personal essay.
C-20 Eric Witchey - Fiction only, no nonfiction or memoir.
C-21 Lidia Yukanvitch - Any genre.

WRITERS! WELCOME TO THE FUTURE. . .

We have come through some dark times. Some of us have been out of work, out of money, out of energy, out of hope even. But the tides will always turn and they are turning now. Publishers are buying books. First time Oregon authors are breaking in now. Screenwriters are winning contests and making deals. The hardest times are fast becoming history, and we writers know what to do with the bad times as soon as they're over. They become fuel for our work. Everything that happens to us can be transformed into our art. Now that spring is here for us, it is time to do your spring cleaning. Dust off those old ideas. Clean up those rough drafts. Shake out your spirit. Warm up your words. You can even throw out those rose-colored glasses, friends, because the sky has a rosy glow all its own. Come to our writing family reunion, our yearly Willamette Writers Conference. Get ready for greatness. Bring your best and brightest projects, your joy, your hopes and dreams and let us gather together to make them come true.

Cynthia Whitcomb
Cynthia Whitcomb, President
Willamette Writers

FROM YOUR CONFERENCE COMMITTEE

Had enough of all the gloom and doom? Images of natural and man-made disasters? Economic and political fear-mongering? Simon Cowell? Yeah. Us, too. So, we figure it's about time to look on the bright side. And here at this year's conference, things are looking up.

- We're optimistic you'll like the growing slate of agents, editors, and producers we're bringing in this year to meet with you and discuss your work: industry professionals who are getting deals done. To keep up with your bullish demand, there'll be even more of them here in 2010.
- We're energized by the idea of expanding the availability of group meetings, or "consults," with these agents/editors/producers, to provide more opportunities for face time and to encourage more of you to "get your feet wet" in terms of pitching your ideas to industry professionals.
- We're confident you'll be enlightened by the esteemed faculty and the classes they're teaching, whether it be related to improving our craft, or in navigating the business side of what we do. And fans of young adult fiction, rejoice; this year we're adding a Q&A panel dedicated to this hot area.

As jazzed as we are, though, we're still always looking for ways to improve our conference – and one of the primary sources for ideas is you! ***Please take some time to complete the evaluation forms we make available for each class, and for the conference in general – we read them, and value your feedback.***

On behalf of the folks working hard to put this year's conference together, welcome!

Your 2010 Conference Committee: *Stefan Feuerherdt (Chair), Bill Johnson (Registration Chair), Diana Page Jordan (Program Chair), Ted Blasche, Donna and Robert Kienbaum (Volunteer Coordinators), Elisa Klein (Agents and Editors Coordinator), Gibran Perrone (Film Coordinator), Jenny Schrader (Events Coordinator), and Corey Stixrud (Consults Chair)*

SPECIAL THANKS:

Brian Batson (Software Design); Jackie Blain (Pitch Practice);Ann Buenzli (Program Advice); F.I. Goldhaber (Registration); Jerry Isom (Accounting); Mary Margaret Maitland, Joan MacBeth, Ann Conway, and Marla Bowie-LePley (Silent Auction); Herbert Piekow (Consults); Gigi Rosenberg (Actors Lab); Lizzy Shannon, Leona Grieve, and Randal Houle (Awards Banquet); and Salli Slaughter (Graphic Design). Thanks also to our Sheraton Hosts: Carol Killiam, Bruce Janzen, Chef Barry, brothers Ozzie and Dwayne, and all the wonderful staff.

Willamette Writers Board of Directors: Cynthia Whitcomb (President), Ann Buenzli (VP-Membership), Randal Houle (VP-Program), Sylvia Bischoff (Treasurer), Leona Grieve (Newsletter), Joni Heyman (Secretary), Jerry Isom (Books for Kids), Mary Margaret Maitland (Sponsorships and Grants), Lizzy Shannon (Awards), Salli Slaughter (Communications), Corey Stixrud (Young Willamette Writers), JoJo Jensen (Mid-Valley Chapter), Valerie Foster (Southern Oregon Chapter), Marilyn Ebbs (Salem Chapter), and Dorothy Mack (Coast Chapter). And of course, Bill Johnson, Office Manager and Keeper of the Flame.

THANKS TO OUR DONORS AND SPONSORS. PLEASE PATRONIZE THEIR BUSINESSES.
Please check our website for more donors.

Google™ Culinary Artistry caterers CampaGraphic Patton Valley Vineyard BARNES&NOBLE BOOKSELLERS

Book a Room at the Sheraton Portland Airport Hotel

Special Conference Rate – Just $118 a night for single or double occupancy, $138 for three people, and $158 for four. Good now through July 13th.

Sheraton Portland Airport

Alternate accommodation information can be found at www.willamettewriters.com

Make your reservations directly with the hotel by calling (503) 281-2500 or (800) 808-9497. When booking, request the 'Willamette Writers Conference attendee rate.'

Don't wait. Rooms go fast!

SPECIAL EVENTS

THURSDAY AUGUST 5

6:00 - 9:00 P.M. ~ Mt. Hood Foyer

REGISTRATION

Beat the morning rush. Drop by to register, or pick up your registration packet if you are pre-registered.

CONSULT HELP

Check in at the Consult Desk for help with your pitch or group meeting schedule. Sorry, sales of new or additional pitches and group meetings will not be available until Friday morning.

7:00 - 9:00 P.M. ~ St. Helens - Literary pitches
Mt. Hood - Film pitches

PITCH PRACTICE WITH THE PROS

Try out your pitch on a panel of literary or film experts in front of an audience of your peers. Give them your brief pitch and get instant feedback! Not ready to pitch? Come watch, listen, and learn. Pitches are first come, first served so come early to sign up for the pitching queue. **(Free)**

FRIDAY AUGUST 6

Lunch Speaker ~ Mt. Hood Ballroom
Robert Dugoni ~ NYT Bestselling Author

"Step up. Swing the Bat. Get Published."

Overcoming rejection with passion, persistence, perseverance and prayer on your path to publication.

7:00 - 9:00 P.M. ~ Location TBA

WRITERS & ACTORS LAB PERFORMANCE

Moderated by Gigi Rosenberg and presented by a team of Portland's top professional actors who read scenes from screenplays submitted by conference participants.

Join us for this entertaining evening where you'll hear your colleagues' latest scripts and have a chance to offer them moderated feedback in this collaborative, lively theatrical setting. Learn what works and what doesn't, join in the critique, and have a wild time with live theater. This is the fifth year for the Writers & Actors Lab, and it is always great fun. **(Free)**

5:00 - 7:00 ~ Mt. Adams Ballroom

EVENING RECEPTION

The conference's "welcome back" social hour. Unwind after a day of filling your head with knowledge. Meet and network with your peers, assorted faculty, and consultants in a relaxed atmosphere *(etiquette note: mingling, networking, hobnobbing, all okay, but no pitching or selling – you'll scare everyone away).* Musical entertainment will be on hand, along with snacks and a no-host bar. **(Free entry, snacks)**

SATURDAY AUGUST 7

Lunch Speaker ~ Mt. Hood Ballroom
Hallie Ephron ~ Mystery Writer

What They Don't Tell You Because If They Did, You'd Never Get Started

Since that moment fifteen years ago when Hallie Ephron started thinking of herself as a writer, it's been a roller coaster ride with exhilarating highs, gut wrenching drops, and long periods in between when hope alone is all that keeps you going. In her talk, she shares the gory details.

6:30 P.M. ~ Mt. Hood Ballroom

GALA AWARDS BANQUET

Willamette Writers will honor these award winners:

- Lifetime Achievement - *Roland Smith*
- Distinguished NW Writer - *Karen Karbo*
- Humanitarian Award - *Linda Christensen, Oregon Writing Project*

Join us as we present these awards, the Kay Snow Writing Contest Awards, and the Willamette Writers/Barnes & Noble Kate Herzog Writing Scholarships. *See Page 25 for menu selections.*

© Shawn Grant

Keynote Speaker – Chuck Palahniuk
"Write to Wreck Your Life (and Get a Better One)"

Writing about the most-risky, most-challenging subjects can feel miserable, but that suffering will vault you to becoming a stronger, braver person. You might have to sacrifice your short-term comfort and happiness, but that effort will bring you more happiness and success than you'd ever dreamed possible.

Networking / No-host bar Mt. Hood Foyer 5:30 P.M.
Doors open for dinner at 6:30; dinner at 7:00.

SUNDAY AUGUST 8

Lunch Speaker ~ Mt. Hood Ballroom
Julie Gray, Founder of The Script Department

Just Effing Entertain Me

The most important element of screenwriting isn't character and it isn't structure. It's not theme and it's not subtext or the opening image. No, it's the entertainment factor, pure and simple. Get behinds in seats and keep them there. At the end of the day it's the only thing that matters.

4:20 P.M. ~ Mt. Hood Ballroom

WRAP-UP SESSION

Turn in your badge and conference evaluation to be eligible for prizes provided by the Willamette Writers board members given away at this session. ***Must be present to win.***

EVERY DAY

9:00 A.M. - Noon & 1:30 - 4:00 P.M. Friday/Saturday
9:00 A.M. - Noon Sunday ~ Garden Foyer

MANUSCRIPT ER

Not to be confused with the Advance Manuscript Critique (where advance registration, payment, and submission are required), Manuscript ER offers immediate on-site help from professional editors. Get verbal feedback on your story opening, synopsis, query letter, book proposals or other aspect of your writing. Or, just talk about your concept with an expert.

PITCH PRACTICE

Led by writers coach and ccript consultant Jackie Blain, writing pros volunteer to staff our Pitch Practice area and help you hone your pitching skills. Bring your questions and ideas, and get advice from pros who have been in the hot seat. Practice your pitch one-on-one and get immediate feedback.

Free 15-minute help-sessions, first come, first served.
Sign-up sheet available.

Daily ~ St. Helens Foyer ~ Ends 1 P.M. on Sunday.

LONELY SCRIBE SILENT AUCTION

Bid on hundreds of items especially geared toward writers. Back after last year's success is "Dinner with an Author," in which several local authors have teamed up with cooks to entertain winning bidders. If you are present when winners are announced, please plan to take your items home with you. Check our website for more information.

EMMY AWARD DVD RAFFLE

We are auctioning off Cynthia Whitcomb's National Academy of Television Arts and Sciences voter's DVD collection containing the best that TV had to offer this year – worth hundreds of dollars. Tickets are $1, 7 for $5, 15 for $10.

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FRIDAY WORKSHOPS

8:30 - 10:00 A.M. FRIDAY

GENERAL / GENRES

Mary Andonian & April Eberhardt
CONFERENCE SUCCESS BASICS
Level: All **Format: Presentation/Q&A**

Join Mary Andonian and April Eberhardt as they talk about the many ways to maximize your experience at the Willamette Writers conference. Topics include: who's who at the conference, networking strategies, preparing your dossier, pitch etiquette/technique, and post-conference checklists. Questions encouraged. Pitch practice, if time permits.

Jennifer Omner
BOOK DESIGN FOR PRINTED & E-BOOKS
Level: Beginning **Format: Presentation/Q&A**

Learn the basics of book design so you can communicate with a book designer or design your own book. Explore the rules of interior page design and how the rules change for eBooks. Discover the differences between PDF files and ePUB files. Review the three components of book covers and what information should be on each. Learn tips for pleasing typography throughout the workshop.

FICTION/GENERAL

PANEL: LITERARY AGENTS
Interactive **Ends at 9:30 A.M.**
Level: All **Format: Presentation Q&A**

Join Scott Miller, Trident Media; Jenny Bent, The Bent Literary Agency; Matt Hudson, William Morris Endeavor; and Paul Fedorko, N.S. Bienstock Agency to discuss their company needs, personal histories, and other topics of interest to you.

Penny Warner
THAT'S WHAT SHE SAID
Level: All
Format: Presentation/Q&A/Writing

Let's talk . . . about how to create realistic dialogue between your characters. Here you'll find how to differentiate characters from one another, how to use dialogue to advance the story, show instead of tell, increase the pace, set the mood, create drama, reveal character, and avoid exposition, how to localize the dialogue without falling into awkward dialect, overusing attribution, how to avoid stereotypes in dialogue, and how to solve problems you encounter when writing dialogue. Workshop includes tips and suggestions, writing exercises, and answers to your questions.

NONFICTION

Sage Cohen
GET A DAY JOB: Boost Your Income and Creativity as a Copywriter
Level: Intermediate/Advanced
Format: Presentation /Q&A

Why have an either/or approach to a writing life when one can write for love AND for money — and when each type of writing can benefit the other? A day job that utilizes writing skills can be an ideal way to keep up your chops and fill your inspiration fuel tanks while making a respectable living.

CHILDREN'S / YA

PANEL: CHILDREN'S / YA AGENTS & EDITORS
Interactive **Ends at 9:30 A.M**
Level: All **Format: Presentation Q&A**

Join Andrea Brown, Andrea Brown Literary Agency, Inc.; Stephen Fraser, Jennifer De Chiara Literary Agency; Rebecca Frazer, Sourcebooks Jabberwocky; and Stephanie Von Borstel, Full Circle Literary as they discuss their company needs, personal histories, and other topics of interest to you.

FILM

PANEL: FILM AGENTS & MANAGERS
Interactive **Ends at 9:30 A.M**
Level: All **Format: Presentation Q&A**

Join Josh Kesselman, Principal Entertainment: Steve Crawford, Luber/Rolkin Entertainment; Chris Emerson, E-Squared; and Mike Esola, William Morris Endeavor as they discuss their company needs, personal histories, and other topics of interest to you.

Luke Ryan
THE ACT OF PITCHING AND GETTING THE MOST FROM THE CONFERENCE
Level: All **Format: Presentation/Q&A**

A successful pitch requires much more than memorizing a few highlights from your script. Writers who succeed know their stories inside and out, but also know the importance of research and preparation. Learn the best way to research the person and company you're pitch-

10:30 A.M. - Noon FRIDAY

GENERAL / GENRES

Marilyn Allen
HOW TO WORK WITH AGENTS FOR MAXIMUM RESULTS
Level: All **Format: Presentation/Q&A**

Writers will learn how to find an agent who is appropriate for their work and then how to make this partnership a collaborative process. The workshop will be full of tips on which materials to provide and how to organize them so that an agent can do their job quickly and effectively. Writers will learn techniques for putting together a targeted list of publishers for submissions and ways to help their agent line up strong interest from publishers.

Gigi Rosenberg
HOW TO GIVE A GOOD READING
Level: Beginning / Intermediate
Format: Presentation /Q&A

It's time to come out from behind the desk and meet the audience. In this lively, hands-on workshop, writers learn 10 tips for reading work aloud and discover how to read with confidence, enjoy the limelight, and connect with an audience. Participants rehearse in front of a supportive group and learn how to prepare like a pro for that next public reading. Please bring up to five pages of writing to read. No experience necessary.

FICTION/GENERAL

Hallie Ephron
MYSTERY WRITING: A Crash Course
Level: Intermediate/Advanced
Format: Presentation/Q&A/Writing

You know you're reading a great mystery novel when you're up at three in the morning, unable to put it down. When you finally get to sleep, the characters go romping around in your dreams. You get to the final page and smack yourself in the head because the solution is a complete surprise, and yet so obvious in retrospect. This workshop is a crash course writing one of these suckers. We'll talk about: a compelling premise; a sleuth with a reason to care; the three-act structure with the required opening, ending, and major turning points; and using the revelation of secrets to propel the story forward.

Kohel Haver
DECONSTRUCTING & NEGOTIATING YOUR PUBLISHING CONTRACTS
Level: All **Format: Presentation Q&A**

Tools to analyze your contracts, understanding the important terms of a contract, understanding the process and how to identify the land mines, determining what you want to change from terms you don't need to change, the difference between boilerplate terms and deal breakers.

NONFICTION

Julie Fast
THE EMEDIA PUBLISHING REVOLUTION: How to Write and Publish Bestselling Electronic Media Products for Fiction and Nonfiction Writers
Level: All **Format: Presentation/Q&A**

Multimedia publishing is truly revolutionizing the publishing world. In the past, only nonfiction writers were at the forefront of electronic publishing. Now that the Kindle, iPhone, and iPad are viable formats and audiences are more likely to buy electronic books, the market is also open for fiction and memoir writers. Once a writer knows how to use the various eMedia tools currently available, including the new Vook format, publishing can be uncomplicated and very lucrative. Authors can now create multimedia memoirs, sell eBooks off a web site, or record books as MP3s. Publishing has finally caught up with what many authors have known for years. Multimedia publishing is a viable, quick, and financially rewarding way to get ideas and stories on the market.

CHILDREN'S / YA

Penny Warner
IT WAS A DARK AND STORMY SETTING
Level: All
Format: Presentation/ Q & A/ Writing

It was a dark and stormy night . . . but how do you maintain that sense of setting? Here you'll learn seven basic steps for creating a vivid sense of setting and how to make it come alive, much like a character in your story. Go beyond the ordinary and cliched to write a backdrop that sets a mood for your tale, includes details that contribute to the narrative, and even reveal your character. Use your senses to place your reader inside your story and make it realistic, authentic, and imaginative.

FILM

Chris Emerson & Matt Skiena
RELAX - IT'S JUST HOLLYWOOD
Level: All
Format: Presentation / Q&A / Interactive

Independent Manager/Producer Chris Emerson and Village Roadshow Pictures Executive Matt Skiena set out to demystify all things Hollywood. The focus will be on getting writers into the head-space of treating writing as a business, and to disregard the other "stuff" that gets in the way. Class will be ***very*** interactive.

Julie Gray
WRITING THE CHARACTER-DRIVEN SCRIPT
Level: Beginning/Intermediate
Format: Presentation / Q&A / Writing

Ever see a movie and feel let down? As if somehow, there was no "there" there? Nine times out of ten it's because the characters were underdeveloped. Increasingly, writers focus mightily on plot but skimp on writing great characters. Yet without memorable characters, even the most original plot leaves audiences wanting for more. Writing great characters doesn't have to be rocket science but it does take a great deal of thought and planning.

1:30 - 3:00 P.M. FRIDAY

GENERAL / GENRES

Jessica Morrell
BEGINNINGS, ENDINGS, AND TURNING POINTS
Level: All
Format: Presentation/Q&A

Every story contains key moments that serve as scaffolding for the story, the places where the reader pays the most attention. This workshop will discuss how beginnings must whisk the reader into a vivid story far from reality as it sets up the reader's expectations for what is to come. We'll discuss how every element in the opening must establish the writer's credibility, push the story forward, introduce conflict, and propel the reader into a complicated and believable world. The turning points in the story are the changes that push the story forward, crank up tension, and explode with the unexpected. A turning point can be new information, a reversal, twist, a challenge, or a disaster. We'll also discuss how endings must culminate the plot and deliver a wallop of emotion, meaning, and sometimes transcendence. We'll especially look at ways to make these moments live in the reader's memory.

Gary Corbin
IMPROV YOUR WRITING
Level: All
Format: Presentation / Q&A

Sooner or later every writer gets stuck. Characters lose their voice, plots meander, scenes don't resonate, or words just don't come. This workshop helps the writer jump-start the creative process with fun, active techniques and games they can use solo or with their writers group. Learn how to speak to your characters and let them speak through you, and get the words flowing again. This class will get your heart pumping and mind racing.

