

# REGISTRATION FORM

Willamette Writers Conference  
August 4-6, 2006

Registration Begins May 1<sup>st</sup>

## Register by July 1st and Save!

Registration includes workshops, breakfasts, snacks, and lunches.

| WW Member Discount  | By 7/1                         | After 7/1                      | After 8/1                      |
|---|--------------------------------|--------------------------------|--------------------------------|
| 3-Days:   | <input type="checkbox"/> \$395 | <input type="checkbox"/> \$425 | <input type="checkbox"/> \$450 |
| 2-Days: (Choose) <input type="checkbox"/> Fri <input type="checkbox"/> Sat <input type="checkbox"/> Sun | <input type="checkbox"/> \$325 | <input type="checkbox"/> \$350 | <input type="checkbox"/> \$375 |
| 1-Day: (Choose) <input type="checkbox"/> Fri <input type="checkbox"/> Sat <input type="checkbox"/> Sun  | <input type="checkbox"/> \$195 | <input type="checkbox"/> \$225 | <input type="checkbox"/> \$250 |

| Non-Member Rates<br>(Includes 1 year WW Membership)   | By 7/1                         | After 7/1                      | After 8/1                      |
|---|--------------------------------|--------------------------------|--------------------------------|
| 3-Days:   | <input type="checkbox"/> \$430 | <input type="checkbox"/> \$460 | <input type="checkbox"/> \$485 |
| 2-Days: (Choose) <input type="checkbox"/> Fri <input type="checkbox"/> Sat <input type="checkbox"/> Sun | <input type="checkbox"/> \$360 | <input type="checkbox"/> \$385 | <input type="checkbox"/> \$410 |
| 1-Day: (Choose) <input type="checkbox"/> Fri <input type="checkbox"/> Sat <input type="checkbox"/> Sun  | <input type="checkbox"/> \$230 | <input type="checkbox"/> \$260 | <input type="checkbox"/> \$285 |

### Special Events

|                   |  |                               |
|-------------------|--|-------------------------------|
| Thursday Evening: | Writers Faire and Pitch Practice               | <input type="checkbox"/> FREE |
| Friday Evening:   | Reception, Buffet, Poker, & Writers/Actors Lab | <input type="checkbox"/> \$35 |
| Saturday Evening: | Gala Awards Banquet & Keynote Address          | <input type="checkbox"/> \$40 |
| Banquet choices:  | West Coast Salmon, Lemon-Caper Vinaigrette     | <input type="checkbox"/>      |
|                   | Sirloin Tri-tip, Merlot Mushroom Sauce         | <input type="checkbox"/>      |
|                   | Roasted Vegetable Ravioli, Creamy Brie Sauce   | <input type="checkbox"/>      |

## Book a Room at the Portland Airport Sheraton

Stay the weekend at the newly-renovated Sheraton Hotel.  
Have your own private retreat, away from the busy schedule.  
Avoid early morning commutes.

Special Conference Rate - Just \$109 a night for single or double,  
\$119 for three, and \$129 for four.

Make your reservations directly with the hotel. When booking,  
request the Willamette Writers Conference rate.  
Call 1 (800) 808-9497. To register online go to  
[www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc) for a link to the hotel.

Don't wait. Rooms go fast.

**It's TIME!** Learn to write, pitch, and sell...

• Fiction • Non-Fiction • Scripts • Manuscripts • [www.willamettewriters.com](http://www.willamettewriters.com) • (503) 452-1592

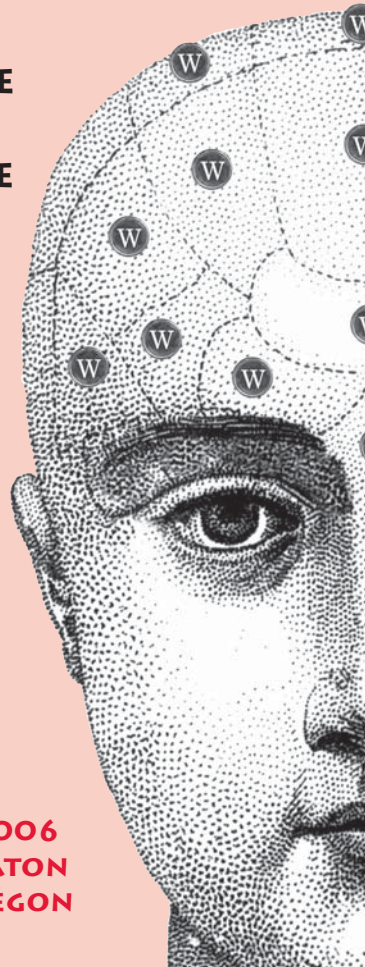
Willamette Writers  
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## THE 37TH ANNUAL WILLAMETTE WRITERS CONFERENCE