Note: *We have left some typos in the brochure for those of you who love to discover them. Have fun!*

FICTION/GENERAL

Andrea Hurst & Gordon Warnock
CRAFTING FICTION THAT SELLS IN TODAY'S MARKETPLACE
Level: All
Format: Presentation / Q&A / Writing

Fiction authors often overlook or underestimate the importance of knowing the business and commercial elements necessary to succeed in writing and selling their novels. In this class, taught from two publishing professionals' points of view, literary agents Andrea Hurst and Gordon Warnock will discuss how to polish and present your fiction manuscript to stand out from the competition. Areas to be covered include: Is your book title compelling? Does your first line and first chapter hook the reader? Have you researched your plot to be sure it fits in a clear genre and appeals to the appropriate audience? Does your writing style and voice keep the reader invested in finding out what happens next? You will write back cover copy and learn how to professionally pitch your book so as to get noticed, get read, and up your chances of getting sold.

(double classroom)

NONFICTION

Julie Fast
WRITING FOR PROFIT
Level: All
Format: Presentation / Q&A

How to increase your writing income through creative and business freelance markets.

In the past, traditionally published books and magazines were the extent of paid opportunities for most writers looking for financial reward. Everything changed when publishing on the Internet became a viable way to make money with writing. This class will explore the myths and realities of making a profit in freelance writing and how an author today can combine traditional publishing opportunities with writing content for websites and blogs, online magazines, and specialty websites. The writing world is changing rapidly. Writers are no longer limited by publishing houses and are now free to create their own content to sell as they wish. Amazingly, the current explosion in multimedia publishing venues opens even more writing opportunities every day. This was simply unimaginable just ten years ago. It is possible to make money as a freelance writer. This class will show you how.

CHILDREN'S / YA

Anne Warren Smith
NOT JUST TALK: GREAT DIALOGUE
Level: Intermediate / Advanced
Format: Presentation / Q&A / Writing

Spoken and unspoken, whispered or shouted, dialogue should crackle with emotion, propel the plot, and bring characters to life. In this workshop, we'll quickly cover degrees of directness, punctuation, and tags. Then, we'll do writing exercises to practice the "art" of dialogue – incorporating body language into the tags, enhancing emotional nuances with choices of tag placement, and discussing the use of thoughts and silence to increase tension.

FILM

Bryan Unkeless
THE LIFE OF A SCREENPLAY: FROM PITCH TO SCREEN
Level: All
Format: Presentation/Q&A/Roleplaying

An exploration of all the different players in the industry (writers, producers, executives, etc.), the different roles they play, and how these roles shape the way the industry functions as a whole.

Julie Gray
TOP TEN THINGS READERS HATE
Level: All
Format: Presentation / Q&A / Writing

Hollywood Script Readers are the ultimate gatekeepers and writers need to understand how to get by them. This very popular lecture reviews the top ten mistakes other screenwriters make – and shows you how to avoid them. It's hard enough to get your script into the right hands. Learn how to avoid the basic mistakes that stops other writers dead in their tracks.

3:30 - 5:00 P.M. FRIDAY

GENERAL / GENRES

Laurie McLean
AGENT SECRETS
Level: All **Format: Presentation / Q&A**

Want to know the secrets behind what agents do and how to capture the attention of these elusive beasts (plus how to create a great relationship once you've landed one)? Learn what agents really want from an unpublished writer. .

Susan Rich
COPYWRITING BASICS: How To Write To Sell Your Story
Level: All **Format: Presentation/ Q&A**

There's a difference between writing a book and writing to sell the book once it's published. You are still telling your story, but the emphasis is different. In this class you will learn the process for writing marketing copy that helps you identify your target market (be it agent, publisher, book store owner or reader) and sell more books.

FICTION/GENERAL

Hallie Ephron
BACK STORY: Why It Matters and How to Layer It In
Level: All
Format: Presentation / Q&A / Writing

In this workshop we'll talk about back story, what it is and why it matters. For instance, though characters "are" what they "do", every surprising action has to make sense in light of the character's back story. The challenge for the novelist is finding "Page One" and then revealing back story without bogging down the front story.

(double classroom)

DID YOU KNOW?

Willamette Writers is the largest writers' organization in Oregon and one of the largest in the United States. Founded in Portland in 1965, it has grown to nearly 1,600 members with chapters in Eugene, Medford, Newport, and Salem.

NONFICTION

Nena Baker
WRITE TO CHANGE THE WORLD
Level: All **Format: Presentation/Q&A**

This presentation on persuasive writing teaches how short opinion pieces – blogs on Huffington Post (to which Baker contributes) or op-eds in major newspapers, for example – broaden a writer's platform and can lead to book contracts and national interviews. Learn the elements of effective op-ed writing, see examples, and complete a persuasive writing exercise. You'll also get information on now to place an op-ed.

CHILDREN'S / YA

Andrea Brown
THE HOT YA CATEGORY
Level: All **Format: Presentation/Q&A**

Literary agent, Andrea Brown, will discuss the trends and requirements for the still hot young adult category. Her agency has three of the top ten New York Times bestsellers in this area, makes many six-figure deals for YA's and there are still many teens clamoring for more books. Brown will discuss how to break into this thriving market.

FILM

Randall Jahnson
SECOND TO NONE: WRITING A DYNAMIC ACT II
Level: Intermediate/Advanced **Format: Presentation/Q&A**

When F. Scott Fitzgerald said, "There are no second acts in American lives," he could have been referring to screenplays as well. The second act is frequently the longest, the weakest, and the most overlooked and least understood of a script's three acts, yet it is the most crucial to a screenplay's success. Unlike the beginning and ending, the middle act poses unique challenges which is why it perpetually bewitches, bothers, and bewilders even the most experienced dramatic writers. This workshop will focus on elements and techniques that make for a dynamic Act II. Topics will include: how to maintain or increase momentum and dramatic tension; when and where to add character development and sub-plots; using obstacles and complications; structure.

Josh Kesselman
HOW TO SOLICIT REPRESENTATION AND HOW TO SELL YOURSELF
Level: All **Format: Presentation/Q&A**

This is an open forum Q & A class. Part 1 of the class: Each member will need to describe themselves in two sentences (without pitching any of their ideas). Part 2: I will give a brief description about myself . Part 3: Q & A about representation. No holds barred. However, ***no pitching*** in this class is permitted. I will have you removed! Straight to the principal's office. The questions should be geared towards – How does one go about soliciting an agent or manager for their work?

NOTE: You are able to attend any class offered on the days for which you are registered. You do not have to stay for the whole class, and instructors realize that you sometimes can't stay due to consults. We only ask that you try not to disturb the rest of the class, and that you complete and return the class evaluation, as you leave.

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SATURDAY WORKSHOPS

8:30 - 10:00 A.M. SATURDAY

GENERAL / GENRES

CONFERENCE SUCCESS BASICS

Level: All **Format: Presentation/Q&A**

Join Mary Andonian and April Eberhardt as they talk about the many ways to maximize your experience at the Willamette Writers conference. Topics include: who's who at the conference, networking strategies, preparing your dossier, pitch etiquette/technique, and post-conference checklists. Questions encouraged. Pitch practice, if time permits.
(Repeat from Friday)

Teresa Dane Marcel

COLOR FOR WRITERS

Level: All **Format: Presentation/Q&A**

Whether it is a red-hot deal, a red-tinged sunset, or a red dress, color adds descriptive detail to your writing. It also embeds meaning, both cultural and psychological. Join us as we explore the universal, profound psychological effects of the rainbow colors and learn some of the multicultural color symbolism that will help you add both nuance and depth to your writing. We'll use classic tales, both Western and Eastern, to illustrate – so come prepared to enjoy a few good stories!

FICTION/GENERAL

PANEL: LITERARY EDITORS

Interactive **Ends at 9:30 A.M.**
Level: All **Format: Presentation/Q&A**

Join Adrienne Avila, The Berkley Publishing Group; Martin Biro, Kensington Publishing; Kerri Buckley, Random House Publishing Group; and Stacy Hague-Hill, Tor to discuss their company needs, personal histories, and other topics of interest to you.

Robert Dugoni

PLAYING GOD: Creating Memorable Characters

Level: All **Format: Presentation/Q&A**

Have you ever finished a book and been unable to forget the characters for days? Months? Even years? What is it about certain characters that makes them so memorable? Learn techniques to make your characters well-rounded individuals that will keep readers wondering about them long after they have finished your book.

NONFICTION

Jessica Morrell

NOW YOU'RE AN EXPERT: Writing the How-to Book

Level: All
Format: Presentation Q&A

In a quickly-changing world, publishers urgently need writers who can distill knowledge with passion, expertise, and depth. The how-to book remains a perennial bestseller, but a rapidly shifting marketplace requires that writers are aware of the latest trends and position themselves as the perfect person to provide expertise to readers. The workshop covers how an instructional book needs a logical structure, a voice and style appropriate for the subject, and some element that dazzles or sets it apart. Topics include how to find a niche, how to judge if a topic will interest publishers, the importance of research, and how to break new ground and inspire readers. Participants are encouraged to bring a brief written pitch for group discussion.

CHILDREN'S / YA

Andrea Brown

DEMYSTIFYING THE CHILDREN'S BOOK MARKET

Level: All **Format: Presentation/Q&A**

Andrea Brown, president of the Andrea Brown Literary Agency, Inc., has specialized in the children's book market for over thirty years and this session will explain the different categories and genres and what writers need to know about length, subject matter, specifics, and age appropriateness to write for the strong children's book market.

FILM

PANEL: PRODUCERS & CREATIVE EXECS

Interactive **Ends at 9:30 A.M**
Level: All **Format: Presentation/Q&A**

Join Corey Sienega, La Sienega Productions/ David Kirschner Productions: Matt Milam, Warner Brothers; Bryan Unkeless, Color Force Productions; and Alexander Young, Josephson Entertainment as they discuss their company needs, personal histories, and other topics of interest to you. **Moderated by Luke Ryan, MGM.**

Ray Miller

TV: How it works Narratively and from a Biz Perspective

Level: Beginning /Intermediate
Format: Presentation / Q&A

An overview of television from both a business perspective and a creative perspective. We will cover the basics of the business of television and how it works as compared to the feature business. We will also cover one-hour and half-hour shows and how they differ and the unique challenges of the format.

10:30 A.M. - NOON SATURDAY

GENERAL / GENRES

Charlotte Cook

AN ACQUISITION EDITOR POLISHES YOUR PAGES

Level: Intermediate / Advanced
Format: Presentation / Q&A

Ever wonder what an acquisition editor does when she reads your submission? Want to know when and why an editor stops reading or asks for more pages? Is it all yes or no? In this interactive session, listen to the initial thoughts and reactions of a publisher and acquisition editor all-in-one as she sorts through participants' opening pages. Learn the difference between what peers suggest and when that works – what an industry professional advises and when that works. Don't worry – no one gets skewered! Charlotte will give a balanced accounting of what drives an editor to keep reading, stop reading, or consider the work not ready for this level of scrutiny. Discussion and questions determine how quickly we move. Not everyone's work will be covered nor all pages read. *Participants may bring Charlotte a writing sample of no more than 750 words, manuscript formatted.*

Gary Corbin

BUSINESS PLANNING: Sell Your Work, Not Your Soul

Level: All **Format: Presentation/Q&A**

Freelance writing can be a tough business. But you don't have to make a deal with the devil to succeed. Instead, create a plan for success. Learn how a business plan can help you succeed, and the basics of developing one. Then learn how to find and open new markets you didn't know existed, by marketing your skills as a writer and as a subject matter expert to paying customers. Hands-on exercises and worksheets will get you started.

FICTION/GENERAL

Stephen Fraser

CREATE THE PERFECT ELEVATOR PITCH

Level: Beginning **Format: Presentation/Q&A**

How to create an "elevator pitch" – presenting the essence of your book in a way that will capture a publisher's attention.

Robert Dugoni

TECHNIQUES TO BRING YOUR NOVEL WRITING TO LIFE

Level: All
Format: Presentation /Q&A

Learn how to employ time-tested techniques of best-selling authors to improve your novel writing. This workshop will focus on catching and holding the reader's attention in the first three pages while avoiding common mistakes – the seven deadly sins that can get a manuscript rejected and how to create and sustain tension, the key to keeping readers turning the page.

NONFICTION

Nancy Christie

"RUT-BUSTING" WORKSHOP FOR WRITERS

Level: Beginning / Intermediate
Format: Presentation / Q&A / Writing

Do you feel that your writing is stuck in a rut? Have important goals of your writing life been "put on hold"? Then it's time to get out of your "writing-rut" and start moving toward a more productive and successful writing life! This workshop will help you focus on your writing career by identifying your objectives and overcoming the barriers that get in your way. Start on your journey of change with activities that expand your sense of possibilities and show you ways to achieve success as a writer. Join other workshop participants in taking these first steps toward more productive and successful writing and renew the sense of joy that writing brings to your life.

CHILDREN'S / YA

Anne Warren Smith
WRITE SUPER SCENES FOR MIDDLE GRADERS AND YOUNG ADULTS
Level: Beginning/Intermediate
Format: Presentation/Q&A / Writing

A good scene should crackle with energy and tug the reader into the story. We will discuss how to select which fictional events to "tell" and which ones to "show." Through writing exercises, we'll practice how to use time, sensory details, setting, and dialogue to create a sense of "realness" for the reader. We'll also cover the art of writing transitions to move us from one important scene to the next.

FILM

Dave Neustadter & Luke Ryan
THE NEW HOLLYWOOD: After the Global Meltdown and the Crashing of the Home Video Market
Level: All **Format: Presentation/Q&A**

In the last few years Hollywood has gone through dramatic changes, from the number of movies being put into production to the way films are financed to the different platforms through which creative content can be delivered – and all of this affects writers. Luke and Dave break down the current Hollywood landscape and give you helpful insight into effective ways to launch and expand your career in the current marketplace.

Jackie Blain
WHY ARE MY CHARACTERS SAYING THESE THINGS?
Level: All **Format: Presentation / QA**

This workshop is a great deal of fun and is filled with all kinds of useful tools. The bulk of the workshop consists of short exercises where students answer questions about their own problematic characters, a two-part writing exercise (creating a character, writing a dialogue scene), and a reading-aloud and feedback time. Expected outcomes for the audience will be immediately useful strategies for 1) creating characters in a way that goes beyond writing the usual laundry-list of character traits, and 2) developing an individual voice for each character that doesn't sound like the writer.

1:30 - 3:00 P.M. SATURDAY

GENERAL / GENRES

Charlotte Cook
PUZZLE, TENSION, CHARACTER
Level: All **Format: Presentation / Q&A**

Why do readers turn the page and keep reading? How do certain books, authors, and genres hold reader attention and even foster loyalty? Not all books can be blockbusters – but each can be so compelling as to keep the reader engaged throughout. Understanding the dynamic of Puzzle, Tension, Character will give you an actual strategy that works in everything from genre to literary, books to film. Charlotte provides examples, strategies, and insights, as well as answers writer questions about their own work – learning how to read like a story editor, sharpening a novel's ability to be a "page-turner." We might also discover why some manuscripts are rejected with: "Don't know how to market this book." Or sharpen your pitch and query letter by answering the question: Why would a reader turn the page of your manuscript?

Jeff Fisher
SOCIAL NETWORKING FOR THE NOT-SO-SOCIAL WRITER
Level: All **Format: Presentation/Q&A**

Not all writers and authors have the advantage of personal media strategists and publishing house marketing departments supporting their promotion efforts. Jeff Fisher shares his own success resulting from the use of creative self-promotion, perfecting traditional public relations tools, taking advantage of online resources, making use of public speaking opportunities, establishing relationships with editors and publishers, and more.

FICTION/GENERAL

Hallie Ephron
POINT OF VIEW: What's the Big Deal?
Level: Beginning / Intermediate
Format: Presentation/Q&A /Writing

Point of view — you don't even know what it is until you start trying to write fiction. Then the questions start. Whose story is this? First person or third? Can I use omniscient? What about multiple points of view? How to handle point-of-view shifts? Does it matter if the viewpoint slip-slides? How does POV relate to narrative voice? This workshop explores answers to all these questions and more.

(double classroom)

NONFICTION

Cheryl Strayed
MEMOIR: From the Mundane to the Meaningful: Making the Leap from Life to Art
Level: All **Format: Presentation/Q&A**

Have you ever read a memoir or personal essay and wondered, "Why does this matter?" Have you attempted to write about your own experiences and come up short, unable to reach beyond the confessional? Do you have an interesting/tragic/hilarious/amazing story that you'd like to get onto the page but you can't imagine how you'd first excavate and then clearly articulate the universal meaning of your deeply personal experience? The best nonfiction writers tell personal stories that transcend the personal. How do they do it? How can we? In this workshop we'll discuss how writers make the mundane meaningful and we'll experiment with how we can write our own stories that do the same.

CHILDREN'S / YA

Pamela Smith Hill
YA: GREAT BEGINNINGS & ENDINGS
Level: All **Format: Presentation/Q&A**

Where and how does a great story begin? How do you hook your readers–or an editor–with a compelling beginning that draws them into your characters' worlds and pulls them so deeply into your story that they can't let go? And then, how do you reward those loyal readers with a satisfying and unforgettable ending? This workshop will explore these questions and more in a format laced with discussion, Q & A, and a mini-critique session. Bring a beginning and ending of your own to share with the critique group.

FILM

Danny Manus
BECOME YOUR OWN DEVELOPMENT EXECUTIVE: Looking at Your Script from the Executive Perspective
Level: Intermediate/Advanced
Format: Presentation/Q&A

Writers always ask, 'What is an executive looking for? How come they don't see what I see?' This class will teach writers how to think, read, and write from the executive perspective. Topics covered include:
How a Development Exec reads a script – what they're looking for and the difference between how a writer reads and an executive reads.
So take a seat and find out how to make the most of your talent and time in a fun, logical, (proven!) process!

Jackie Blain
DO I REALLY HAVE TO REVISE: An Advanced Revision Workshop
Level: Advanced
Format: Presentation/Q&A/Interactive

This workshop is hands-on and interactive. Expected outcomes for the audience will be immediately useful tools such as the reverse outline to address their current revision questions as well as strategies that could help them even in the planning stages.

3:30 - 5:00 P.M. SATURDAY

GENERAL / GENRES

Jill Marr
HOW TO CRAFT A WINNING PITCH LETTER
Level: Beginning **Format: Presentation/Q&A**

For writers, pitches are everything. They're your personal introduction, writing sample, and book outline all in one. Write a compelling query and you're on your way to a book sale, or at least an ongoing relationship with the agent or editor. Write a lousy one and you'll disappear into the slush pile. In this workshop, you will learn:

- How to surprise with fresh ideas
- How to tailor your query letter to the agent you're pitching
- What agents look for in a query and what turns them off
- What makes an effective – and not-so effective – query letter
- Online query letters vs. print query
- How to package yourself

Nancy Christie
CORPORATE WRITING 101: Cracking the Corporate Copywriting Market
Level: All
Format: Presentation/Q&A / Interactive

While a byline is nice, it can take months to get the assignment and even longer to get paid. But when you undertake copywriting projects for businesses, the turnaround can be as short as a few days or weeks! In this workshop, you'll learn how to evaluate your own copywriting skills, identify potential clients, set your fees, and develop marketing strategies that can net you good-paying copywriting projects.

FICTION/GENERAL

Hallie Ephron
AFTER THE END:
Fly High/Fly Low Revision
Level: Intermediate /Advanced
Format: Presentation/Q&A/Writing

So you've finished the first draft of your novel and you're ready to revise. Where to begin? This workshop steps you through a revision process. Find out what's not working and fix it, what's working and don't mess with it. We start with how to hear criticism and translate comments into changes, then work our way from large issues (restructuring story, character, pacing) to small (polishing scenes and sentences) through analysis, leapfrog read-throughs, and multiple-pass rewrites.

NONFICTION

Melissa Hart
TRAVEL WRITING FOR NEWSPAPERS AND MAGAZINES
Level: All **Presentation/Q&A/Interactive/Writing**

Editors look for vivid, exciting text and photos from freelance travel writers. This specialized form of writing relies heavily on sensory details, research, and evocative prose. In an interactive and exciting multimedia presentation, students will learn how to identify viable topics for travel writing, the importance of keeping a travel journal, travel essays versus destination articles, how to incorporate interviews and research, how to research and craft a sidebar for a piece, how to use multimedia to entice editors and entertain readers, and how to approach editors with a completed travel essay or article.

Students will identify possible subjects for travel writing from their own hometown and interests. They'll receive handouts with contact information for editors who accept freelance travel writing. They'll also receive a questionnaire to guide them in revising a rough draft, and a bibliography

CHILDREN'S / YA

Addie Boswell
PICTURE BOOK PACING AND POETRY
Level: Beginning/Intermediate
Format: Presentation/Q&A/Writing

How does your picture book rate in read-aloud-ability? Does it have a cadence? Are there surprises in the language and the pagination? Dissect classic read-alouds and learn how to enhance your story with repetition, alliteration, and rhythm. These read-aloud tips will also enhance your presentations and expand your marketing appeal to schools and libraries.

FILM

Luke Ryan
HARRY POTTER AND THE TRUCKLOADS OF CASH:
Writing A Great Fantasy Script
Level: All **Format: Presentation/Q&A**

The majority of the top grossing films of all time are members of the Fantasy genre. This genre more than any other engages the audience's sense of wonder and attacks the boring and trivial aspects of day-to-day life. And it's not all about elves, dragons, and wizards either – fantasy elements have been used by classic comedy, horror, and action films as well. Discussion will include common story structures, character design, and ways to build fantasy worlds and the very important rules that go with them. We'll also talk a little bit of Science Fiction – how sci-fi elements are often used to enhance Fantasy stories and what the differences are between the two genres.

Julie Gray
TESTING FOR ORIGINALITY
Level: Beginning/Intermediate
Format: Presentation/Q&A/Writing

There's a well-kept secret in Hollywood: it's not the BEST writers who succeed, necessarily. No, it's the good enough writers – with great ideas. If content is the king of the land, an exciting, uniquely entertaining, totally original idea is Emperor of the Universe. Find out how to test our idea for seaworthiness before spending months writing your script.

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SUNDAY WORKSHOPS

8:30 - 10:00 A.M. SUNDAY

GENERAL / GENRES

Charlotte Cook
THE BS IN BACK STORY and Other Writing Strategies to Reconsider
Level: All **Format: Presentation/Q&A**

This workshop for writers of all genres will introduce a writing for love + writing for money lifestyle mix that can help: Back story, untagged dialogue, and prologues are overused and misused writing strategies that can keep an otherwise talented writer and strong manuscript from finding an agent and publisher. The right implementation actually attracts readers, agents and publishers, supporting the pace and momentum of the work. With her experience as a "page-turning" editor and publisher, Charlotte Cook creates an interactive workshop in which participants will see their own use of these strategies improve and highlight their strengths. Charlotte will provide handouts and use some examples from submissions and specific questions from participants to demonstrate how to better integrate back story, use tags to develop dialogue, and choose prologues that aren't cliché.

Mary Rosenblum
SCIENCE IN SCIENCE FICTION - WITHOUT THE PHD
Level: All
Format: Presentation/Q&A/Writing

Science fiction readers are willing to suspend their disbelief, but only so far. The science may not be real, but it must be plausible. If you don't happen to have a PhD in rocket science or microbiology, how do you make your rocket scientist or microbiologist seem real? And how much science is simply too much? Where does gee-whiz end and classroom lecture begin? We'll talk about embedding the science, 'showing' readers how things work rather than lecturing, and finding the balance between too much and not enough. We'll cover resources and research – how to get the most bang for your research buck and how research can create the story for you.

FICTION/GENERAL

Larry Brooks
HEROES AND VILLAINS: How to Write Compelling Characters in Three Dimensions
Level: All **Format: Presentation/Q&A**

Books and workshops are everywhere on the topic of characterization. For the most part all of them are valuable, and we can never get too much mentoring on this topic. Then again, it's good to hear it presented from a new perspective, which is what this workshop will deliver. So often our characters are criticized as flat or one-dimensional. While implied, few really understand what the term dimension means in that context. It's an analogy, and we need more clarity than that when it comes to imbuing our heroes and villains with depth and complexity at an appropriate and compelling level. This workshop will succinctly define all three dimensions, with examples for each. It will show that each has a different function and therefore a different effect, and how mishandling this dynamic, or omitting it altogether, can be the thing that blocks the path to publication. In doing so the session will also identify and dissect the most common and insidious of characterization mistakes, and provide tools that allow a writer to take their work to a higher level in this regard.

Eric Witchey
LEVERS, RATCHETS, AND BUTTONS: Creating Emotional Tension
Level: All
Format: Presentation/Q&A/Interactive

This interactive seminar demonstrates techniques for generating and managing emotional tension in your fiction, long or short. Award-winning writer Eric Witchey leads this exploration of techniques and will demonstrate how to use back story to create emotional leverage, indirect dialog to ratchet up the tension, and personal wounds to create compelling, revealing buttons your characters won't be able to resist pushing.

NONFICTION

Lidia Yuknavitch
WRITING FROM YOUR LIFE: The Art of Your Life
Level: All
Format: Presentation/Q&A/Writing

In this workshop we will explore how to "cull" events and experiences from your life and represent them in creative nonfiction. Following the motif of the graceful lie, we will both discuss and practice the art of creative nonfiction as a mode of storytelling that reaches into the real and emerges with the artful representation of self and selfstory. Participants will work on short writing fragments that we then piece together by the end of the workshop to produce a working draft for a future creative nonfiction piece. Participants will also be given a wealth of resources for both reading and publishing creative nonfiction.

CHILDREN'S / YA

Pamela Smith Hill
SO WHAT IS YA ANYWAY? A Writer's Guide to This Bewildering Category
Level: Beginning
Format: Presentation/Q&A/Critique

Where and how does a great story begin? How do you hook your readers-- or an editor-- with a compelling beginning that draws them into your characters' worlds and pulls them so deeply into your story that they can't let go? And then, how do you reward those loyal readers with a satisfying and unforgettable ending? This workshop will explore these questions and more in a format laced with discussion, Q & A, and a mini-critique session. *Bring a beginning and ending of your own to share with the critique group.*

FILM

Luke Ryan
FROM SCRIPT TO SCREEN
Level: All **Format: Presentation/Q&A**

A script travels a long and winding road from the moment it sells to its debut as a full-on feature film. Whether you're the author who sold the spec or a screenwriter being hired for rewrites along the way, a knowledge of the entire process and the writer's place in it is vital. Luke will break down the entire journey from script to screen, from the first writer's deal to the results after the opening weekend, using one of his films as an example. You'll see examples of writer deals, production schedules, miserably failed rewrites, test screening results, reshoot ideas, rejected marketing materials, and a whole bunch of other stuff that he'll probably get in trouble for showing you.

Stacy Chattaway
THE BOOK WAS BETTER THAN THE MOVIE: How the Right Book CAN Be Made into a Great Film
Level: Beginning **Format: Presentation/Q&A**

Have you ever wondered how to tell if a book will make a successful film? How does a book make the transition from bestselling novel to Oscar-winning movie? This class will explore what literary agents and studio executives look for when reading manuscripts with a view to adapt them into film. We will also discuss how important story decisions are made during the development of an adapted screenplay without risk of hearing those dreaded words "The Book Was Better Than The Movie…"

10:30 A.M. -Noon SUNDAY

GENERAL / GENRES

Nancy Christie
FUN WITH WORDS: Interactive Writing Workshop Designed to "Jump-Start" your Creative Spirit
Level: All
Format: Presentation/Q&A/Interactive

Have you been so busy writing for work that you have forgotten about writing for fun? Do you long to return to the days when you explored your literary creativity without worrying what your editors, clients or readers would say? In this very interactive workshop, you'll have the opportunity to return to the literary "playground" where you and your other writing "playmates" can have fun with words!

Monica Drake
CUT THE FAT, SHOW THE MUSCLE: Building Powerful Sentences
Level: All
Format: Presentation/Q&A/Writing

Good writing is constructed of one compelling sentence after another. What makes a successful author's work stand out in a stack of submissions? The answer is in the sentences. In this hands-on and discussion-based workshop, students will learn ways to increase the impact of each sentence, and leave with specific skills to craft richer, more powerful prose.

FICTION/GENERAL

Bill Johnson
SPIRIT OF STORYTELLING
Level: Advanced
Format: Presentation/Q&A/Writing

Some writers struggle because they make a main character in a novel an extension of the author. This often leads to a diffuse main character and more interesting, and active, minor characters. This workshop will offer a quick review of the mechanics of storytelling as set out in Bill Johnson's *A Story is a Promise*, then introduce some techniques to help authors dramatically define story characters in a way that gives those characters an inner life free from a need to be a pale reflection of the author's issues. There will also be some techniques taught to help authors understand how and why a story speaks to a particular audience, versus creating a story designed to only reflect something back to the author.

Eric Witchey
VARIATIONS ON A SCENE
Level: All
Format: Presentation/Q&A/Interactive

This interactive seminar demonstrates how to derive variations on scene structure and scene sequence from a classically structured scene. Award-winning writer Eric Witchey will demonstrate the power of breaking your scenes, knitting them together, and setting them up to support one another in switchback plotting.

NONFICTION

Roy Stevenson
GOING FROM GOOD IDEA TO SOLD IDEA
My Seven-Step Process for Banking By-Lines
Level: All
Format: Presentation/Q&A

How did this newcomer to freelance writing manage to have 200 articles published more than 400 times in 30 months? Roy Stevenson has developed a system that has resulted in a 95% acceptance rate for his story pitches in over 130 different magazines, e-zines, in-flights, and newspapers. Find out how and why freelance writers should diversify their genres for magazine articles, and why they need not be experts on their topics. Learn why you should research your topic before pitching the editor, and where to find magazines, newspapers, and e-zines to pitch. Other keys to freelance writing success revealed are how to use writer's guidelines, pitching your story, and managing multiple submissions.

CHILDREN'S / YA

Christine Fletcher
CLOSE TO THE BONE:
Writing the YA Novel
Level: All **Format: Presentation/Exercises**

What distinguishes the young adult novel from adult fiction? How do you translate premise to prose in a way that speaks to teens? In this workshop, we'll explore how the essential elements of fiction–voice and character, conflict and plot, language and pacing–come together in the YA novel. How should you handle slang? What is the cell phone dilemma, and how do you get around it? We'll explore YA books currently on the shelves to see what makes them tick, and discuss techniques to make your own YA world come to life.

FILM

Luke Ryan
WHAT'S SO FUNNY:
Deconstructing Comedy
Level: All **Format: Presentation/Q&A**

Comedy is the most popular genre in Hollywood, but also the most challenging to do well. As a comedy writer you're charged with the task of not only creating a story that can sustain itself over 90 minutes, but one that also keeps your audience laughing for 90 minutes. This workshop will cover story and character design, setup/payoff relationships, the different styles of comedy, what Hollywood is currently looking for, and over 20 techniques that can be used in designing funny beats and sequences. A must for comedy writers of all levels and styles.

Danny Manus
LOGLINES, QUERY LETTERS AND ONE-PAGERS...OH MY!
Level: All **Format: Presentation**

Writers always ask, 'What is an executive looking for? How come they don't see what I see?' This class will teach writers how to think, read, and write from the executive perspective.

Topics Covered include: How a Development Exec reads a script – what they're looking for and the difference between how a writer reads and an executive reads.

1:15 -2:30 P.M. SUNDAY

GENERAL / GENRES

LJ Sellers
YOUR FIRST DRAFT DOESN'T HAVE TO SUCK
Level: All **Format: Presentation/Q&A**

Most writers believe the first draft of their novel will inevitably be bad. They get the idea from other writers, such as Anne Lamott, who has a chapter called Shitty First Drafts. This doesn't have to be the case. First drafts are never perfect, but they don't have to suck either. This workshop will teach novelists how to write a great first draft. It will demonstrate how to outline, how to stay organized, and how to craft a story that has consistent character details and a logical execution. The 10-point guideline includes concepts such as writing out the story logic, creating a character file, and mapping the timeline. Regardless of how long you've been writing fiction, this workshop has something new to offer. For series authors, this workshop could be essential.

Samantha Ducloux Waltz
TELL 'EM & SELL 'EM: How To Write and Market Personal Stories
Level: All
Format: Presentation/Q&A/Writing

In this workshop, participants will have the opportunity to pull up a story from within, begin to polish it, and decide where to submit it. They will get tips for identifying story ideas, and for creating successful leads, compelling plots, sensory-rich settings, and convincing characters. They will also have the opportunity to explore markets and discuss effective ways to place their personal stories.

FICTION/GENERAL

Elizabeth Engstrom
HOW TO WRITE A SIZZLING SEX SCENE
Level: All **Format: Presentation/Q&A**

Fiction is about people, and people have sex. This fun class will teach you how to write a hot sex scene that will titillate your readers without offending them.

Jessica Morrell
BLOOD, ROSES & MOSQUITOES:
Writing with Details
Level: All **Format: Presentation/Q&A**

Life is breathed into stories by translating the senses onto the page, producing stories rooted in the physical world. Action and dialogue arrest the reader's attention, but sensory details assure the reader that they're actually occurring. This workshop will teach writers about using a painter's approach to writing with details and what details accomplish: they give readers a sense of place, describe characters and action, and add tension and mood to scenes. In nonfiction, details make experiences poignant, sensory, and alive. We'll cover what each of the senses contributes to storytelling and the many purposes of using details. These include explaining the unusual or extraordinary; breathing life into the familiar; unleashing a flood of emotions in readers; and providing forward motion to the story or piece.

NONFICTION

Roy Stevenson
HOW TO CREATE IRRESISTIBLE QUERY LETTERS TO MAGAZINE EDITORS
Level: Intermediate/Advanced
Format: Presentation/Writing/Q&A

Without a well-constructed and enticing query letter, you are not likely to find your articles getting published. The query letter is your chance to convince the editor that you have a topic that his or her magazine absolutely must have, or they'll be missing out, big time! Freelance magazine writer, Roy Stevenson, shares some of his secrets that have led to him being published over 400 times in more than 130 different magazines, newspapers, e-zines, and in-flights. Learn the ten essential parts to a query letter, and how to best sequence them. Find out the top five reasons why editors reject your queries, and the classic query letter mistakes that have "beginner" stamped all over them. You'll see samples of real query letters that have reaped multiple assignments for this freelancer. Time permitting, you'll get a chance to scribble a skeleton query letter in class, with instructor and audience feedback.
Students should bring pad and pen to create own query letter outline.

CHILDREN'S / YA

Rosanne Parry
CHARACTER AND THE SEVEN DEADLY SINS: Developing Depth in Your Characters
Level: Beginning/Intermediate
Format: Presentation/Q&A

Compelling characters are multi-faceted, and rich in their motivations. Using the seven deadly sins as a template, examine your own story characters for hidden depth and shape them toward greater complexity. This workshop will include presentation, discussion, and writing exercises. Please bring a character from a work in progress to develop.

FILM

Cynthia Whitcomb
THE FIRST TEN PAGES
Level: All
Format: Presentation/Q&A/Video Clips

The first ten are the most important pages in your screenplay. Cynthia will teach you how to hook an audience, get them to quickly invest in a protagonist, how to reveal genre, convey your theme through visual symbolic imagery, and how to create a catalyst that will get your story launched. The class will include clips of great movie openings.

Evan Stuart
FOUR-LAYERED CHARACTERIZATION
Level: Beginning **Format: Presentation**

Thesis: by starting with true, dynamic characters, the writer then creates: strong three act structure, authentic sounding dialogue, and both plot and character arc throughout the story.

3:00 - 4:15 P.M. **SUNDAY**

GENERAL / GENRES

Jill Kelly
WHEN IS MY MANUSCRIPT READY TO PITCH OR PUBLISH?
Level: Intermediate/Advanced **Format: Presentation/Q&A**

You've worked and reworked the manuscript until you're out of creative juice and just moving the commas around. Come to this interactive discussion with a professional editor and discover the checklist that will help you know when you're ready to pitch or publish, a checklist no one gives you. Tips, exercises, Q&A.

Ellen Urbani
PANEL: CREATE YOUR MASTERMIND CRITIQUE GROUP
Level: All **Format: Presentation/Q&A**

Learn how to create a writer's critique group designed with longevity and efficacy in mind. This panel presentation will be made up of writers who have benefited enormously from said participation and plan to share their hard-won knowledge: How best to choose members (initially and over the years), how to find a structure that works for your needs, how to give/receive honest feedback without splintering, how to handle conflict and retain membership. Attendees will benefit from online 'matchmaking,' allowing them to connect with people in their hometowns interested in starting new critique groups.

FICTION/GENERAL

Elizabeth Engstrom
THE ART OF THE SHORT STORY
Level: All **Format: Presentation/Q&A**

Writing short stories can be quite a satisfactory creative outlet. But is it a waste of time? Should you be working on your novel instead? This class will focus on the structure of the short story, how and why you should write them, and a few marketing hints.

Larry Brooks
PROCESS VS PRODUCT: What You Absolutely Need to Know About Your Story Before It Can Work
Level: All **Format: Presentation/Q&A**

Every craft has its principles. You wouldn't think of building a table or flying an airplane or taking out an appendix without first mastering them. And yet, many writers regard storytelling as a free-form exercise in creativity that, at the end of the day, has no rules or principles. But there are principles inherent to the craft of writing great stories, and while an organic make-it-up-as-you-go approach can work (usually with significant revisions) as well as story-planning, both processes rely on those principles to deliver a well-told story. One just takes a little longer than the other. The real problem, though, no matter which process is applied, is when the writer doesn't understand or – worse – ignores those principles altogether. This workshop will introduce the Nine Essentials a writer needs to wrap their head around before they begin writing, at a minimum, if they hope to succeed.