LEARN TO...  
WRITE  
PITCH  
SELL  
SCRIPTS  
MANUSCRIPTS  
FICTION  
NON-FICTION

AUGUST 4-6, 2006  
AIRPORT SHERATON  
PORTLAND, OREGON



# DAY PROGRAM

|                       |                         |
|-----------------------|-------------------------|
| Registration begins   | 7:30 am                 |
| Breakfast             | 7:30 - 9:00 am          |
| Classes               | 8:30 - 10:00 am         |
| Break                 | 10:00 - 10:30 am        |
| Classes               | 10:30 am - 12:00 pm     |
| Luncheon Speakers     |                         |
| Friday                | Larry Brooks            |
| Saturday              | Mike Artell             |
| Sunday                | Ken Atchity             |
| Classes               | 1:30 - 3:00 pm          |
| Break                 | 3:00 - 3:30 pm          |
| Classes               | Friday 3:30 - 5:00 pm   |
|                       | Saturday 3:30 - 5:00 pm |
|                       | Sunday 3:00 - 4:15 pm   |
| Wrap Up (Sunday Only) | 4:15 pm                 |

## Welcome Home!

This year (Willamette Writer's 41st) we are coming home to the Sheraton Hotel which was home to our conference for many years. We are thrilled to be back.

We have lots of things to be excited about this year. More agents, editors and producers than ever before are joining us to discover new talent. Exciting workshops, including some we've never offered before.

At our banquet Saturday night, we celebrate writing success, honoring writers, both new writers and veterans at the peak of their craft.

We owe a hearty thank you to our brilliant conference committee, headed by Nancy Reese; our brilliant office manager, Bill Johnson; and our fabulous hotel staff. Cheers to you all!

If this is your first Willamette Writers Conference, welcome to the family. If it's not your first, welcome home.

Cynthia Whitcomb  
President, Willamette Writers

# PITCH

## Register Early to Pitch to Industry Insiders

A 1-on-1 pitch is you and your script, manuscript, or story idea, alone with an agent, editor, or producer. You have 10 minutes to sell your work. You should be able to pitch it in 2.

### Before the Conference

- Visit the Virtual Pitch Room at [www.willamettewriters.com](http://www.willamettewriters.com) for more tips.
- Research: Who are you pitching? What do they need?
- Take a pitch class (call (503) 492.1592 or go to [www.willamettewriter.com](http://www.willamettewriter.com)).

### During the Conference

Come to the Thursday Night Pitch Practice - it's free!

### Practice in the Pitch Room.

Bring your questions and ideas. Get advice from professionals who have been in the hot seat. You have nothing to lose (and everything to gain)! Practice your pitches on our impartial and helpful Pitch Room Volunteers.

Friday, 10-12, 1:30-4:30  
Saturday, 10-12, 1:30-4:30,  
Sunday, 10-12, 1:30 - 3:15

### Pitching Etiquette

- Pitch only one project per consult, unless your audience asks for more.
- If they're interested, they will ask you to send your work.
- If your project is not something your audience handles, ask for a referral.
- Do not press them beyond the duration of your consultation.
- **Thank your audience for their time. Your audience is not paid to consult with you.**

Appointments are scheduled on a first-come-first-served basis. Many sell out prior to the registration deadline.

**DISCLAIMER:** Schedule changes are infrequent, but do occur. In the event of cancellations, we do our best to accommodate your selections, reschedule and/or refund your appointments.

### Such A Deal!

We offer you almost 50 literary agents, editors, managers and producers who you can pitch to during the conference. You can sign up to pitch on all three days.

Novelists, pitch your unpublished work to a film agent or producer!

### Pre-paid Limit

Before the conference, you can register for up to six individual 1-on-1 pitches. During the conference, you can purchase additional sessions if they are available, on a first come-first served basis. No limit on group sessions.

### Tips for Successful Pitches

Pitching is an art form.

It's an art of first impressions, highlighting your unique gift to people who have heard a thousand pitches. Like any art form, you can:

- Learn the skills you need
- Practice to improve your skills
- Flavor it with your unique gift.

Get busy before the conference and keep at it during the conference.