NONFICTION

Christina Katz
THE PROSPEROUS WRITER: Career Strategies for Staying Flush
Level: All **Format: Presentation/Exercises**

Let's rewrite the mythos of the starving-artist writer. When you fuel a writing career with prosperous thinking, partner with like-minded others, repeat what works, and keep long-term success in mind, navigating a professional path becomes a pleasurable, creative process. In this workshop, you'll learn strategies from experienced writers that pay the bills and make publication more likely. Through a combination of writing, teaching, speaking, editing, and/or freelancing on topics you enjoy, you can get published and earn.

CHILDREN'S / YA

Christine Fletcher
THEN WHAT HAPPENS? Wrestling With Plot
Level: Beginning/Intermediate
Format: Presentation/Q&A

The perfect plot is like the perfect butler: invisible, and yet without it, nothing gets done. In this interactive workshop, we'll discuss the elements of plot, as well as different techniques of plot development. We'll address lackluster beginnings, the dreaded sagging middle, and how to troubleshoot when you've hit a dead end. *Bring a pen and paper, and come ready to make stuff happen.*

FILM

Cynthia Whitcomb
WRITING LOVE STORIES
Level: All **Format: Presentation/Q&A/Video Clips**

This class is equally important to novelists and screenwriters. Whether it is your central story or a subplot, knowing how to write a believable romantic relationship is one of the essential tools in any writer's toolkit. From the Meet Cute, Cynthia will walk you through the essential aspects of writing relationships. The Crack in the shell that allows people to fall into each other. The Obstacle between people that is necessary for a love story to work. And the answer to the all-important question "Why you?" This is the mechanics of love story anatomy. Film clips will be shown.

Randall Jahnson
REAL TO REEL: The Joys and Dangers of Writing a Bio-Pic
Level: All **Format: Presentation/Workshop**

Writers building a screenplay based on historical or contemporary persons face difficult questions: Should historical accuracy trump entertainment value? What facts do I include or exclude? How much "poetic license" should I take? What if it "didn't happen that way"? How do I get into a dead person's head? This workshop is aimed to help screenwriters answer those questions and more as they navigate through the often rough and confusing waters between fact and fiction. Research, dramatic scope, composite characters, period, and technical dialogue are a few of the subjects that will be covered in addition to discussing and viewing film clips of successful and disastrous biopics.

WRAP-UP SESSION MT. HOOD BALLROOM
Turn in your Conference Evaluation and your badge to be eligible for prizes. Must be present to win. 4:20 - 4:30 P.M.

Goddess Girls
A NEW TWEEN SERIES
BY
JOAN HOLUB &
SUZANNE WILLIAMS
❖
ATHENA THE BRAIN
PERSEPHONE THE PHONY
APHRODITE THE BEAUTY
ARTEMIS THE BRAVE
❖
ALADDIN PAPERBACKS

BIOS: AGENTS, EDITORS, FILM & FACULTY

Lit Pitches | Film Pitches | Faculty | Critique

MARILYN ALLEN

Allen O'Shea Literary Agency
Partner and Founder

Looking for: Nonfiction books with strong marketing potential. Especially interested in practical health, business, cooking and nutrition, history, and popular science. Also, looking for pop culture books with access to the star. Have a unique idea …come pitch me!

Not looking for: Poetry, children's, memoirs or fiction.

Bio: Marilyn Allen is a literary agent and partner in the Allen O'Shea Literary Agency. Prior to that she spent 25 years doing sales and marketing for various publishing houses. Her responsibility culminated in Associate Publisher and Senior Vice President of Marketing for Harper Collins. Prior to that, she had directed sales and marketing teams for Penguin Books, Simon & Schuster, and Avon Books. Through the years she created many innovative marketing campaigns and managed a host of successful author brands including Dr. John Gray (Mars and Venus), Dr. Laura Schlessinger, Barry Sears (Zone), Dean Ornish, *Star Trek*, NBA, *The Simpsons*, and worked with many best selling writers including Stephen King, Ken Follett, Mary Higgins Clark, and Barbara Kingsolver. She spearheaded the nationwide Diet Coke/ book sample promotion and created out-of-the box campaigns with such non-traditional partners as Mattel, Atlantic Records, and PBS. She is an impassioned advocate for innovation in the marketing and selling of books.

www.AllenOshea.com

MARY ANDONIAN

Mary Andonian has written two books, *Mind Chatter: Stories From the Squirrel Cage* and *Bitsy's Labyrinth.* She is represented by Kimberly Cameron and Associates (formerly Reece Halsey North). She has served as co-chair, program coordinator and agents and editors coordinator for the Willamette Writers Conference. She was also a contributing columnist for the hit eZines, *Writers on the Rise (writersontherise.com)* and *WriterMama (writermama.com).* In 2009, Mary completed her first two screenplays: an adaptation of *Bitsy's Labyrinth* and the original screenplay comedy *Guardian Joe.* **www. maryandonian.com**

ADRIENNE AVILA

Berkley/Penguin Group USA - Editor

Looking for: Multicultural fiction, women's fiction, narrative nonfiction, and memoir.

Not looking for: Thrillers, sci-fi, or fantasy.

Bio: Adrienne Avila is an editor at The Berkley Publishing Group, a division of Penguin. Prior to joining Berkley, she was an editor at Grand Central (formerly Warner Books), where she discovered and cultivated various fiction authors, including Josefina Lopez of *Real Women Have Curves* fame, Gwen Zepeda, and Latino Book Award winner Lorraine Lopez. At Berkley her list of authors includes the New York Times bestselling author and CEO of Women For Hire Tory Johnson (*Will Work From Home* and *Fired to Hired*), the Wall Street Journal's Alexandra Levit (*You're Not the Exception, You're The Rule*), and Charla Muller (*365 Nights: A Memoir of Intimacy*). **us.penguingroup.com**

NENA BAKER

Investigative journalist Nena Baker is the author of *The Body Toxic: How the Hazardous Chemistry of Everyday Things Threatens Our Health and Well Being*, which won the 2009 Nautilus Gold Prize for journalism. The *Washington Post* describes Baker's eye-opening investigation of hormone-disrupting chemicals as "Illuminating and consumer-oriented." She is a frequent keynote speaker and lecturer on the topic of hazardous chemicals in consumers' products. As an award-winning journalist for *The Oregonian* in the 1990s, Baker was the first U.S. reporter to investigate deplorable conditions at Nike's Indonesian factories. While at the *Arizona Republic*, she investigated the financial dealings of sports mogul Jerry Colangelo, the plan for public financing of the Arizona Cardinals football stadium, and the coverup of sex abuse by Catholic priests in Arizona. She lives in Portland, Oregon and is at work on another book.

www.nenabaker.com

JENNY BENT

The Bent Agency

Looking for: Literary and commercial fiction and memoir.

Not looking for: Science fiction, picture books, self-help/how-to, academic, cozy mystery (but crime and suspense are fine).

Bio: In a career spanning 15 years, I have made a practice of making bestsellers—either by spotting new talent or developing careers for multi-published authors. My list is varied and includes commercial fiction and nonfiction, literary fiction and memoir. Bestselling nonfiction projects sold include the #1 New York Times best seller *The Red Hat Society*, the New York Times bestseller *Idiot Girls Action Adventure Club B*y Laurie Notaro, and the many New York Times bestsellers by Jill Conner Browne of *Sweet Potato Queen* fame. In the realm of fiction I represent New York Times bestselling novelists Lynsay Sands, Julia London, Sandra Hill, Jacqueline Sheehan, and USA Today bestsellers Jill Shalvis, Kathy Caskie, and Janelle Denison. Since founding the agency in March I have made deals for two debut novelists. **www.thebentagency.com**

MARTIN R. BIRO

Kensington Publishing Corp. - Editor

Looking for: Commercial fiction, women's fiction, mystery, thrillers, romance, young adult, gay fiction, select nonfiction.

Not looking for: Poetry, science fiction.

Bio: Martin R. Biro is a native Californian and a graduate of the University of Iowa. He has been with Kensington Publishing since February 2009, acquiring commercial fiction for their diverse imprints, beginning with *The Grave Gourmet*, the first volume of the Capucine Culinary mystery series by debut author Alexander Campion. Martin works closely with Editorial Director Audrey LaFehr on all aspects of their books, from acquisition to cover concept, production, marketing, and sales.

Kensington is the foremost independent publishing house in the United States to publish in hardcover, trade paperback, and mass-market. Some of Kensington's many recent New York Times best-sellers include: *Without Mercy* by Lisa Jackson, *Return to Sender* by Fern Michaels, *Hunting Julian* by Jacquelyn Frank, and *I Hope They Serve Beer in Hell* by Tucker Max. **kensingtonbooks.com**

KAREN R. BLACK

Fat Rock Productions - Producer

Looking for: Comedy, action-comedy, thriller, suspense.

Not looking for: Western, sci-fi.

Bio: A former production/development executive at The Weinstein Company, Karen worked on numerous films including Clerks II, Factory Girl, Fanboys, Fletch, and the Golden Globe-nominated The Great Debaters. Vancouver-based Fat Rock Productions produces highly creative content and multi-platform properties for feature film, television and the web through a unique focus on story development. In 2009 Fat Rock produced the band reunion documentary Get In The Van (2 Skinnee J's, Andy Dick, Sugar Ray, Everlast, Ryan Dunn) which the company also distributed in limited release in NYC this past September. Fat Rock's current slate includes two original web series (animated and reality), an action comedy and 2009 Uncommon Story Contest winner Megan Breen's bittersweet romance Something Incredible. Fat Rock seeks to create unexpected opportunities for female filmmakers. But we do like men too.

www.fatrockproductions.com

JACKIE BLAIN

Jackie Blain is a Writer's Guild of America, West, screenwriter with over 40 hours of produced network television, a short film in production, and a feature in development. She most recently spent 4½ years on the faculty of the Art Institute of Portland, has taught for the UCLA Extension Writer's Program, and is Program Director of the Portland Film Workshops at Indent Studios in Portland. She also does script consulting work through her firm, Yellow Lab Ltd., and is associate producer on her Yellow Lab client Susan Hess Logeais' independent feature *Not Dead Yet* (in production). Her students' films have been accepted by and won awards at numerous film festivals, including the New York Film Festival, the San Francisco Film Festival, the Longbaugh Festival, and the Salem Film Festival.

www.scriptwritingmentor.com

ADDIE KAY BOSWELL

Addie Boswell is an artist, writer, and arts educator. She has taught hundreds of students through school residencies, library workshops, and community mural projects, collaborating with the Right Brain Initiative, Saturday Academy, Multnomah County Libraries, the Future Problem Solving program, and many others. Her K-6 curriculum focuses on hands-on activities that enhance literacy skills through the arts. Her first picture book, *The Rain Stomper*, won the 2009 Oregon Spirit Award.

www.addieboswell.com

LARRY BROOKS

Taking Advance Manuscript Critiques

Larry Brooks is a bestselling author of five novels and the creator of Storyfix.com, an instructional resource for writers of novels and screenplays. His book, *Story Engineering: Mastering the Six Core Competencies of Successful Writing* will be published in early 2011 by Writers Digest Books.

www.storyfix.com

ANDREA BROWN

Andrea Brown Literary Agency, Inc. President

Looking for: All juvenile manuscripts.

Not looking for: Adult manuscripts.

Bio: An agent for almost 30 years, an editor previously at Alfred A. Knopf, worked at Random House and Dell, has sold over 2,000 titles to every publisher. Rated the #1 agency in juvenile sales in 2008 and 2009. Author of *Writers and Artists Hideouts: Great Getaways for Seducing the Muse*. Executive Director of the Big Sur Writing Workshops.

www.andreabrownlit.com

KERRI BUCKLEY

Random House Publishing Group - Editor

Looking for: Literary and commercial fiction, women's fiction, historicals, humorous fiction, narrative nonfiction, memoirs.

Not looking for: Poetry, children's books, hard science fiction, category romance.

Bio: Kerri Buckley is an editor with the Random House Publishing Group, acquiring both fiction and nonfiction as well as movie tie-ins/novelizations for several imprints at this time. Recently released and forthcoming fiction includes two collections of never-before published short stories by Kurt Vonnegut, *How High the Moon* by Sandra Kring, and *Delta Girls* by Gayle Brandeis. On the nonfiction side, look for *Just Like Someone Without Mental Illness Only More So*, a memoir by Dr. Mark Vonnegut and *You Are What You Speak: Grammar Grouches and the Politics of Language*"by Economist staffer Robert Lane Green.

STACEY CHATTAWAY

Stacy Chattaway grew up in Portland, Oregon and earned her B.A. in Film and Television Production at Loyola Marymount University in Los Angeles. She worked at Fox 2000 Pictures assisting on the development of films including *The Devel Wears Prada, 27 Dresses, Marley and Me, Alvin and The Chipmunks* and *The Family Stone*. In 2007 she relocated to London where she worked in the Film, Television, and Stage Department at the literary agency David Higham Associates which represents clients including Stephen Fry and the Graham Greene Estate.

NANCY CHRISTIE

Taking Advance Manuscript Critiques

Nancy Christie is the author of the inspirational book *The Gifts of Change* and a member of the American Society of Journalists and Authors. A professional journalist whose work appears in a wide range of print magazines and informational web sites, she has also written, edited, and/or ghostwritten materials for custom publishers corporations, marketing firms, ad agencies and non-profit organizations. Her fiction and essays have appeared in publications such as *Wanderings, The Chaffin Journal, Tai Chi, Experience Life, Woman's Day* and other markets, and she is currently working on her second self-help book. Christie was also the host of the weekly Internet radio show *Take Charge of Your Life* on the VoiceAmerica network, and travels widely presenting writing and motivational workshops.

www.nancychristie.com

GINGER CLARK

Curtis Brown - Literary Agent

Looking for: She represents science fiction, fantasy, paranormal romance, literary horror, and young adult and middle grade fiction.

Bio: Ginger Clark has been a literary agent with Curtis Brown LTD since Fall 2005. She represents science fiction, fantasy, paranormal romance, literary horror, and young adult and middle grade fiction. In addition to representing her own clients, she also represents British rights for the agency's children's list. Previously, she worked at Writers House for six years as an assistant literary agent. Her first job in publishing was as an editorial assistant at Tor Books. She is a graduate of Bryn Mawr College. She is a member of the Contracts Committee of the AAR. She lives in Brooklyn with her husband.

SAGE COHEN

Taking Advance Manuscript Critiques

Sage Cohen is the author of W*riting the Life Poetic: An Invitation to Read and Write Poetry* (Writers Digest Books, 2009), *The Productive Writer: Tips and Tools for Writing More, Stressing Less and Creating Success* (Writer's Digest Books, forthcoming in 2010) and the poetry collection *Like the Heart, the World*. Sage has won first prize in the Ghost Road Press poetry contest, been nominated for a Pushcart Prize, and been awarded a Soapstone residency. Sage holds an MFA in creative writing from New York University and a BA from Brown University. She teaches the online class "Poetry for the People." Sage founded Sage Communications in 1997; in her "day job," she has been writing high-impact copy for clients such as Kaiser Permanente, Intuit and Sterling Commerce ever since.

www.sagesaidso.com

CHARLOTTE COOK

Taking Advance Manuscript Critiques

Charlotte Cook is president of and story editor for KOMENAR Publishing. She has an MFA in Creative Writing as well as practical business experience in the book publishing and selling industry. She has brought to publication far more books, articles, and stories than the six award-winning novels she published for KOMENAR. Writers Digest interviewed Charlotte about her career and publishing company in February 2008. Currently she is judging three of the fiction categories for the 2010 Next Generation Indie Book Awards, teaching private and public writing classes, and co-authoring with award-winning screenwriter Jon James Miller a book for screenwriters to turn scripts into publishable novels. Charlotte posts to two blogs: http://fictionwriteideas.blogspot.com and http://adapting-sideways.blogspot.com.

www.fictionwriteideas.com

GARY CORBIN

Taking Advance Manuscript Critiques

I have been a freelance writer since July, 2005. My published work has appeared in Brainstorm Northwest magazine, The Oregonian, the Portland Tribune, and Global Envision, among others. Contract clients include HDR Engineering, the City of Portland, the State of Oregon, Trilogics Corporation, Innovative Growth Solutions, and Nyquist and Associates. I have performed in nearly 200 improvisational comedy shows since 2002 at ComedySportz, Magenta Theater, Coho Theater, and the Brody Theater. Since 2008, I have taught Improv at Magenta Theater in Vancouver and at Portland's Coho Theater. Acting credits include *Wit* at the Slocum House Theater, *Arsenic and Old Lace* at Magenta Theater, and *The Shrunken Head of Pancho Villa* at Miracle Theater. I live, work, and write in Vancouver, WA, with the world's most expensive free dog.

www.garycorbinwriting.com

STEVE CRAWFORD

Luber/Rolkin Entertainment - Manager

Looking for: Comedy, action, television pilots, thrillers.

Not looking for: Dramas and period pieces.

Bio: As a seasoned literary manager, some of Steve's clients' past and current writing credits include: *Eight Below*, for Disney, directed by Frank Marshall; *Bioshock* for Universal with Gore Verbinski producing; *Nancy Drew*, for Warner Bros.; *Further Adventures in Babysitting* for Disney; the action franchise *Max Steel* based on the Mattel toy property, for Paramount; the action/thriller *Conviction* with Joel Silver producing for Warner Brothers; the action/comedy *Capeshooters* for Warner Bros and Bryan Singer; the thriller *The Student* for Relativity with Paul Verhoeven *[Total Recall]* attached to direct; *The Jealous One*, based on the novel, which is set up Sidney Kimmel Entertainment with the producers of *Paranormal Activity* attached; the television show *Traveler* for WBTV/ABC; and an upcoming show with JJ. Abrams for WBTV. Steve is a kickass manager who began his career at ICM.

MONICA DRAKE

Taking Advance Manuscript Critiques

Monica Drake is the author of the novel *Clown Girl*. Her short fiction and essays have appeared in journals including *The Sun, Oregon Humanities* magazine, *Northwest Review, Beloit Fiction Journal*, and others, as well as anthologies and on-line. She once wrote an entire issue of the Seattle publication, *The Stranger*, which came to be known as the "Monica Drake issue." She has an MFA from the University of Arizona, has been teaching creative writing for the past fifteen years, and is currently an associate professor at the Pacific Northwest College of Art.

www.monicadrake.com

ROBERT DUGONI

Robert Dugoni is the New York Times bestselling author of *The Jury Master*, *Damage Control*, *Wrongful Death*, and *Bodily Harm*. *Deadly Pleasures Mystery Magazine* called *The Jury Master* one of three "Best of the Best" debut novels of 2006 and the *Seattle Times* and *Library Journal* have likened Dugoni to a young John Grisham, calling *The Jury Master*, "A riveting tale of murder, skullduggery and treachery at the highest level." Dugoni's highly anticipated sequels to *The Jury Master*, featuring attorney David Sloane, have also received critical acclaim. *Mysterious Reviews* touted *Wrongful Death* as "among the best books to be published" in 2009, and Booklist wrote, "Mixing the suspense of a Grisham legal thriller with the political angle of a Baldacci. Dugoni is knocking on the A-list thriller door." Dugoni is also the author of the non-fiction expose, *The Cyanide Canary*, a *Washington Post* 2004 Best Book of the Year. **www.robertdugoni.com**

APRIL EBERHARDT

Reece Halsey North Agency - Agent

Looking for: Adult literary and commercial fiction, particularly ironic family dramas and realistic midlife tales, often with a twist, preferably involving strong female characters. She is attracted to collections of interlinked stories with a common character or theme. An original voice and smart, speedy delivery are critical, as is a subtle sense of the absurd. She enjoys working with new authors to edit and streamline their manuscripts before submitting them to publishers. April does consider selected nonfiction works.

Not looking for: Mysteries or murders, thrillers, historical fiction, magical realism or fantasy, or children's titles.

Bio: April Eberhardt joined Reece Halsey North as a Literary Agent in 2008 after five years of editorial work with *Zoetrope: All-Story*, a literary magazine, and another agency. April earned an MBA in Finance and Marketing from Boston University, a BA in Anthropology and French from Hamilton College, and a CPLF degree from the University of Paris. Her prior careers in banking and management consulting honed her strategic, marketing and presentation skills and serve her well in her literary endeavors.

www.reecehalseynorth.com

CHRIS EMERSON

E-Squared - Literary Manager /Producer

Looking for: Looking to discover original voices, and to find big studio movie ideas well-executed in screenplay form. Short of finding that amazing-script/needle in a sea of haystacks/not-ready-for-primetime-scripts, I am looking to provide a bit of perspective on the entertainment industry with the goal of better assisting writers in "figuring it all out" – how to network, how to get their material out there, what to write, where to go, resources, etc.

Not looking for: I am interested in completed scripts ONLY– no notions, ideas, books, stories your grandmother told you, or one-liners yet to be written.

Bio: Chris Emerson has served time at MTV, LMNO, Kushner-Locke, Disney, Critical Mass and New Wave Entertainment, but he doesn't like people very much, so he launched his own company. (dude, totally kidding …) E-Squared is a management/production company with an eclectic mix of working writers and directors for film, television, and stage. In lieu of listing a litany of client credits, just ask me. I'll dish. E2 is also actively developing numerous projects for the big and small screens. Past projects: *Daddy Day Camp* (Sony). Projects in development: *Grounded* (Disney), *Channel Three Billion* (Adam McKay directing), *The Driving Lesson* (with Yvonne Strahovski – Chuck), *Learner's Permit* (with George Lopez), and *Meet PJ Riley* (with David Duchovny).

ELIZABETH ENGSTROM

Taking Advance Manuscript Critiques

Elizabeth Engstrom is the author of eleven books and has sold over 250 short stories, articles and essays. Her latest book, *The Northwoods Chronicles*, is a critical success, and her new book, *York's Moon*, will be released in hardcover next January. Engstrom lives in the Pacific Northwest where she teaches the fine art of fiction at conferences and conventions around the world, and is always working on the next book. **www.elizabethengstrom.com**

HALLIE EPHRON

Taking Advance Manuscript Critiques

Hallie Ephron is the crime fiction book reviewer for the Boston Globe and author of six suspense novels. Her latest, *Never Tell a Lie*, received a starred review inPublisher's Weekly ("stunning; a deliciously creepy tale of obsession") and is a finalist for the 2009 Mary Higgins Clark Award and the 2009 Salt Lake Libraries Readers Choice Award. She also is the author of two books about books, including *The Bibliophile's Devotional*. Her how-to book on mystery writing, *Writing and Selling Your Mystery Novel: How to Knock 'Em Dead with Style* was an Edgar Award finalist. Hallie lives in a suburb south of Boston, far from Southern California where she grew up in a family of formidable literary talent. She is the third of four writing Ephron sisters: Amy Ephron (*One Sunday Morning*, *A Cup of Tea*), Delia Ephron (*Hanging Up*, *The Girl with the Mermaid Hair*), and Nora Ephron (*I Feel Bad About My Neck*, *Sleepless in Seattle*). Her parents were Henry and Phoebe Ephron, the screenwriting duo who wrote screenplays for movie classics like *The Desk Set* and *Carousel*. **www.hallieephron.com**

MIKE ESOLA

William Morris Endeavor Entertainment - Agent

Looking for: Comedy, Tentpole Writers, Female Comedy Writers

Not looking for: Drama, War, Biopic, Thriller

Bio: Mike Esola has been a movie agent at William Morris Endeavor (WME) Entertainment in Beverly Hills for four years representing both writers and directors. Mike represents an eclectic mix of talent including writers of *The Bucket List*, *Mama's Boy*, *Leatherheads*, and a writer on *The Office*. WME is one of the largest and most diversified entertainment agencies with offices in New York City, Beverly Hills, Atlanta, Nashville, London, Miami, and Shanghai. WME represents clients from all artistic disciplines, including movies, television, music, theatre, publishing, commercials, sports, digital media, and video games. A snapshot of WME clients across all areas include Kanye West, Serena Williams, GM, the NFL, Steven Levitt, JJ Abrams, Matt Damon, Steve Carell, Ben Stiller, Aaron Sorkin, and Martin Scorsese.

JULIE FAST

Julie A. Fast is a bestselling author, speaker, radio host, and multimedia publishing consultant. Her books include *Loving Someone with Bipolar Disorder*, *Take Charge of Bipolar Disorder*, *Get it Done When You're Depressed* and *The Official Geezer Guide to Creating and Selling eBooks*. Julie was a pioneer in the eBook industry and watches with fascination as the publishing world changes from print to electronic products. She believes that writers will soon create their own multimedia projects and ultimately focus on electronic self publishing with self hired PR agents. She feels the publishing world now offers positive, lucrative, and limitless opportunities for fiction and nonfiction authors. Julie recently created the Grayson OmniMedia Publishing Group, a print and electronic media publishing house.

www.juliefast.com

PAUL FEDORKO

N.S. Bienstock Talent Agency
Literary Agent

Looking for: Commercial and literary fiction –mysteries and thriller are favorites. Plus narrative nonfiction–memoir, business, sports, and historical.

Not looking for: Science fiction & fantasy.

Bio: I have built my career on both the publishing and agency side of the book business. I have worked directly with established, brand-name authors as well as first-timers and personalities in both fiction and nonfiction. Prior to joining N.S. Bienstock, I was with Trident Media Group for more than five years, ran my own agency, The Paul Fedorko Agency, and spent more than 20 years as a publishing and marketing executive at Bantam, Dell, Simon & Schuster, and William Morrow. My passion is helping authors develop their projects and finding and placing them with the right editor and publishing house. I live in New York City, but many of my current clients don't.

www.nsbtalent.com

JEFF FISHER

Jeff Fisher, author of *Identity Crisis!: 50 Redesigns That Transformed Stale Identities Into Successful Brands* (HOW Books, 2007), is the Engineer of Creative Identity for the Portland-based firm Jeff FisherLogoMotives. A 32-year design veteran, he has been honored with over 600 regional, national, and international design awards and is featured in over 130 books about logos, the design business, and small business marketing. Fisher writes on design, business, marketing, and social networking topics for webzines, blogs, and print publications such as *HOW Magazine*, *UCDA Designer*, *ASMP Bulletin and Legal Management News*. He speaks internationally on the same topics at design and business conferences, design schools, universities, high schools and other events. His first book, *The Savvy Designer's Guide to Success* was released in 2004 and has been reissued as a PDF on CD. Fisher is currently writing a new volume, *Logo Type: 200 Best Typographic Logos from Around the World Explained*, on the topic of typography in identity design. A fourth book is already in the works. **www.jfisherlogomotives.com**

MELISSA FLASHMAN

Trident Media Group - Literary Agent

Looking for: Narrative and serious nonfiction, especially political, lifestyle, popular science, and pop-culture books and fiction including young adult.

Not looking for: Romance, sci-fi.

Bio: Melissa Flashman grew up in Kentucky, graduated from Wesleyan University and studied in the Ph.D. program in English at Johns Hopkins. Some recent books by authors she represents include *Wall Street Journal* columnist and data analyst Bill Tancer's *Click*, *Maxed Out* by documentary filmmaker James Scurlock, *Starbucked* by Portland writer Taylor Clark, and the *Poseur* YA series by Rachel Maude. Forthcoming titles include *And the Heart Says . . .'Whatever'* by Emily Gould, *How to Write a Sentence* by Stanley Fish, and *The Renegade Sportsman* by Portland writer Zach Dundas. She has also sold articles, essays, and fiction to *The New Yorker, The New York Times Magazine, The Los Angeles Times, The Chicago Tribune, Harper's, Atlantic, Esquire, American Prospect, Slate.com, Salon.com, Granta, Tin House, n + 1, Chronicle Review, American Scholar, Bomb, O, More, Real Simple,* and *Ms.*

www.tridentmediagroup.com

CHRISTINE FLETCHER

Christine Fletcher is the author of two young adult novels, *Tallulah Falls* and *Ten Cents a Dance*, which was named an ALA Top Ten Best Book for Young Adults and a BCCB Blue Ribbon Book, among other honors. Christine lives in Portland, Oregon, and is currently working on her third novel.

www.christinefletcherbooks.com

STEPHEN FRASER

Jennifer De Chiara Literary Agency Literary Agent

Looking for: Outstanding books for children, teens, and adults

Not looking for: Not interested in religious, romance, military, erotic, horror

Bio: Stephen Fraser is a literary agent with the Jennifer De Chiara Literary Agency in New York City, a full-service agency which handles both juvenile and adult books. At Simon & Schuster and HarperCollins, Stephen edited such creative talents as Mary Engelbreit, Gail Gibbons, Michael Hague, Ann Rinaldi, Kathryn Lasky, Brent Hartinger, Stephen Mitchell, Dan Gutman, Gregory Maguire, and Daniel Pinkwater. A graduate of Middlebury College in Vermont, he has a Master's Degree in Children's Literature from Simmons College in Boston. Stephen is a popular speaker at writers' conferences throughout the country.

www.jdlit.com

REBECCA FRAZER

Sourcebooks Jabberwocky Acquisitions Editor

Looking for: Picture books (with and without accompanying illustrations), Chapter books (with series potential), and Middle grade novels (mostly targeted toward girl audiences)

Not looking for: Rhyming picture book submissions, Early reader submissions

Bio: I moved to New York City in 1999 to pursue a career in fashion editorial. After almost two years as an editorial assistant at *Harper's Bazaar* magazine, I realized that the cut-throat, competitive environment of fashion was not for me and moved to the other end of the publishing gamut - children's editorial. Since then, I've been editing and acquiring at Random House, Simon & Schuster, and HarperCollins. I've been with Sourcebooks Jabberwocky since May 2009 and continue to build the new imprint with picture books, chapter books, and middle grade novels.

www.sourcebooks.com

ALEX GLASS

Trident Media Group - Literary Agent

Looking for: Literary and mainstream commercial fiction, crime fiction and literary thrillers, middle grade and young adult fiction, and pop culture, humor, and narrative nonfiction.

Not looking for: Romance, science fiction, unsolicited picture books for children.

Bio: Alex Glass came to Trident Media Group as chairman Robert Gottlieb's assistant in 2001 and was promoted to literary agent shortly thereafter. He represents a diverse group of fiction and nonfiction authors, including best-selling novelists Chad Kultgen (*The Average American Male*) and Matt Bondurant (*The Wettest County in the World*), Edgar Award-winner Katherine Marsh (*The Night Tourist*), New York Times best-selling novelist and memoirist Da Chen, NFL legend Mark Bavaro (*Rough and Tumble*), the estate of Newbery Award-winner Ellen Raskin (*The Westing Game*), and High Times Magazine (*The Official High Times Potsmokers Handbook*). Upcoming books for 2009 include Erick Setiawan's debut novel *Of Bees and Mist*, Courtney Sheinmel's middle grade novel *Positively*, Maggie Estep's *Alice Fantastic*, crime novelist Dennis Tafoya's debut *Dope Thief*, and award-winning mystery writer Brian M. Wiprud's *Feelers*.

JULIE GRAY

Julie Gray is the founder of The Script Department, Hollywood's premier script coverage service. She also directs the Silver Screenwriting Competition and authors the popular screenwriting blog, Just Effing Entertain Me. Her columns have been published in Script Magazine in the US and in Moviescope in the UK. Julie consults privately with a wide variety of writers and teaches classes at Warner Bros., The Great American PitchFest, The Creative Screenwriting Expo and has spoken at San Francisco University in Quito, Ecuador, West England University in Bristol and The Oxford Union at Oxford University. Julie lives in Los Angeles, California; her book Just Effing Entertain Me is slated for release in late 2010.

www.justeffing.com

STACY HAGUE-HILL

Tor - Editor

Looking for: Genre fiction, particularly fantasy (urban, epic, historical), and sf with a clear voice.

Not looking for: hard science fiction, category romance.

Bio: I have been at Tor books for three years, where I have worked with a variety of authors, including L.E. Modesitt, Jr., David Farland, F. Paul Wilson, Carrie Vaughn, and debut authors John Brown, Lena Meydan, and Suzanne Johnson. I've also worked on game and other media tie-in novels. Prior to Tor, I was at various academic and small presses, where I worked with non fiction and literature in translation.

www.tor-forge.com

MELISSA HART

Taking Advance Manuscript Critiques

Melissa Hart is the author of the memoir *Gringa: A Contradictory Girlhood* (Seal, 2009), set in Los Angeles and Oxnard, California. Her travel articles and essays have appeared in *Hemispheres, The Boston Globe, Horizon Air Magazine, The Oregonian, The Register Guard, The Christian Science Monitor, Oregon Coast, Open Spaces,* and *Northwest Travel*. Hart teaches journalism at the University of Oregon, including a course on travel writing. She also teaches memoir writing for U.C. Berkeley's online extension program. She's a contributing editor at *The Writer Magazine*, and maintains a blog for emerging writers at **www.butt2chair.wordpress.com**. **www.melissahart.com**

KOHEL HAVER

Kohel Haver is an attorney specializing in copyright, licensing, trademark, and representation of creative people in connection with their business matters. His clients include writers, publishers, illustrators, artists, photographers, film makers, performers, musicians, and playwrights. He has worked on behalf of self publishers and writers with publishing agreements from small specialty press to major international publishers. He has committed his professional life to working with and serving the creative community. He is a frequent presenter at workshops and conferences across the country. He is a founding member of NWLA, Independent Publishers Resource Center in Portland, The PDX Bridge Festival. Kohel's memberships include: Authors Guild, Society of Children's Book Authors and Illustrators, Northwest Association of Book Publishers, Oregon Media Production Association. He is the recipient of the 2009 Willamette Writers Humanitarian Award.

www.smhllaw.com

PAMELA SMITH HILL

Pamela Smith Hill is the author of the award-winning biography *Laura Ingalls Wilder: A Writer's Life* and three young adult novels. At 18, she sold her first story to her hometown newspaper and has been writing professionally ever since. She's also taught professional and creative writing classes at universities in Oregon, Washington, and Colorado.

www.pamelasmithhill.com

ELISHIA HOLMES

Warner Bros. Pictures - Production Exec.

Looking for: Franchisable, tentpole pictures; family comedies; and concept action films.

Not looking for: Small character pieces.

Bio: Elishia Holmes has been at Warner Bros. Pictures for three and one-half years. During her tenure at the studio, she has worked on such films as *The Dark Knight, Bucket List, Nights in Rodanthe, Sherlock Holmes, Book of Eli,* and the *Jonah Hex* movies. Prior to working at Warner Bros., she worked as a story editor for producers Walter Parkes and Laurie MacDonald and started her career as an assistant at William Morris Agency where she worked with Talent and Literary agents.

Classrooms can be cold. Be sure to bring a sweater or light jacket.

MATT HUDSON

William Morris Endeavor Entertainment - Literary Agent

Looking for: I primarily represent fiction, but I'm actively building my list in all areas, with a focus on thrillers, young-adult, sci-fi, fantasy, and paranormal fiction.

Not looking for: Never say never, but I generally don't know much about romance novels, diet/lifestyle books, or other prescriptive nonfiction and probably wouldn't be very helpful to those writers.

Bio: Matt Hudson is a literary agent at William Morris Endeavor Entertainment in New York. He joined the agency in 2006 and represents primarily fiction, with a focus on thrillers, young-adult, sci-fi, fantasy and paranormal fiction. Though it is in no way a reflection of his parents or his upbringing, he gravitates towards dark, absurdist, surprising voices with a natural sense of storytelling. He enjoys equally conversations about football, children's literature, post-modern theatre, classic video games, national politics, 16 and Pregnant, and/or dragons. He harbors little doubt that Vladimir Nabokov is the best writer that modernity has yet produced, but would love it if your book proved him wrong.

ANDREA HURST

Andrea Hurst Literary Management President

Looking for: Contemporary Women's Fiction, high profile nonfiction in health, business, etc., cookbooks, cozy mysteries, and memoir

Not looking for: Children's, Sci-Fi, Fantasy

Bio: Andrea Hurst, President works with both major and regional publishing houses, and her client list includes emerging new voices and New York Times bestselling authors. Andrea represents high-profile adult nonfiction and well-crafted fiction. Her clients and their books have appeared on the Oprah Show, Ellen DeGeneres, Good Morning America, National Geographic network, and in the *New York Times*. In addition to working in the publishing field for over 25 years, Andrea is a published author, skilled development editor, and founder of Just Write educational classes. She enjoys working with authors who have something meaningful to share and are driven by their enthusiasm and desire to create books that touch lives and make a difference.

www.andreahurst.com

RANDALL JAHNSON

Randall Jahnson has been a professional screenwriter for more than 23 years. Among his credits are *The Doors*, *The Mask of Zorro*, episodes of *Tales from the Crypt*, and the Western video game, *Gun*. He now lives in Oregon. Randall speaks about screenwriting on YouTube, www.youtube.com/oregonwritersspeak.

www.randalljahnson.com

DID YOU KNOW?

Willamette Writers Books for Kids distributes over 22,000 books each year to children in Oregon through shelters, hospitals, literacy and other programs.

In addition, Books for Kids provides books to schools in Kenya and Afghanistan whenever we can find someone to hand-carry them.

BILL JOHNSON

Bill is author of *A Story is a Promise & Deep Characterization*, a writing workbook that explores how to create dramatic, engaging stories. He is a skilled story analyst and teacher and has taught writing workshops around the United States. He currently reviews screenplays and novels. He is also the backbone of Willamette Writers, serving as Office Manager and on the Conference Committee in charge of registration. His website on *YouTube (Oregon Writers Speak)* features local authors speaking about the craft of writing.

www.storyispromise.com

CHRISTINA KATZ

Taking Advance Manuscript Critiques

Christina Katz is the author of *Get Known Before the Book Deal*, *Use Your Personal Strengths to Grow an Author Platform* and *Writer Mama, How to Raise a Writing Career Alongside Your Kids* for Writer's Digest Books. She has written hundreds of articles for national, regional, and online publications, presents at literary and publishing events around the country, and is a monthly columnist for the Willamette Writer. Katz publishes a weekly e-zine, *The Prosperous Writer*, and hosts The Northwest Author Series. She holds an MFA in writing from Columbia College Chicago and a BA from Dartmouth College. A "gentle taskmaster" to her hundred or so students each year, Katz channels over a decade of professional writing experience into success strategies that help writers get on track and get published. **www.christinakatz.com**

JILL KELLY

Taking Advanced Manuscript Critiques

Jill Kelly, PhD, a freelance editor and writing coach and a former college professor of grammar and writing, has been helping writers of fiction, memoir, and nonfiction move their work into print and web for 15 years. Her own memoir, *Sober Truths: The Making of an Honest Woman*, was a finalist for a 2008 Oregon Book Award. She is pitching her novel, *Witnessing the Creation*, and is writing a second. She writes an editing column for the Willamette Writers newsletter.

www.jillkellyeditor.com

JOSH KESSELMAN

Principal Entertainment Manager/Producer

Looking for: Thrillers and comedies.