### Pre-Paid Pitches & Group Sessions

Limit: Six 1-on-1s @ \$15 each • **Unlimited** Group Sessions @ \$15 each  
After 8/1, fees increase by \$5

#### Literary

##### 1-1 Group

- Julie Bennett  
  Joshua Bilmes  
  Regina Brooks  
  Bill Contardi  
  Kate Gale  
  Lilly Ghahremani  
  Mollie Glick  
  Lisa Grubka  
  Randy Heyman  
  Andrea Hurst  
  Heidi Kilgras  
  Adam Marsh  
  Jim McCarthy  
  Tony Outhwaite  
  Laura Rennert  
  Angela Rinaldi  
  Katharine Sands  
  Liz Scheier  
  Robert Shepard  
  David Hale Smith  
  Robert Tabian  
  Orly Trieber  
  Brooke Warner  
  Ted Weinstein

#### Film & Television

##### 1-1 Group

- Dave Alpert  
  Ken Atchity  
  Dory Benami  
  Sharon Byrens  
  Richard Demato  
  Brian Flaherty  
  Ken Freimann  
  Daryl Freemark  
  George Heller  
  Bridgett Humphrey  
  Brian Inerfeld  
  Rick Jacobs  
  Navid McIlhargey  
  Ivan Oyco  
  Dan Paulson  
  Christopher Pratt  
  Sean Robins  
  Chris Sablan  
  Ryan Saul  
  Vanessa Scott  
  Bethany Stdivant  
  Mac Torluccio  
  Andrew Trapani  
  Anthony Vasto  
  Andrew Wilson

See next page.

#### TOTALS

Conference Registration \$ \_\_\_\_\_  
 1-1 Pitches \_\_\_ @ \$ \_\_\_\_\_ \$ \_\_\_\_\_  
 Group Sessions \_\_\_ @ \$ \_\_\_\_\_ \$ \_\_\_\_\_  
 Special Events (total) \$ \_\_\_\_\_

Manuscript Critique \_\_\_ @ \$65 \$ \_\_\_\_\_

Full Time Student Discount,  
 (with current ID) Less 20% \$ \_\_\_\_\_  
 TOTAL: \$ \_\_\_\_\_

#### CANCELLATION & REFUND POLICY

- All cancellations before 7/1 subject to \$50 handling fee.
- After 7/1, cancellations will be charged 25% of registration fees.
- No refunds on cancelled manuscript critiques or special events after 8/1.

Check Enclosed: \_\_\_\_\_ or VISA/MC#: \_\_\_\_\_ Exp Date: \_\_\_\_\_

Name: \_\_\_\_\_ WW Member #: \_\_\_\_\_

Student ID#: \_\_\_\_\_ School: \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Daytime Phone \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_

Register online at [www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)

# EVENING EVENTS

**THURSDAY**  
**AUGUST 3**

## **PRE-REGISTRATION**

6:00 - 9:00 pm

Beat the Friday morning rush. Drop by the lobby to register Thursday night.

## **WRITERS FAIRE 2006**

7:00 - 9:00 pm

Willamette Writers and Oregon Writers Colony join forces to feature local writers and their published works. Come speak with these talented authors, buy their books, and get them autographed.

## **PITCH PRACTICE**

7:00 - 9:00 pm

Test your abilities by pitching to a panel of literary or film experts in front of an audience of your peers. Give them your pitch and get instant feedback. Come watch, listen, and learn from others. First come first served, so come early to sign up for the pitching queue!

**FRIDAY**  
**AUGUST 4**

## **FUN & GAMES**

**RECEPTION • BUFFET •  
WRITERS/ACTORS LAB •**

## **POKER**

6:00 - 9:00 pm

Join us at this no-host reception and buffet. Sample the buffet and play poker with visiting faculty, pitch-takers, and fellow writers. Watch actors perform scenes you have written and submitted.

**SATURDAY**  
**AUGUST 5**

## **GALA AWARDS**

## **BANQUET & KEYNOTE**

## **ADDRESS**

6:30 pm

Annual Awards Presentation

Willamette Writers honors:

**Lawson Fusao Inada**

*Lifetime Achievement Award*

**Chuck Palahniuk**

*Distinguished Northwest Writer Award*

**Soapstone**

*Humanitarian Award*

Join us as we present these, the annual Kay Snow Writing Awards, and the Kate Herzog Writing Scholarships.

## **Hallie Ephron, Keynote Speaker**

Author of *Writing and Selling Your*

*Mystery Novel: How to Knock 'Em*

*Dead with Style* (Writers Digest Books,

2005), the book about mystery writing

that cracks the code. She co-authored

the *Dr. Peter Zak* mystery series and is a

crime fiction book reviewer for the Boston

Globe.

Hallie won the Ellen Nehr Award for Excellence in Mystery Reviewing. She co-created the fictional forensic neuropsychologist Dr. Peter Zak and investigator Annie Squires. Under the shared pseudonym G. H. Ephron, Hallie has co-written five series mystery/suspense novels including *Guilt* (St. Martins Minotaur, 2004).

Hallie is one of the famous Ephron sisters (Nora, Delia, and Amy). Her parents were screenwriters who wrote *The Desk Set* and *Carousel*.