Not looking for: Romantic comedy.

Bio: Josh is a producer and manager with Principal Entertainment where he recently produced Frank Oz's *Death at a Funeral* as well as the Chris Rock remake with the same title. He is currently in post-production on *Isolation* directed by Stephen Kay. Josh is developing several films including *Cowboys and Indians* with Walt Becker directing, *Obey* with Reny Harlin directing, and *A Few Best Men* with Stephan Elliot directing. He also has a sizeable roster of writer and director clients who are responsible for such films as: *Appaloosa*; *Hachiko*; and *Easy Riders, Raging Bulls*. Under his Jericho banner, Josh has produced three features, *The Hebrew Hammer* starring Adam Goldberg, *Bobbie's Girl* starring Rachel Ward, and *Fall* starring Michael Madsen. Josh began his career with Davis Entertainment on *Grumpier Old Men*, *Courage Under Fire*, and *Dr. Dolittle*.

www.Principalent.net

OLIVER KRAMER

Langley Park Pictures - Vice President

Looking for: Comedies, Romantic Comedies, Romances, Adult Thrillers (various persuasions). We push character over concept ever so slightly.

Not looking for: Horror, Action

Bio: Oliver Kramer is the Vice President of Kevin McCormick's Langley Park Pictures, the Warner Brothers-based production company that is producing the forthcoming remake of *Arthur* starring Russell Brand, as well as *The Lucky One*, an adaptation of the Nicholas Sparks novel. He previously was the Head of Development for Hollywood Gang Production, the producers of *300*. At various times Kramer has been a radio reporter, magazine writer, cameraman, and underground nightclub builder. He is a graduate of Dartmouth College and a once and future New Yorker.

PAUL LEVINE

Paul S Levine Literary Agency Agent and Attorney

Looking for: Commercial—thrillers, mysteries, women's fiction, literary fiction; nonfiction, self-help, how-to, relationships, memoirs, health, women's issues, pop culture, new age and business.

Not looking for: Sci-fi, fantasy, horror.

Bio: Mr. Levine has practiced entertainment law for over 29 years, specializing in the representation of writers, producers, actors, directors, production companies and theatre companies in the fields of motion pictures, television, interactive multimedia, live stage, recorded music, concerts, the visual arts, publishing, and advertising. Since starting his literary agency, Mr. Levine has sold over 80 fiction and non-fiction books to at least 30 different publishers and has had many books developed as movies—for television and feature films. Mr. Levine represents thrillers, mysteries, women's fiction, "soap opera" in the vein of Danielle Steele or Jackie Collins, and literary fiction. The non-fiction which he represents also tends to be commercial—self-help, how-to, relationships, memoirs, health, women's issues, pop culture, new age, and business. For the film screen, he represents romantic comedies to thrillers to historical epics. **www.paulslevinelit.com**

DANIEL MANUS

Clifford Werber Productions Director of Development/Producer

Looking for: Comedies – broad, romcom, teen, family, R-rated, etc. Thrillers, horror, family, and something that could be re-made or sellable in foreign markets. Anything commercial, original, cast-able, etc.

Not looking for: Sci-Fi action, period pieces, huge budget epics

Bio: Clifford Werber Productions (*Cinderella Story*, *Sydney White*, *Just Add Water*) is an independent production company looking for commercial product that we can package and produce or sell overseas as a local language film. Our family adventure film *To Oz* was set up at United Artists, but is now in turnaround. We have a number of other projects in development including the teen political comedy *Landslide* and the psychological thriller *Wake Up*. Clifford is also currently attached to produce a book series for Summit Entertainment and Daniel is attached to produce a few projects independently as well. Daniel also runs the popular script consulting company, No BullScript Consulting.

www.nobullscript.net

MARC MANUS

Manus Entertainment- Film Manager
Looking for: High-concept thriller, action, comedy, and horror.
Not looking for: Biography, drama..
Bio: Marc Manus, a former award-winning photojournalist, attended USC film school before entering the field of artist representation. His first job was with manager Cathryn Jaymes who represented Quentin Tarantino, among others. He held positions at various management companies before partnering with talent manager Jamie Gold. A few years ago, he ventured out on his own to form Manus Entertainment and has a short roster of up-and-coming writers and directors. Marc's clients are currently involved in film and television projects at companies such as 20th Century Fox, HBO, Lionsgate and Summit. Some of his recent spec sales include *The Highest Bid*, which went pre-emptively to Intrepid Pictures, and *Foreign Exchange*, in development at Mandate Pictures.

TERESA DEAN MARCEL

A psychotherapeutic counselor and writer, Teresa delights in exploring the depth, nuances, and effects of the visual & tactile non-verbal aspects of our lives – color, fiber & texture, space &lighting, face & body language. The extreme color palettes of the various places Teresa Dane Marcel has inhabited, such as those of lushly bright and tropical Brazil and the golden sand tones of the Arabian desert – intersected by the clear contrasts of arctic Alaska – influenced her perceptions of color. Although it was a fascination for color harmony, as she created with fibers, that led Teresa to become the only certified Colour Affects (UK) colorist, color psychologist, and teacher in North America to date, it was a master's degree in Mass Communications that led to her teaching introductory and advanced nonverbal communications courses at Marylhurst University, Oregon.

www.ColorAffectsUSA.com

JILL MARR

Sandra Dijkstra Literary Agency
Literary Agent
Looking for: I'm looking for mysteries and thrillers, some horror, commercial fiction, especially women's fiction, multi-cultural fiction and historic fiction. In terms of nofiction, I'm looking for history and current events, self-help, inspirational, cookbooks.
Not looking for: Sci-fi/Fantasy
Bio: Before joining the publishing industry in 2001 Jill worked in radio and television and has a strong Internet and media background. She wrote features and ads for Pages, the literary magazine for people who love books, and continues to write book ads for publishing houses and promotional features for television. After writing ad copy and features for published books for years she knows how to find the "hook" and sell it. Jill is interested in commercial fiction, especially women's fiction, multicultural fiction, historic fiction, mysteries, and thrillers. She is also looking for nonfiction in the areas of self-help, inspirational, cookbooks, memoir (she especially loves travel and foodie memoirs), parenting, history, health & nutrition, pop culture, humor, and music.

www.dijkstraagency.com

LAURIE MCLEAN

Larsen-Pomada Literary Agents
Literary Agent
Looking for: Adult genre fiction (romance, fantasy/science fiction, mysteries/thrillers, horror, new westerns) plus middle-grade and young-adult children's books of all stripes.
Not looking for: Children's picture books, easy readers or board books; graphic novels; nonfiction/memoir; literary or commercial fiction; women's fiction; chick-lit; serial killer novels; splatterpunk horror or novels with gratuitous violence; inspirational romance; erotica.
Bio: At Larsen-Pomada Literary Agents in San Francisco—Northern California's oldest literary agency founded in 1972 —Laurie represents adult genre fiction (romance, fantasy, science fiction, horror, nouveau westerns, mysteries, suspense, thrillers, etc.) as well as middle-grade and young-adult books. She looks for great writing, followed by memorable characters, a searing storyline and solid world building. For more than 20 years Laurie ran a multi-million dollar eponymous public relations agency in California's Silicon Valley. She is passionate about marketing, publicity, negotiating, editing and a host of other business-critical areas. She is a writer herself, so she can empathize with the author's journey through publication. Check out her blog, www.agentsavantcom, for tales of the agenting life, and www.larsenpomada.com for information, links, submission guidelines. Query her at query@agentsavant.com.

www.agentsavant.com

AMEE MCNAUGHTON

Fox 2000 Pictures - Director Of Production
Looking for: Comedy, dramedy, romantic comedy, action, thriller, family
Not looking for: Horror
Bio: Amee has been at Fox 2000 Pictures for over five years during which time she has worked on such films as *The Family Stone*, *The Devil Wears Prada*, *27 Dresses*, *Bride Wars*, *Percy Jackson*, and the forthcoming *Love and Other Drugs*. She got her start at WGBH Boston, where she spent several years in publicity for children's programming.

MATT MILAM

Warner Brothers - Production Executive
Looking for: Science Fiction, Action, Adventure
Bio: Matthew Milam got his start as an intern at Mandate Pictures in 2002 before becoming an assistant and then Creative Executive. In 2007 he moved to Warner Bros where he currently resides as a Production Executive. During his time at Warner he has worked on *Terminator Salvation*, *Clash of the Titans*, and "Cop Out" among others. When Matthew grows up, he wants to be like Luke Ryan, not Dave Neustadter.

RAY MILLER

Archetype - Partner/Manager
Looking for: Screenwriters working in action, thriller, and comedy. Both film and television.
Not looking for: Romantic comedy, straight drama, period pieces.
Bio: Archetype has various projects set up in film and TV as producers or as managers through our clients. We set up *Hiding in Time* at Warner Bros. and *Lost Squad* through Rogue/Relativity. Our clients in TV are working with or have worked with Fox21, ABC, Warner Premier, Fox, and Disney Channel among others.

www.archetypela.com

SCOTT MILLER

Trident Media
Vice President & Literary Agent
Looking for: Commercial fiction (boy books – thrillers, crime and mysteries), commercial nonfiction (narrative nonfiction, current events, military), and literary fiction books dealing with pop culture (music, film, etc.).
Not looking for: Romance, science fiction, children's picture books, business books.
Bio: Scott Miller is a Vice President and literary agent at Trident Media Group. He is a graduate of the University of Pennsylvania and the Temple University School of Law and is a member of the New York State Bar. Since beginning his publishing career in the mailroom of the William Morris Agency as an agent trainee, he has worked with a wide array of diverse authors, including Tom Clancy, Bill Cosby, Janet Evanovich, and Dean Koontz. After working as an assistant for Robert Gottlieb, Scott became a literary agent. His clients include New York Times Best Selling Authors W. Bruce Cameron, Harold Coyle, Selden Edwards, Dalton Fury, Ronald Kessler, Chris Kuzneski, Cesar Millan (the "Dog Whisperer"), and Melissa Jo Peltier, Sean Naylor, Ralph Peters, and Joel C. Rosenberg. Other award-winning and best-selling clients include JT Ellison, Robert Ellis, Daniel Judson, Marcus Sakey, Harry Shearer, Patricia Smiley and Jeanne C. Stein.

JESSICA MORRELL

Taking Advance Manuscript Critiques
Jessica Page Morrell is surrounded by writers. She is the author of *Thanks, But This Isn't For Us*; *Bullies, Bastards & Bitches*; *How to Write the Bad Guys in Fiction*; *The Writer's I Ching: Wisdom for the Creative Life*; *Voices from the Street*; *Between The Lines: Master The Subtle Elements of Fiction Writing*; and *Writing Out the Storm*. Morrell works as a developmental editor where she has learned how to quickly size up a story's merits, as a writing coach, and teaches a series of workshops. She hosts a web site at www.writing-life.com and she's been writing a monthly column about topics related to writing since 1998, which currently appears in *The Willamette Writer*, writes a monthly newsletter, *The Writing Life*, a web log, and has contributed articles to newspapers and *The Writer* and *Writer's Digest* magazines.
www.writing-life.com

CHARISSE NESBIT

Lionsgate, Director of Development
Looking for: Hard-R Comedy, Thrillers, Contained Action, Afr. Amer.
Not looking for: Teen, Romantic Comedy, Tentpole Action, Drama, Sci-Fi
Bios: Charisse Nesbit is a Director in the Production and Development Department at Lionsgate. A graduate of The University of New Mexico where she earned her Bachelor's Degree in Journalism, she received her Master of Fine Arts degree from Columbia College Chicago. She began at Lionsgate as an intern and worked her way up from consultant, to her current position. She is also the author of the book *A Dream Deferred A Joy Achieved: Foster Care Stories of Struggle and Triumph* which was published by Strebor Books, an imprint of Simon and Schuster. She is currently involved in bringing the Obie-Award-winning

play *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* to the screen and is also working on *Will You Be My Black Friend* with Harpo Films, starring Chris Rock. **www.lionsgate.com**

DAVE NEUSTADTER

New Line Cinema - Production Executive
Looking for: Horror, R-rated comedy.
Bio: Six years ago, Dave was getting his masters at Indiana University when he realized he hated everything about the program he was in. So he purposefully failed out and serendipitously ran into Luke Ryan, who was at the time running the story department at New Line Cinema and who successfully convinced Dave to move to Los Angeles. So Dave sold off a vast majority of his belongings and went on a road trip. Luke, being the best human being on the planet, gave Dave an unpaid internship in the fall of 2003. Since then, Dave has worked at New Line as an intern, temp, departmental assistant, assistant to the Senior EVP of Production, Creative Executive, and most recently Productions Executive. He served as Executive Producer on *Nightmare on Elm Street* and *Going the Distance*. He hopes to make movies that will make his college roommates laugh.

TRACEY NYBERG

Temple Hill Entertainment
Senior Vice President of Development
Looking for: Romance, Romantic Comedies, Broad Comedies, Family
Bio: Tracey Nyberg is a development executive at Temple Hill Entertainment as of January of this year. Previously she spent four years at Overbrook Entertainment working on movies like *I Am Legend* and *Seven Pounds*. Temple Hill is developing the remake of *The Wizard of Oz*, going back to the original Frank L. Baum series, as well as adapting the book *Dewey* about a librarian and a lost cat. Previous Temple Hill titles include: *Dear John*, the *Twilight* series, and *Management*.

JENNIFER OMNER

Jennifer Omner is an award-winning book designer and owner of ALL Publications, which she established in 1994. Her passion is helping writers become published authors. She is a member of the Northwest Association of Book Publishers (NWABP), Willamette Writers, and Women in Portland Publishing. She was a judge of the 2008 Publishers Association of the West (PubWest) Book Design Awards, and last year her design entry won a first place PubWest award. She studied book design and production at Portland State University. Jennifer authors an e-newsletter of book and marketing tips, sign up for free and immediately receive an article on the pros and cons of self-publishing.
www.ALLPublications.com

CHUCK PALAHNIUK

Keynote Speaker, Awards Banquet
Chuck Palahniuk began writing fiction at the age of thirty-one. Since then he's written eleven bestselling novels, beginning with *Fight Club*, published in 1996. His most recent novel, *Tell-All*, was published in May 2010. Two have become films, *Fight Club* and *Choke*, and Palahniuk has seven more books in development as future films. He's also the author of the travel guide *Fugitives & Refugees* and a collection of essays, *Stranger Than Fiction*. His next novel, *Damned*, will be published by Random House in 2011.

ROSANNE PARRY

Taking Advance Manuscript Critiques
Rosanne Parry is the author of the picture book *Daddy's Home*, Candy Cane Press 2009, and the novel, *Heart of a Shepherd*, Random House 2009. Her novel was honored as a Washington Post's Best Kids' Book of the Year, a Kirkus Reviews Best Children's Book of the Year and a Horn Book Fanfare Best Book of the Year. It received the 2010 Rodda Award from the CSLA. Rosanne has taught writing for more than a dozen years for Saturday Academy. Her next novel, Second Fiddle, will be available in March of 2011.
www.rosanneparry.com

SUSAN RICH

Susan Rich is a copywriter and editor, specializing in direct mail and internet sales letters, ghost blogging, and media scripts. She is also the creator of the Write it Rich! workshop series – that's where she teaches people how to write benefit-based marketing copy that helps them grab attention, drive sales, and earn more money. Susan has a journalism degree and 20+ years experience in print, PR, and marketing. She has published more than 2,000 articles – that's about 1 million words in print.
www.richwriting.com

GIGI ROSENBERG

Taking Advance Manuscript Critiques
Gigi Rosenberg's book, *The Artist's Guide to Grant Writing*, will be published by Random House in September 2010. The book grew out of her popular professional development workshops launched in Portland, Oregon and taught in Chicago, New York, and throughout the Pacific Northwest. Her writing has been published by Seal Press, *The Oregonian*, *Parenting*, and *Writer's Digest*. She has performed at Seattle's On the Boards and her radio commentary *The Hanukkah Bush* was featured on Oregon Public Broadcasting.
www.gigirosenberg.com

MARY ROSENBLUM

Taking Advance Manuscript Critiques
Mary Rosenblum, Hugo and Nebula Award finalist, winner of the Compton Cook Award, has been publishing SF and mystery for more than twenty years in short form as well as novel. A writer of character-driven 'hard' SF, she has received critical praise for the science in her Science Fiction. A long time writing teacher, her focus is on story, and how to integrate science and world building without sacrificing story and character.
www.maryrosenblum.com

LUKE RYAN

MGM - Senior Vice President
Note: No one-on-one pitches, Groups Q & A Only
Bio: Luke Ryan arrived in Hollywood in 2000. He has had a diverse career, working as a screenwriter, producer, instructor at UCLA extension, and studio executive at New Line Cinema and MTV Films before arriving at MGM in 2008 where he is Sr. Vice President of Production. His current slate of films includes a remake of *Red Dawn* (releasing Thanksgiving of 2010), *Robocop* with Darren Aronofsky, *The Three Stooges* with the Farrelly Brothers, and *Poltergeist* with Vadim Perelman. Luke is sitting on a mixing stage typing this bio preparing for the release of his next movie, *Hot Tub Time Machine*, which comes out after this bio was due but long before this conference happens, causing a major rift in the space-time continuum. He hopes you buy a full priced ticket and find it worth every penny. He will still feel this way when you see him in the future.

L.J.SELLERS

L.J. Sellers is an award-winning journalist, editor, and the author of the Detective Jackson mystery/suspense series. The first two books, *The Sex Club* and *Secrets to Die For* have been highly praised, and the third book, *Thrilled to Death*, will be released in August. Her next two novels, *Passions of the Dead* and *The Baby Thief*, will be published in 2011. When not plotting murders, L.J. enjoys performing standup comedy, cycling, social networking, attending mystery conferences, and editing fiction manuscripts. **ljsellers.com**

KRISTIN SEVICK

Tor/Forge - Editor
Looking for: Well written, smart commercial fiction with strong characters, especially mysteries, thrillers, historical, and women's fiction.
Not looking for: Middle-grade fiction or picture books, poetry, short story collections, non-fiction (including memoirs)
Bio: Kristin Sevick joined Tor/Forge's editorial department in July 2006 after working for a few years in medical publishing. She received her bachelor's in Communications at New York University and is the editor of a new historical mystery series for Forge. She lives in Queens with her fiancé and their spoiled cavalier spaniel. **www.tor-forge.com**

COREY SIENEGA

La Sienega Productions/
David Kirschner Productions - Producer
Looking for: Multi quadrant family; comedy (straight and fantastical); horror/supernatural
Not looking for: Films with an exclusively young kid audience; small niche drama; period historical drama (unless it has a fantastical element like "Miss Potter")
Bio: Producer Corey Sienega currently has several projects in development with longtime producing partner, David Kirschner. 2010 also brings the official launch of her solo production banner, La Sienega Productions. Current projects include, *Kristy*, a taut horror-thriller with Dimension Films; *Mouseguard*, a CG animation adaptation of David Petersen's award-winning graphic novel for Starz Animation (9); and Ray Bradbury's *The Halloween Tree*, with Mark Palansky (*Iron Jack*, *Penelope*) attached to direct. Sienega's previous credits include: *Miss Potter* starring Reneé Zellweger; *Martian Child* starring John Cusack; *Secondhand Lions* starring Robert Duvall and Michael Caine; *Bride of Chucky*; *Seed of Chucky*; *Frailty* starring Matthew McConaughey; and the Sci-Fi mini-series *Five Days to Midnight*. La Sienega Productions has many more stories that will warm your heart or frighten the bejeezus out of you in the near future.