# WAYS TO LEARN

## Talk About Pitches

Learn to Pitch, Page 23  
Come to Free Pitch Night,  
Inside Front Cover  
Choose Your Options, Page 15  
Register to Pitch, Inside Back Cover  
Pitch Etiquette, Page 24

## Talk To Agents, Editors, & Producers

Small Group Sessions, Page 24  
Register for Group Sessions,  
Inside Back Cover

## Talk To Authors

Workshops, Page 3  
Events, Page 1  
Writers Fair, Page 1  
Awards Banquet, Page 1

## Talk & Shop

Thursday evening, purchase books from local authors at our Writers Faire. Friday- Sunday, check out the Barnes and Noble on-site book shop.

## Listen & Learn

Workshops, Page 3  
Biographies, Page 15  
Writers/Actors Lab, Page 1

## Listen & Play

Banquet, Page 1  
Writers/Actors Lab, Page 24  
Poker, Page 1

## Listen & Fix Your Manuscript

Professional Critiques, Page 23  
Manuscript ER, Page 24

## Listen & Attend a Panel

Friday and Saturday morning come and listen to lively discussions about literature and film, Page 3 and Page 7.

# WORKSHOPS FRIDAY

8:30 - 10:00 Welcome!

## NON-FICTION

Christina Katz  
*Build Expertise Writing for Newspapers, Magazines and Online*  
This five year veteran teacher of writing and publishing non-fiction articles offers six shortcuts to freelance success, and tells how to deepen and expand your niche by charting an advance course for article-writing success.

## FICTION/GENERAL

Leslie Adkins  
*Confessions of a Contest Judge: Tips for Becoming a Finalist*  
Winning can keep you writing. Learn how to select a contest, avoid fakes take five tips for getting your work recognized and five things to avoid when entering a writing contest.

## GENERAL INTEREST/GENRES

Tedde McMillen  
*How I Landed an Agent and an Editor at the 2005 Conference*  
With a snappy pitch, a proposal and a well-known product, the presenter left the conference with a signed contract and met the woman who became her developmental editor.

## GENERAL INTEREST

Hallie Ephron  
*How to Write a Killer Crime Scene*  
You know you're reading a great mystery novel when you can't put it down at three in the morning. This workshop demystifies the artifice, and gets down to the nuts and bolts of writing a killer mystery novel.

## CHILDREN'S/YOUNG ADULT

Laura Rennert  
*Big Deals for Little Books*  
Think J.K. Rowling's *Harry Potter*. Think unprecedented advances. Think shaping developments in both publishing and film. This senior agent at Andrea Brown Literary agency provides an insider's look at young adult and middle-grade fiction. Learn the secret five ingredients of the most successful YA and middle-grade novels.

## FILM

Gigi Rosenberg  
*Writing Dialogues and Scenes*  
Investigate methods for fleshing out your characters and writing fresh, pithy dialogue. Begin writing your next story in this workshop. Read scenes aloud and receive constructive feedback from facilitator and workshop participants. Bring paper and pen.

9:00 - 10:00

Friday

## PANELS

We offer two panels. One features literary agents, one has film producers.

10:30 - 12:00

Friday

## GENERAL INTEREST

Kathleen Shaputis  
*Book Printing 101*  
Traditional or independent publishing? One size may not fit all. Choices today include print-on-demand and short-run. Learn the differences between traditional and self-publishing, cover design, and that most critical back cover. Self publishing tips and tricks for all genres.

# FRIDAY continued

## GENERAL INTEREST/GENRES

Ken Rand

*First Page Clinic*

Students are required to bring two pages of a fiction manuscript ready to go to an editor. Rand analyzes what makes for a salable first page using students' own work. See quantifiable improvements on your own stories and do rewrites on the spot.

## FICTION

Bharti Kirchner

*First Novel: Some Fundamentals*

This hands-on workshop takes the mystery out of "Scene building," "Show, don't tell," "Point of View," "A sense of place," and "Beginning hook" that baffle beginning novelists. Examples from published novels and classroom exercises clarify these basics.

## FICTION

D. P. Lyle, MD

*The Psychology of Character Motivation:*

*Why They Do What They Do*

The strength of your story lies in your characters, what pushes them to act and react. Why do people love, hate, envy, loath, and need one another? Dig into the basic psychology behind conflict and conflict resolution—the driving force behind thought, action, and dialogue.

## NON-FICTION

Sylvia Taylor

*Building Your Professional Platform Part 1*

Writing isn't just about writing anymore. Build a foundation of credibility and experience. Build your presence from the ground up, with good planning, tools, materials, and creative flair! Learn practical tips and tools for creating a promotional plan that reaches as many readers as possible.

## CHILDREN'S/YOUNG ADULT

Susan Fletcher

*The Price of Magic:*

*Writing the Fantasy Novel*

Learn about the difficulties peculiar to writing fantasy: world creation, the limits and mechanics of magic, and the exposition of both, along with the interrelated concerns of plausibility, relevance, and truth (no less!). Fantasy is often seen as escapist, but the best fantasy is not.

## FILM

Cynthia Whitcomb

*Three Act Structure*

Cynthia Whitcomb, President of Willamette Writers, discusses creating the blueprint for your movie, building the bridge, plugging the holes, scene cards, storyboards, cues for the Act Two Blues, raising the stakes, making the clock tick, and paying off the set-ups.

## FILM

Laurie Scheer

*Pitch to Win*

Learn to construct a successful pitch and how to present yourself intelligently to get the pitch meeting. Beginner and intermediate.

1:30 - 3:00

Friday

## GENERAL INTEREST/GENRES

Hallie Ephron

*Plot Twisting 101:*

*Nuts and Bolts*

Probably the most important element of a mystery novel is the plot. Learn about ideas and where to find them, translating an idea into a premise, the shape of a plot, the role of characters, their secrets, and plot twists, and how to create a plan that suits your individual writing style.

## GENERAL/GENRES

Katie Radditz

*Writing with Images and Creating Inferences*

Show, don't tell is how the writer makes it work. Imagery leads the reader to deeper or double meaning. The more specific your writing, the more universal the subject. Using various works as prompts, participants will have fun finding their own imagery and meaning, and maybe even their muse.

## FICTION

Mary Rosenblum

*Talking Heads NOT:*

*Writing Great Dialogue*

Why doesn't that conversation sound real? How do you make your reader see the scene and hear the characters at the same time? We'll deconstruct real conversation and recreate it realistically. We'll look at dialogue as a powerful tool in characterization and plotting.

## FICTION/GENERAL

Brooke Warner

*Small Press Sensibility: Publishing with Small or Independent Presses*

Small presses offer more creative control and personal attention even if they can't match the huge advances of a larger press. Brooke Warner, with great experience reading unsolicited manuscripts and working with first-time authors, discusses advantages of the small press.

## NON-FICTION

Sylvia Taylor

*Building Your Professional Platform, Part 2*

Continuation from Part 1. See Page 4.

## CHILDREN'S/YOUNG ADULT

Heidi Kilgras

*The Ws of Getting Your Children's Book Published*

Heidi Kilgras from Random House helps answer the Big W Questions: Who is your target audience? What kind of book have you written? Where do you send your manuscript? When might you hear a response? Why do you write? How can you better your chances of getting published?

## FILM

Evan Stuart

*Making the Documentary*

Dissect documentary filmmaking, three act structure, and screenwriting techniques as they apply to proposal writing, main character action, counterpoint, & synthesis. Cameras in the room help us view camera coverage, sound work, budgeting, & editing.

## FILM

Brian Flaherty

*Finding Your First Agent*

So, you've done hundreds of painful hours perfecting your script. It's tight, it's funny, it's scary, and it reads like a breeze. Learn the best way to get your work in front of an agent who can sell it so you can start writing for a living.

## SONG WRITING

K. A. Parker

*Writing Great Lyrics*

Great lyric writing requires capturing a single moment to bring others into the moment with the artist. Learn specific techniques to help you begin easily, and complete quickly, your first draft of any song you care to write. Get step-by-step handouts to make your lyrics better.

NOTE  
Classes and times subject to change

For more detailed descriptions and to register online go to:  
[www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)



3:30 - 5:00

Friday

## FICTION

Jessica Morell

*Subplots: The Story within the Story*

Subplots are miniature stories woven into the main story that contrast, reinforce, or divert attention from the main plot, magnifying the actions of the main plot providing relief from violence, tragedy, or other relentless story elements. Learn to find and use subplots in your characters.

## CHILDREN'S/YOUNG ADULT

Susan Fletcher

*History is a Foreign Country: Writing the Historical Novel for Young Adults*

In addition to developing interesting, believable characters and a compelling story line, Writing historical fiction raises some peculiar issues that you need to be aware of to develop your own approach to exposition, dialect, characters, changing history, and more.

## FILM

Christopher Pratt

*How to Package the Indie*

What makes someone finance your movie? The script and the PACKAGE: the director, producer, and actors inspire that big check. Learn to find the right director and producer for your script. Learn to entice movie stars to do your movie without up front money.

## NON-FICTION

Elizabeth Lyon

*The Nonfiction Book Proposal*

The glitz, glamour, and money-obsessed publishing industry requires that writers have the wits of Roadrunner and the cunning of Wiley Coyote. Learn the four questions—and answers—all agents and editors must have. Learn the eleven parts of a complete proposal and what will give you the competitive edge.