JON SILK

Lin Pictures
Vice President of Production
Looking for: Action, Action/Comedy, Sci-Fi, Fantasy, Adventure, and Family – "event movie" scripts.
Not looking for: Small character pieces or Dramas.
Bio: Jon brings in new projects and develops Lin Pictures' current slate. He is a Co-Producer on the following projects set up at Warner Brothers: *Tom and Jerry,* based on the Hanna-Barbera series; the comic book adaptation of Jeff Smith's *Bone*; *The Karma Coalition*, a spec script; *It*, based on Stephen King's epic horror novel; *Hiding in Time*, based on the Shadowline comic book miniseries; and *Tales from the Gangster Squad*, based on a series of LA Times articles. Previously, Jon was at Benderspink where he set up *The Hole* at Bold Films; the comic book adaptations *Pet Robots* at Disney; *Hyperactive* at Paramount Pictures and MTV Films; and *Sweep the Leg* at Summit Entertainment. In November 2009, Jon was profiled on The Hollywood Reporter's "Next Generation List." Lin Pictures has an exclusive deal with Warner Bros. and New Line for features, as well as a first-look deal with Warner Bros. television.

MATT SKIENA

Village Roadshow Pictures Entertainment
Production Executive
Looking for: Action-Adventure, Sci-Fi, Tentpole, Thriller, Animated, Family
Not looking for: Sports.
Note: Signed releases required for all pitches; see WW website for copy.
Bio: Matt Skiena is Production Executive at Village Roadshow Pictures Entertainment. At Village, Skiena works to identify feature films and bring them to the company. In 2010, Village will release *Sex and the City 2*, *Cats and Dogs: Revenge of Kitty Galore*, starring the voice talents of James Marsden, Christina Applegate, Bette Midler, Nick Nolte and Neil Patrick Harris, *Legend of the Guardians*, directed by Zack Snyder, and *Life as we Know It*, starring Katherine Heigl. Upcoming movies also include, *Happy Feet 2*, *Fury Road*, and *The Lucky One*. Village Roadshow Pictures is a leading independent co-producer and co-financier of major Hollywood motion pictures, having produced 62 films since its establishment in 1997 including, as co-productions with Warner Bros., *The Matrix* trilogy, *I am Legend*, the *Ocean's* series, *Sherlock Holmes*, *Gran Torino*, *Training Day*, *Analyze This*, and *Miss Congeniality*.

ANNE WARREN SMITH

Taking Advanced Manuscript Critiques
Anne Warren Smith is the author of novels for middle-graders, most recently, *Tails of Spring Break* from Albert Whitman. Her articles on how to write for young adults have appeared in The Writer; her prize-winning memoir pieces have been published in national publications that include *Memoir*; *The Christian Science Monitor*, and *Calyx*. She has taught creative writing classes for more than twenty years.
www.annewarrensmith.com

ROY STEVENSON

Taking Advance Manuscript Critiques
Roy Stevenson is a freelance writer based in Seattle, Washington. In the 30 months he's been freelancing, he's had over 200 nonfiction articles published more than 400 times on travel and culture, writing, military history and militaria, art, communications, health, fitness, running, triathlons, sports, and film festival reviews. Roy's work has appeared in over 130 regional, national and international magazines, newspapers, in-flights and Ezines in the U.S.A., Canada, England, Scotland, Ireland, Australia, New Zealand, and South Africa. He is a regular contributor and columnist to over ten magazines round the world including *Northwest Travel*, *South Sound*, *Gorge Guide*, *Columbia Gorge*,*Beers-of-the-World*, *Blue Water Sailing*, *Classic Arms & Militaria*, *Military Machines International*, *Men's Fitness*, *Fitness Rx for Women*, *Runner's World (UK)*, *Mysteries*, *Popular Communications*, *The Writer*, *Renaissance*, *Scotland*, *Sculpture*, *Spaceflight*, *Videoscope*, *Warbird Digest*, *Aviation History*, and *Zymurgy*.
www.roy-stevenson.com

CHERYL STRAYED

Taking Advance Manuscript Critiques
Cheryl Strayed's memoir, *Wild*, will be published by Knopf in 2011. Her debut novel, *Torch*, was published by Houghton Mifflin in 2006 and was a finalist for the Great Lakes Book Award and was selected by *The Oregonian* as one of the top ten books of the year by writers from the Pacific Northwest. Strayed's personal essays have appeared in more than a dozen magazines, including the *New York Times Magazine*, the *Washington Post Magazine*, *Allure*, *Self*, *Brain*, *Child*, and *The Sun* and have twice been selected for inclusion in the Best American Essays. Born in western Pennsylvania, raised in Minnesota, Strayed now lives in Portland, Oregon with her husband and their two children.
www.cherylstrayed.com

EVAN STUART

Evan Stuart is the producer/director of the feature film *Reality Check* which has been featured in both the Cinequest film festival and the Longbaugh film festival. He is also the creative director of Fictitious Films, a production company specializing in Independent film and alternative methods of media distribution. As the former head of marketing at Tricoast Studios in Los Angeles, he cut film trailers and oversaw media campaigns for New Line, Artisan, Moonstone, New Image and Showtime Networks. He has taught screenwriting at The Art Institute of Portland, and the Northwest Academy. **evanstuartproductions.com**

BRYAN UNKELESS

Color Force Productions
Vice President of Development
Looking for: Family (action-adventure/comedy), elevated thriller, romantic comedy, elevated action.
Not looking for: Horror.
Bio: Bryan Unkeless is VP of Development at Nina Jacobson's Color Force Productions, where he has developed such projects as *Diary of a Wimpy Kid*, *The Hunger Games*, and *One Day*. Before joining Color Force Bryan worked at DreamWorks Studios, Parkes-MacDonald Productions, and indie financier Echo Lake Productions.

ELLEN URBANI

Ellen Urbani is the author of the memoir *When I Was Elena* (The Permanent Press, '06), a Book Sense Notable selection documenting her life in Guatemala in the early '90s, during the final years of that country's civil war. Her autobiographical short stories have appeared in a variety of bestselling pop-culture anthologies and regional publications since her college years, when she studied literature at the University of Alabama. She recently completed her first novel. Ellen lives in Portland, Oregon, where she teaches writing at Portland Community College and Saturday Academy and is a book reviewer for *The Oregonian*.
www.ellenurbani.com

STEFANIE VAN BORSTEL

Full Circle Literary, Literary Agent
Looking for: Strong middle grade and young adult novels; multicultural children's books. Adult Nonfiction: parenting, how-to, self-help, nature/science, lifestyle.
Not looking for: Genre fiction (Sci-fi, fantasy, romance, thrillers), cookbooks, screenplays, or poetry.
Bio: Stefanie Von Borstel is a literary agent and co-founder of Full Circle Literary. The agency represents adult nonfiction, as well as young adult/middle grade and children's books. Prior to agenting, Stefanie worked in various editorial and marketing positions with Penguin and Harcourt. On the adult side, recent projects include *I Love Dirt! 52 Activities to Help You and Your Kids Discover the Wonders of Nature* by Jennifer Ward (Shambhala); and Diana Schoenbrun's *Beasties: How to Make 22 Mischievous Monsters That Go Bump in the Night* (Penguin). **www.fullcircleliterary.com**

SAMANTHA D. WALTZ

Taking Advance Manuscript Critiques
Samantha Ducloux Waltz, an award-winning author, sold her first story at age eleven to the local newspaper, followed by First Fiction and Fiction awards as a teen for *American Girl*, and a stint as a guest editor for *Mademoiselle*. Currently she has more than forty stories in many anthologies including a number of volumes of the *Chicken Soup for the Soul* and *A Cup of Comfort* series. She has also been published in *The Christian Science Monitor* and *The Rambler*. Other writing includes an adult nonfiction book, *Parenting: Four Patterns in Child Rearing* and a young adult novel *Young Rebel* written under the name Samellyn Wood. She teaches Telling and Selling workshops and classes. **www.pathsofthought.com**

PENNY WARNER

Penny Warner's best-sellers include *Healthy Snacks for Kids*, *Kids' Party Games and Activities*, *Best Party Book*, *Games People Play*, *Kids' Holiday Fun*, *Learn to Sign the Fun Way*, and *Kids' Party Cookbook*. She has a Bachelor's degree in Child Development and a Master's degree in Special Education, and has been teaching child development at the local college for over 20 years. She has taught writing tips at conferences across the country, including Pikes Peak, Whidbey Island, San Francisco, Jack London, and dozens of others. She belongs to Mystery Writers of America, Sisters in Crime, SCBWI, Women Writing the West, and California Writers Club. In her

spare time, she writes a weekly newspaper column on family life (available at ContraCostaTimes.com) and contributes to popular websites including NancyDrewForever.com, BalloonTime.com, OrientalTradingCompany.com, ToysRUs.com, BirthdaysRUs.com, Evenflo.com, DrSpock.com, Fisher-Price.com, ParentalWisdom.com, iParty.com, and Party411.com.

www.pennywarner.com

GORDON WARNOCK

Andrea Hurst Literary Management - Literary Agent

Looking for: Nonfiction: memoir, pets, cookbooks, self-help, political and human rights issues, humor, how-to, health and dieting.

Not looking for: Genre fiction, religious fiction, new age, children's, and YA.

Bio: Gordon Warnock is an agent with Andrea Hurst Literary Management. He is looking for motivated authors with a strong platform and a willingness to work with him to package and polish their proposal and manuscript. With a zest for fresh, new writing and a deep love of the classics, Gordon always has his eye out for works which will not only thrive in the current market but will also withstand the test of time, bringing joy to readers for years to come. In that spirit, he seeks to establish involved, long term working relationships with talented and willing authors of many genres.

www.andreahurst.com

TED WEINSTEIN

Ted Weinstein Literary Management - Literary Agent

Looking for: He represents only nonfiction, in areas including journalism, narrative nonfiction, popular science, biography, history, business, personal finance, health, food, pop culture (often based on popular Web sites or blogs), and quirky reference books.

Not looking for: The agency does not represent fiction, stage plays, screenplays, poetry, or books for children or young adults.

Bio: Literary agent Ted Weinstein is a member of the Association of Author Representatives, representing a broad range of nonfiction for adults. He represents only nonfiction, in areas including journalism, narrative nonfiction, popular science, biography, history, business, personal finance, health, food, pop culture (often based on popular Web sites or blogs), and quirky reference books. His clients include former Portland journalist Nena Baker, author of *The Body Toxic*; former Wired editor and NY Times bestselling author of *The Cult Of Mac* and *Inside Steve's Brain*, Leander Kahney; Stanford mathematician and NPR's "Math Guy" Keith Devlin; bestselling visual thinking expert Dan Roam, author of *The Back of the Napkin*; Stanford psychologist Kelly McGonigal, author of the forthcoming *The Science Of Willpower*; cartoonist and Web sensation Jessica Hagy, and many others. More information about his agency and clients is available at

www.twliterary.com.

LISA WESTMORELAND

Ten Speed Press - Editor

Looking for: Business/Creativity, Career, Cooking, Wine & Spirits, Health/Nutrition, Sexuality/Relationships, How-to, DIY/Craft, Gift/Pop Culture (all adult, no childrens)

Not looking for: Fiction, Memoir, Narrative nonfiction, Poetry

Bio: Lisa Westmoreland has been an editor at Ten Speed Press for five years. She has edited books as diverse as *What Color Is Your Parachute?, Furry Logic: Don't Worry!*, and *Mrs. Rowe's Little Book of Southern Pies.* She holds a BA and MA from Stanford University. She is looking for books written by experts in their field that are different, new, timely, and helpful.

CYNTHIA WHITCOMB

Cynthia Whitcomb is a playwright, T.V. and screenwriter, and President of Willamette Writers. She has been nominated for the Emmy, Cable Ace, Humanitas, Edgar Allan Poe, and Writers Guild of America Awards. She has written two popular books on screenwriting, and taught screenwriting at UCLA Film School. She has sold over 70 screenplays and had 29 produced. Her work has been performed by such actors as Jason Robards, Ellen Burstyn, Kevin Spacey, Anjelica Huston, Martin Sheen, and Liev Schreiber. She co-authored the play *Holidazed* with Marc Acito, produced at Artists Repertory Theatre.

www.cynthiawhitcomb.com

ERIC WITCHEY

Taking Advance Manuscript Critiques

Eric Witchey has made a living as a freelance writer and communication consultant for nearly 20 years. In addition to many nonfiction titles, he has sold more than 50 short stories and a novel. His stories have appeared in multiple genres under several names, and he has won awards from Writers of the Future, New Century Writers, Writer's Digest, and other organizations. His writing-related, How-To articles have appeared in *The Writer Magazine*, *Writer's Digest Magazine*, and other print and online magazines. His custom courses for writers and writing organizations enhance craft and the pursuit of career development. When not teaching or writing, he spends his time fly fishing or restoring antique, model locomotives.

www.ericwitchey.com

CHRISTINE WITTHOHN

Book Cents Literary Agency - Literary Agent

Looking for: Middle grade, young adult, mystery/suspense, thrillers, romance: contemporary, rom coms, paranormal, fantasy.

Not looking for: Inspirational, westerns, sci fi, horror, erotica, or poetry.

Bio: Christine Witthohn is a literary agent and the founder of Book Cents Literary Agency. She is one of the main sponsors of the International Women's Fiction Festival held annually in Matera, Italy, and has strong ties to the international market. She is member of AAR, RWA, MWA and is actively building her client list. She is on the hunt for well-written commercial and women's fiction, mysteries, thrillers, and would love to find some great new YA projects.

www.bookcentsliteraryagency.com

ALEXANDER YOUNG

Josephson Entertainment - Vice President of Development

Looking for: All genres with the exception of Horror.

Not looking for: Horror.

Bio: Alexander F. Young is the Vice President of Development at Josephson Entertainment. He has been with the company for over five years and oversees feature film development for the company. Prior to working at Josephson, Young was an Agent Trainee with the William Morris Agency. Josephson Entertainment recently released the Disney film *Enchanted* starring Amy Adams, Patrick Dempsey and Susan Sarandon and was directed by Kevin Lima. Young is a Co-Producer on the Warner Brothers / Josephson film, *Life as We Know It* which will be released later this year. The film stars Katie Heigl & Josh Duhamel and is being directed by Greg Berlanti. Josephson also produces the Fox television show *Bones*, which is now in its fifth season. Young is a graduate of Tulane University and is a native of New York.

LIDIA YUKANVITCH

Taking Advance Manuscript Critiques

Lidia Yuknavitch is the author of four books of fiction and three books of nonfiction. Her forthcoming memoir, *The Chronology of Water*, will be out in March 2011 from Hawthorne Books, and her novel *The Small Backs of Children* the following year from Hawthorne. She teaches literature, film, women's studies and creative writing at Mt. Hood Community College and is the Editor of Chiasmus Press, as well as an Editor at Fiction Collective 2. She has twice been nominated for the Oregon Book Award, and was the recipient of both a Poets and Writer's /Writer's Exchange Grant and runner-up for the Iowa Review prize.

www.lidiayuknavitch.net

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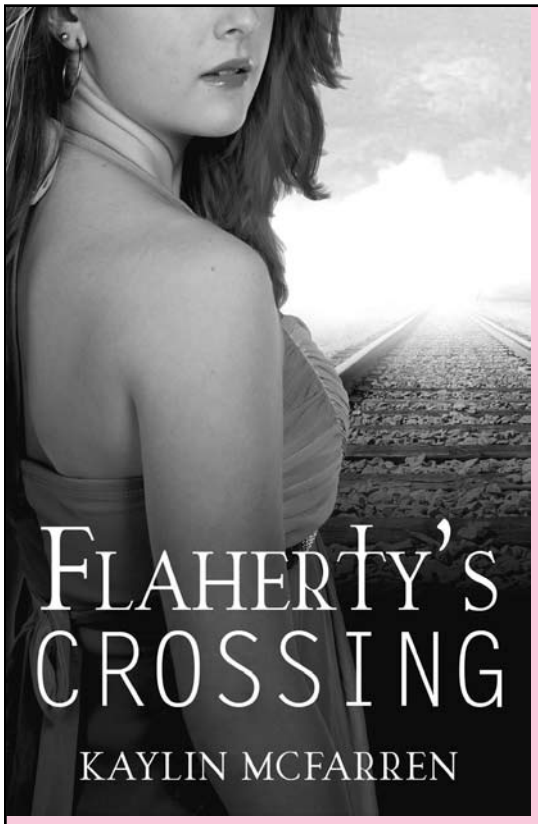

From Pacific Northwest's award-winning author Kaylin McFarren comes a powerful novel about love, loss, and the power of forgiveness...

Successful yet emotionally stifled artist Kate Flaherty stands at the deathbed of her estranged father, conflicted by his morphine-induced confession exposing his part in her mother's death. While racing home, Kate's car mishap leads her to a soul-searching discussion with a lone diner employee, prompting Kate to confront the true reasons her marriage hangs in the balance. When her night takes an unexpected turn, however, she flees for her life, a life desperate for faith that can only be found through her ability to forgive.

Publisher: Champagne Books
Author's Website: www.kaylinmcfarren.com
Book Website: www.flahertyscrossing.com
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"Suspenseful, poignant and ultimately soul-satisfying, this life-affirming tale of shattering secrets will keep you on the edge of your seat. Don't miss it!"
Joy Nash, USA Today bestselling author of *Deep Magic*

"Taut Romantic Thriller!"
Rebecca J. Brown, Author's Den

"Flaherty's Crossing is an inspirational story about learning to let go and love fully for the sake of love."
Tami Brady, TCM Reviews

Kaylin is donating 100% of her proceeds from the sale of this book to cancer research at Portland's Providence Medical Center

SUBMISSIONS: Writers & Actors Lab, Advance Manuscript Critique, Whitcomb Scholarship

ADVANCE MANUSCRIPT CRITIQUES

Available to all conference attendees. Get feedback, generate interest, gain confidence before you pitch. Take advantage of this exceptional opportunity to have your work read and critiqued by qualified experts. During the conference you'll get critique notes and a private, 20-minute session with your reader. Limit, two manuscripts per attendee.