## GENERAL INTEREST

Penny Sansevieri

*Creating a Book Hook*

A hook is what you hang your star on. It gets you published, gets you media, and gets you onto the bookstore shelves. A hook is a must for any successful author! Everyone has a hook. We'll help you find it, refine it, and make your book shine!

## GENRES

Lee Lofland

*Police Jargon and Terminology*

The victim is dead; don't kill your book too! Don't fall into the CSI trap. Using correct police terminology and jargon can make or break your police procedural. Learn the real words and phrases used by cops and crooks. Bring your imagination, your creativity, and your questions.

## FILM

Richard Marcus

*The Business of Show Business*

Learn what it takes to work in Hollywood, how and when you get paid for your work. Learn how to break into show business if you don't know anybody. Richard answers these questions and more as he talks about the counter-intuitive nature of show biz.

## GENERAL INTEREST

James Rapson & Craig English

*Co-Authoring:*

*The Art of Collaboration*

Co-authors can create an incredibly effective, self-sustaining team. They must agree about core ideas, engage in creative conflict, and leave their egos at the door. Weigh the advantages/disadvantages, discuss various methods, and explore the co-author relationship.

For more detailed descriptions and to register online go to:  
[www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)

# WORKSHOPS SATURDAY

8:30 - 10:00

Saturday

## GENERAL INTEREST

Hallie Ephron

*Ready, Set, Go:*

*Investigation, Suspense, and Action...*

These are essential elements of any crime fiction novel. Each requires a different writing approach. Through analysis of examples and hands-on writing exercises, this workshop shows you how to turn your story into a page-turner.

## NON-FICTION

Jim McCarthy

*Nonfiction Book Proposals from an Agent's Perspective*

You can't overstate the importance of a great nonfiction book proposal. Learn to nail your sales pitch. Learn what agents and editors want, where to start, how long it should be, what elements are essential, how to research the competition, and common pitfalls to avoid.

## CHILDREN'S/YOUNG ADULT

Mike Artell

*To Market, To Market:*

*Marketing for Children's Books*

If you want MONEY for what you write, learn to market yourself and your work. Hear marketing tips to improve your chances of success in children's publishing from an award-winning children's book author/illustrator and former marketing executive for several technology-based companies.

## FILM

Vanessa Scott

*Character Development:*

*How to Make Them Pop*

Characters: What are the character's motivations? Is she empathetic? Pro-active? Do we care about him? Build your characters into real people, use the story line, and use dialogue. Analyze screenplay excerpts from top character screenwriters and your scripts.

## GENERAL INTEREST/GENRES

Anina Bennett

*Visual Language:*

*Writing for Comics*

Learn more to write for an increasingly popular storytelling medium: comics. Look at the unique character, structural, and pacing demands of different comic book formats and genres, typical script styles, publishing deals, and writer-artist working relationships.

9:00 - 10:00

Saturday

## PANELS

We offer three panels. One features film agents and producers, one has literary agents, and one has editors.

10:30 - 12:00

Saturday

## NONFICTION

Bharti Kirchner

*Writing the Personal Essay*

How do you get the idea for a personal essay? What fiction techniques can you use to make your writing sparkle? What are the markets? Learn from a novelist who appears in many anthologies.

# SATURDAY Continued

## GENERAL INTEREST

Claire Krulikowski

*Book Promotion for Prosperity*

You must get the market's attention to sell your book! Learn marketing tools, success principles used by marketing gurus; what publishing houses expect, how to build a marketing plan, and how to get the word out about your book with limited financial resources.

## GENERAL INTEREST

Leonard DuBoff

*It's the LAW:*

*What every Writer Needs to Know*

Learn what writers need to know to avoid costly litigation, including copyright issues, recent copyright cases, and vital contract provisions. DuBoff offers over 30 years of legal experience.

## FICTION

Jessica Morell

*Whispers:*

*Theme and Premise in Fiction*

Theme and premise simmer beneath the narrative and often whisper. Learn how they lend significance to events, reflect larger meanings, and create plotting boundaries. Learn about theme as a connecting thread woven into the story, creating unity among the elements.

## CHILDREN'S/YOUNG ADULT

Pamela Smith Hill

*Uncovering Your Character's Secrets: Voice and Point of View*

Discover how to use point of view more effectively as a strategic device to strengthen character, voice and narrative in your work. Bring troublesome passages from your own works-in-progress for the writing exercises and critique groups this workshop offers.

## FICTION

Leslie Adkins

*Writing Great Dialogue*

Review the basics of writing unique and interesting dialogue, how to make your dialogue efficient, effective, and real. It is one of the fiction writer's most useful tools. Sometimes what is not said is the most important piece. This workshop includes lots of writing exercises.

## FILM

Laurie Scheer

*From Fiction to Film*

Explore how to sell directly to film and television outlets. Laurie Scheer has over twenty years experience evaluating projects for film and television programming. Let Laurie guide you through the development process. You'll learn how to gain the attention of both agents and producers.

## FILM

Navid McIlhargey

*The Next Big Thing in Action Movies*

*The Island* bombed. Sword and sandal movies are over for now. What's the next big genre in action movies? What are the studios buying these days? Join the Vice President of Silver Pictures as he discusses the future of the action genre.

1:30 - 3:00

Saturday

## GENERAL INTEREST

Eric Witchey

*The Logic of Emotion: Emotion Driven Fiction*

Based on his article in the July, 2005 issue of *Writer's Digest Magazine*, this seminar uses exercises to teach techniques for developing a fast-paced story from a foundation of character emotion.

## FICTION

Penny Sansevieri

*Author Focus*

A lack of focus affects your work and your ability to finish a project. Learn to define your book, find the core of the story and build everything around that. Everyone needs a focus. This class shows how to attain it and how to make it work for you!

## NON-FICTION

Sylvia Taylor

*Interviewing with Aplomb*

Writing isn't just about writing anymore. Build a foundation of credibility and experience. Build your presence from the ground up, with good planning, tools, materials, and creative flair! Learn practical tips and tools for creating a promotional plan to reach as many readers as possible.

## GENERAL INTEREST

Shannon Vance

*The Author's Website:*

*Not Just an Option Anymore, Part 1*

What can a website do for you? What content and features offer the greatest access? Learn the steps involved in starting up a website, what your options are regarding hosting your website, and what to look for in a designer.

## FICTION

Elizabeth Lyon

*The Heroine's Journey*

The Hero's Journey based on Joseph Campbell's work has dominated writing, but may not fit all stories, especially for a female protagonist or strong female main characters. Learn about *The Heroine's Journey*, written by Jungian psychotherapist, Maureen Murdock, who discussed her idea with Joseph Campbell.

## FILM

Sean Robins

*What's Hot and What's Not*

Learn the current trends in feature films, the most overused storylines that cross readers' desks, and what makes an original and compelling screenplay stand out from the slush pile.

## FILM

Ken Atchity

*Sell Your Story to Press and Film*

From a Hollywood perspective, novelists are frequently defeated before their books are published. Avoid this fate by knowing what Hollywood expects and put it into your novel. Deal with Hollywood most effectively, how to market and sell any dramatic story for movies or TV.

## CHILDREN'S/YOUNG ADULT

Mike Artell

*Writing Humor for Children*

There is a large and hungry market for children's humor—especially short humor. Children's book publishers, magazine publishers, poster publishers, and greeting card companies look for writers who can write jokes, riddles, tongue twisters, and other short humor for kids. Valuable skills for every writer.

## SONGWRITING

K. A. Parker

*Business Basics for Songwriters*

Songwriters need to know about copyright law, how to find and keep good collaborators, what publishers do, how songwriters earn money, and where it comes from. Learn how and where to get solid information on what to do after you've written a great song. Extensive handouts.

### NOTE

Classes and times subject to change

# SATURDAY Continued

3:30 - 5:00

Saturday

## GENRES

D.P. Lyle, MD and Lee Lofland, Det. *The Cop, the Coroner, the Crime Scene, and the Crime Lab: Ask the Experts.*

Walk through a real murder investigation from beginning to end, including forensics. From first officer response and scene protection; witness isolation and interrogation; evidence location, collection, and protection; lead follow up; autopsy; and laboratory analysis. Bring your story questions.

## FILM

Dory Benami *Selling Celluloid: How do Movie Studios Sell and Market a film?*

Learn about consumer demographics and the bottom line. What's happening in Hollywood right now affects whether your screenplay gets picked up. Hear the insider's perspective on partnerships, product placement, advertising, publicity, grass-roots marketing, and the elusive magic of timing!

## GENERAL INTEREST

Jim Whiting *Grammarodeo*

A lively look at commas, colons, clauses, common nouns, compound sentences, and other compositional critters - and the most frequent sources of error. Gain tips on how to painlessly increase your vocabulary by understanding a few roots of the English language.

## NON-FICTION

Dorothy Mack *Wise Memoir*  
Is your memoir manuscript "Freyed" at the edges? Learn three ethical ways of expanding the facts to capture experiential truth.

## FICTION

Elizabeth Lyon *Self-Editing Your Novel*  
When your first draft is done, you revise. Taught by a veteran book editor, you'll learn a system of multiple sweeps through your novel; for whole book organization; appropriateness to genre, tone, unity, and theme; for the elements of fiction craft; and for line editing.