About Submission:

- **Submit** a brief, one-to-three page synopsis, AND up to 20 manuscript pages from your first chapter OR submit up to 20 pages of essays, short fiction, articles, or book proposals.
- **Manuscripts** must be double spaced and printed in a legible font such as Courier New, 12 pt. The header for each page: your name at the top left and page number on the top right.

When you meet with your reader, please be on time. You may discuss any comments, however, this is not a line-by-line critique session. Use it to get feedback on areas that need additional work. The level of critique varies from reader to reader. When choosing your reader, think about the kind of feedback you're looking for, and choose according to their field of expertise.

WRITERS/ACTORS LAB - Moderated by Gigi Rosenberg

Want to participate? Submit your latest script and have a scene from it read by professional actors in front of a live audience on Friday, August 6 at 7 p.m. This performance is not to be missed. Get feedback from moderator Gigi Rosenberg and your peers. Discover what works and what doesn't in this collaborative laboratory. We will select up to eight scripts and professional actors read excerpted scenes. Scripts may be works in progress.

To apply, submit: 1) A story synopsis of no more than 250 words. 2) A list of characters in the scene with brief (1-2 sentence) descriptions. 3) Five to 10 pages of critical scenes from your script in standard screenplay/play format. 4) Your phone number and e-mail address.

Students in grades 6 - 12 can enter a contest to win a slot in the Writers and Actors Lab performance and a one-day scholarship to the conference. Details are available at www.willamettewriters.com - go to the conference site and then to Scholarships.

Advance Manuscript Critiques and Writers & Actors Lab submissions must be received in the Willamette Writers Office by *MONDAY JUNE 21, 2010 NO EXCEPTIONS!* Late entries will not be returned. *No refunds after June 21, 2010.* Please include the name of the process you are entering (either "Advance Manuscript Critique" or "Writers & Actors Lab"), your name, phone number, and e-mail with your submission. Maximum two entries each for Critiques or Actors Lab.

ATTENTION WRITING TEACHERS (& STUDENTS) - APPLY FOR A WHITCOMB SCHOLARSHIP! The rules are simple . . . If you are teaching writing at an accredited college or high school, simply nominate your best student(s) in 150 words or less. Include contact information for both teacher and student. If your student is chosen, both you and your student will be awarded a scholarship (only one scholarship per teacher, but more than one student from the same teacher can win). Submissions must be received by June 21 and may be faxed to 503.452.0372, e-mailed to wilwrite@willamettewriters.com, or mailed to the Willamette Writers Office. For more information, please go to www.willamettewriters.com

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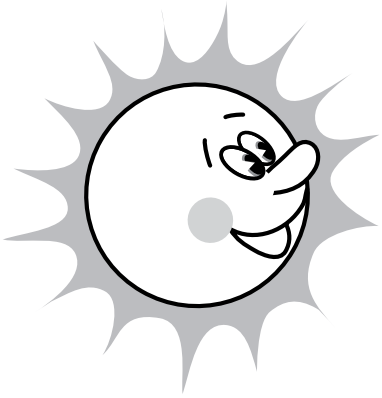

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We offer the opportunity to pitch your work to over 40 agents, editors, managers, and producers who are seeking talent across a broad variety of literary and film genres. You can register for up to four (4) pitches and eight (8) group sessions before August 1 at $20 each. Appointments are scheduled on a first-come, first-served basis and may sell out before the conference. You may purchase more consults during the conference at $25 each, if available.

A one-on-one pitch is you and your script, manuscript, or story idea alone with an agent, editor, or producer. These pitches last for ten minutes.

A group session is a meeting with an agent, editor, or producer and up to six other writers. These sessions are 20 minutes long and include two-minute "elevator-style" pitches, followed by a short Q&A with your consultant. Consultants will use timers to ensure that every member of a group is allotted a fair share of time.

Do your homework: Research the consultants who are available to take your pitch and make sure you are a good match. Read their biographies in our brochure, on the Web, and in printed resources. Agent and editor websites often have information regarding the type of work they are seeking. This kind of information is also available in printed form in Literary Marketplace. For the film industry, IMDB.com is a invaluable resource.

Consult scheduling: We will send you an email the week before the conference with a list of the consultants with whom you are scheduled to meet. Please ensure that this list is correct. If you have a scheduling issue or question regarding your schedule, please visit the consult desk as early as the Thursday night before the conference. Please note that we do not assign you an exact timeslot for your consult until you arrive at the conference and pick up your registration materials. If for any reason we find it necessary to cancel your pitch, we will notify you and give you the opportunity to reschedule your pitch or group session with an available agent or provide you with a full refund.

ONE-ON-ONE AND GROUP SESSION ETIQUETTE:

- Pitch only one project per consult, unless you are asked for more.
- If a consultant is interested, they will ask you to send your work.
- If your project is not something your consultant handles, it is acceptable to ask for a referral.
- Don't press your consultant beyond the allotted time limit and please leave at the end of your session.
- Treat your pitch session like a job interview: Be prepared, dress well, smile, don't bring food, don't take a phone call in the middle of your pitch, etc.
- Thank your consultant, regardless of the result of your pitch.
- Think long-term. Consultants are interested in building professional relationships with talented writers.

PITCHING HELP

1. See our "Pitching Tips" and "Pitching Etiquette" at www.willamettewriters.com.
2. Attend our pre-conference pitch class Saturday, July 31 from 9 a.m. to 3 p.m. at PSU. Check our website for more information, or call 503.452.1592.
3. Participate in "Pitch Practice with the Pros" on Thursday night. It's free!
4. Join us at daily Pitch Practice in the Garden Foyer. Free advice every day.

NOTE: SCHEDULE CHANGES MAY OCCUR. In the event a consultant cancels, we will do our best to notify and accommodate you by refunding or rescheduling your consult. Changes, additions and deletions will appear on our Website, so be sure to check for updates. We will send you an e-mail if there is a change that affects your schedule after you are registered.

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There are four ways to register and pay. Please note that if you pay by check, you will not be registered until your check is received. If you are registering for One-on-One Pitches or Group Meetings, the consultant(s) you select may or may not be available at that time. Be sure to select alternates.

1. On-line (our preferred method): www.willamettewriters.com
You can use your credit or debit card to pay for an on-line registration. If you do not want to enter your card number, you may complete your registration and call the office to give us your card information. There are several advantages to on-line registration:

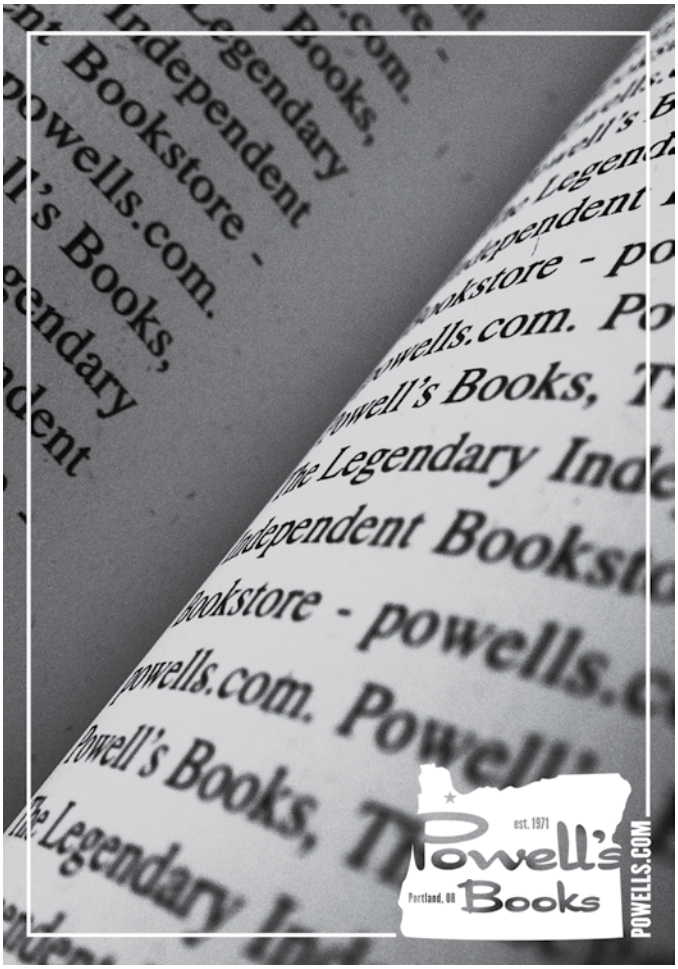
- It is fast. Once your card is charged, you are registered.
- If you are registering for consults, you will know who you are getting when you register.
- You can select the day on which you want your One-on-One Pitches or Group Meetings to fall.
- You can select alternates for One-on-One Pitches, Group Meetings, or Advance MS Critique.

2. By fax: 503-452-0372
You can fill out the registration form and fax it in the Willamette Writers office. You can either include your credit / debit card information on the form or call the office to give that information over the phone.

3. By mail: Willamette Writers, 9045 Barbur Blvd Ste 5A, Portland, Or 97219-4027
Just fill out the form and mail it, together with your check or credit /debit card information, to the Willamette Writers office. This is the slowest way to register, which may matter to you if you are signing up for Pitches or Group Consults. The most popular consultants book quickly.

4. In person: You may come by the Willamette Writers office between 10 a.m. and 2 p.m., M - F, and drop off your registration form and payment.

Questions? E-mail wilwrite@willamettewriters.com or call 503.452.1592



Holly Franko

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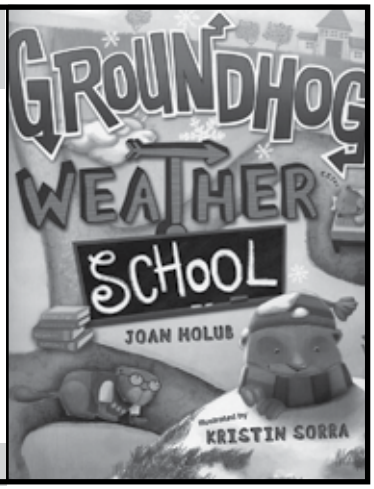
Putnam, 2010



Register by July 1 and Save!

Registration Form

MEAL COUNT - Registration includes workshops, breakfasts, snacks, and lunches. All meals are served buffet-style. We ask your help to estimate the number of meals we should order by telling us which meals you plan to attend ***and*** if you need vegetarian or gluten-free options:

Breakfast: ❒ Friday ❒ Saturday ❒ Sunday - Lunch: ❒ Friday ❒ Saturday ❒ Sunday :: ❒ Vegetarian, ❒ Gluten-free, options requested.

Special Events

Saturday: Gala Awards Banquet (insert number for each)

____ Fish ____ Beef ____Vegetarian ____Tickets @ $45 = $_____

Friday: Help us plan for the networking event on Friday evening from 5 to 7 P.M. by letting us know whether you plan to attend. *(see page 1 for details)*

❒ I plan to attend. ❒ I will not attend.

Consults

Advance MS Critiques - Maximum two (2) ____ Critiques @ $70 = $ _____

One-on-One Pitches - Maximum four (4) ____ Pitches @ $20 = $ _____

Group Sessions - Maximum eight (8) ____ Groups @ $20 = $ _____

Consult Total = $ _____

Conference Registration

WW MEMBER DISCOUNT				By 7/1	After 7/1	After 7/28
3-Days:				❒ $395	❒ $425	❒ $450
2-Days: (Choose)	❒ Fri	❒ Sat	❒ Sun	❒ $325	❒ $350	❒ $375
1-Day: (Choose)	❒ Fri	❒ Sat	❒ Sun	❒ $195	❒ $225	❒ $250

NON-MEMBER RATES (Includes 1 year WW Membership)				By 7/1	After 7/1	After 7/28
3-Days:				❒ $430	❒ $460	❒ $485
2-Days: (Choose)	❒ Fri	❒ Sat	❒ Sun	❒ $360	❒ $385	❒ $410
1-Day: (Choose)	❒ Fri	❒ Sat	❒ Sun	❒ $230	❒ $260	❒ $285

TOTALS:

Special Events: $ _____ Full-time Student Discount (20%) $ _____

Consulting: $ _____ Student Id # _____

Registration: $ _____ School: _____

Grand Total: $ _____ New Total $ _____

CANCELLATION & REFUND POLICY: All cancellations before July 1 are subject to a $50 handling fee. From July 1 forward, cancellations will be charged 25% of registration fees. No refunds on Special Events after July 30. No refunds on Advance MS Critiques after June 21.

CONSULTING PICKS

Don't forget to research your choices before selecting them. Please remember to check the Willamette Writers website (www.willamettewriters.com) to see who is currently available when you register. Changes are constant. Thanks!

Insert alpha-numeric identifier/last name from the facing page.

Advance MS Critiques

Critique #1 _____
Critique #2 _____
Alternate #1 _____
Alternate #2 _____

One-on-One Pitches

Pitch #1 _____
Pitch #2 _____
Pitch #3 _____
Pitch #4 _____
Alternate #1 _____
Alternate #2 _____
Alternate #3 _____
Alternate #4 _____

Group Sessions

Group #1 _____
Group #2 _____
Group #3 _____
Group #4 _____
Group #5 _____
Group #6 _____
Group #7 _____
Group #8 _____
Alternate #1 _____
Alternate #2 _____
Alternate #3 _____
Alternate #4 _____
Alternate #5 _____
Alternate #6 _____

PLEASE PRINT LEGIBLY

Name: _____ Street Address/Apt: _____

City: _____ State: ____ Zip: _____ Daytime Phone: _____ Fax: _____

Check Enclosed (#): _____ or VISA/MC (Credit or Debit): _____

Exp Date: _____ Three-digit Security PIN: _____ (If your prefer, you may call the office with this number.)

E-mail address for conference notices: _____

❒ I also want to receive general WW e-mail announcements

MEALS

Your registration includes breakfast, lunch, coffee service, and afternoon snacks. Please tell us if you will be joining us for these meals so we can order the right amount of food. ***Vegetarian and gluten-free options are available, but you must tell us when you register.***

DAILY MENUS

BREAKFAST

We have a full breakfast every morning from 7:30 to 8:45. It is served buffet style in the Mt. Hood Foyer. Tables are available in the Mt. Hood Ballroom. The buffet may stay out longer, but the ballroom closes for seating at 8:45 in order to prepare for consults.

Daily announcements are made at 8:20 in the ballroom.

The breakfast menu is a variation on the following: eggs, fruit, yogurt, cereal, breakfast breads (sweet rolls, bagels, muffins, etc.), juice and coffee service.

LUNCH

- **Friday**: Deli Sandwich Buffet – Sliced turkey, ham, roast beef & roasted vegetables, sliced cheddar & Swiss cheeses, assorted breads. Includes salad and chips.
- **Saturday**: Asian Salad Buffet – Cabbage/romaine salad w/ cilantro, water chestnuts. Sweet & sour chicken, tofu, vegetables, steamed brown rice, rolls.
- **Sunday**: Pork or chicken carnitas, vegetable fajitas, black beans and Spanish rice. With cabbage slaw and jicama salad.
- *Morning breaks include coffee, teas, and cocoa.*
- *Afternoon breaks include cookies, lemonade, coffee and teas.*

SATURDAY AWARDS BANQUET

Choice of :

1) Vegetarian (stuffed portobello mushroom w/ spinach and orzo),
2) Beef (boeuf bourguignon), or
3) Seafood (grilled Alaskan cod) entrees.

Water is always available, but it is a good idea to bring a water bottle. Think green!

CONSULTS

Taking FILM One-on-One Pitches and Group Sessions

F-1 Karen Black
F-2 Steve Crawford
F-3 Mike Esola
F-4 Chris Emerson
F-5 Elishia Holmes
F-6 Josh Kesselman
F-7 Oliver Kramer
F-8 Danny Manus
F-9 Marc Manus
F-10 Amee McNaughton
F-11 Matthew Milam
F-12 Ray Miller
F-13 Charisse Nesbit
F-14 Dave Neustadter
F-15 Tracey Nyberg
F-16 Luke Ryan*
F-17 Corey Sienega
F-18 Jon Silk
F-19 Matt Skiena
F-20 Bryan Unkeless
F-21 Alexander Young
* *(Groups/discussions only)*

Taking LITERARY One-on-One Pitches and Group Sessions

L-1 Marilyn Allen
L-2 Adrienne Avila
L-3 Jenny Bent
L-4 Martin R. Biro
L-5 Andrea Brown
L-6 Kerri Buckley
L-7 Ginger Clark
L-8 April Eberhardt
L-9 Paul Fedorko
L-10 Melissa Flashman
L-11 Stephen Fraser
L-12 Rebecca Frazer
L-13-Alex Glass
L-14 Stacy Hague-Hill
L-15 Matt Hudson
L-16 Andrea Hurst
L-17 Paul Levine
L-18 Jill Marr
L-19 Laurie McLean
L-20 Scott Miller
L-21 Kristin Sevick
L-22 Stefanie Van Borstel
L-23 Gordon Warnock
L-24 Ted Weinstein
L-25 Lisa Westmoreland
L-26 Christine Witthohn

ADVANCE MS CRITIQUES

C-1 Larry Brooks – Any adult fiction: prefer thrillers, mysteries and adventure, but anything in the adult contemporary or historical genres is OK.
C-2 Nancy Christie – Adult: essay, fiction, nonfiction. No poetry or scripts.
C-3 Sage Cohen – Poetry, memoir, nonfiction.
C-4 Charlotte Cook – Fiction or nonfiction (creative nonfiction and memoir). No horror, science fiction, or erotica.
C-5 Gary Corbin – Adult fiction.
C-6 Monica Drake – Adult, literary fiction.
C-7 Elizabeth Engstrom – Most fiction genres, including science fiction, fantasy, suspense, mystery. No romance, YA, or children's literature
C-8 Hallie Ephron – Adult mystery, suspense or thriller novels, and commercial fiction.
C-9 Melissa Hart – Fiction, both for adults and children – memoir, biography, travel narrative.
C-10 Christina Katz – Nonfiction book proposals and/or sample chapters for nonfiction book proposals.
C-11 Jill Kelly – Fiction and nonfiction/memoir manuscripts to edit. No plays or poetry.
C-12 Jessica Morrell – Nonfiction, fiction, memoir, young adult, adult fiction.
C-13 Roseanne Parry – Children's fiction.
C-14 Gigi Rosenberg – How-to, memoir, personal essay. *Note: only available on Friday.*
C-15 Mary Rosenblum – All YA or adult genres including erotica, slash horror - short form / novel synopses. No children. Personal essays - nonfiction .
C-16 Anne Warren Smith – Fiction and nonfiction prose for children and/or adults; no poetry.
C-17 Roy Stevenson – Nonfiction only. Adult. Prefer critiquing anything to do with freelance nonfiction magazine writing if possible.
C-18 Cheryl Strayed – Adult literary nonfiction (memoir, personal essays), adult literary fiction
C-19 Samantha D. Waltz – Adult or YA novel, memoir, short story or personal essay.
C-20 Eric Witchey - Fiction only, no nonfiction or memoir.
C-21 Lidia Yukanvitch - Any genre.