## GENERAL INTEREST

Shannon Vance *The Author's Website: Not Just an Option Anymore, Part 2*  
Continuation of Part 1. See page 9.

## FICTION

James Rapson & Craig English *Bitches and Bastards, Wimps and Warriors: The Psychology of Character*  
Are your villains one-dimensional? Do your men reason like women or vice versa? Do all your characters think and react the way you do? Agents and editors choose stories populated by three-dimensional, flawed, true-to-life characters. What to do? Explore the roots of the human psyche in this workshop.

## FILM

Daryl Freimark *Developing a Script with a Studio Executive*  
Learn what makes scripts competitive in Hollywood and how to set yours apart from the pack. Includes attractive story elements, how different genres are viewed, what makes a commercial idea fresh, and how to make yours memorable. Hear what happens after your script sells, including how a film goes from script to screen.

NOTE  
Classes and times subject to change

# WORKSHOPS SUNDAY

8:30 - 10:00

Sunday

## GENRES

Liz Scheier *The Perfect Science Fiction/Fantasy Proposal*  
Learn how to describe ways to create new worlds by writing the perfect sci-fi/fantasy proposal. Find out what's in and what's out in this exciting area of writing.

## GENRES

Julie Fast *Write a Bestselling Self-Help Book*  
Learn the rules of self help proposals and discuss the technique to write clear, professional, creative and best selling self help books. This class is hands-on and ends with a discussion of the fascinating world of agents, editors and contracts.

## FICTION

Mary Rosenblum *Weaving in Subplots*  
What about the subplots? When should you plan them? How many is enough? Too much? What can they do? When are they a liability rather than an addition? Explore the value of subplots and their role in structure, character, and overall dramatic arc.

## GENERAL INTEREST

Diana Jordan *Acing YOUR Interview*  
This nationally-renowned interviewer shares her experience from hundreds of interviews. Learn to get and ace the interview; anticipate the wildest questions, and what not to do. Hear behind-the-scenes stories. Listen to her nationally televised interviews.

## NON-FICTION

Dorothy Mack *Two Kinds of Discovery Essays*  
Take your reader on a journey in your discovery essays. Lead your reader along an orderly path to find what you have discovered. Or let the reader stumble along with you on a meandering path of leaps and dead-ends to experience the process of discovery as well.

## CHILDREN'S/YOUNG ADULT

Laura Rennert *Picture Perfect: How to Write and Sell Successful Picture Books*  
Picture books look simple, but they're not. This senior agent discusses picture books, drawing on years as an agent and from her own recent experience authoring one. Come hear about the requirements, challenges, and techniques for creating a picture book that editors can't put down.

For more detailed descriptions and to register online go to: [www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)



# SUNDAY Continued

## NON-FICTION/SPECIALTY

Laurie Scheer

*Writing for Broadcast TV and Cable Markets*

Lifetime, ESPN, Comedy Central, Style, TBS, and SoapNet are a few of the popular networks that cater to niche audiences. Learn to write and pitch for broadcast, cable and digital markets, from talk shows to full feature dramas, game shows to documentaries.

## FILM

Ken Atchity

*How to Write the Perfect Treatment*

Complementary to *How to Sell Your Story*. Learn the practical details of writing a treatment, and how to use it both as a tool for marketing and time-management, and as a diagnostic tool for perfecting your story before you commit it to novel or screenplay form.

10:30 - 12:00

Sunday

## GENERAL INTEREST

Ken Rand

*Details:*

*Getting them Right the First Time*

New writers too often fail because they provide readers generic, incomplete and insignificant detail. Here's the remedy. Primarily for fiction writers at all levels of expertise, but nonfiction writers may also benefit. Prepare for a fun class. Kids love it; Rand uses candy.

## CHILDREN'S/YOUNG ADULT

Margot Finke

*Self-Editing Your Mid-Grade Novel*

Come learn about self-editing secrets, voice, unnoticed boo-boos, character development, side tracks, tight writing, powerful verbs, and the importance of critique groups for encouragement, feedback, and support. Bring pencil and paper.

### NOTE

Classes and times subject to change

## GENERAL INTEREST

Mitch Lockett

*Yes, You Do Have a Voice*

Everyone has a natural literary voice. Voice is how you project yourself artistically; humor, irony, and attitude. It's what the reader hears in his head while reading a book. This workshop reveals signposts, maps, myths, sources of inspiration, and clues for finding your own natural voice.

## FILM

Mike Rich

*Character or Story:*

*Which Comes First?*

Every great screenplay starts with a great character or storyline, but when the words FADE OUT appear...which is more important? Come hear what one of the most in-demand screenwriters today has to say about this and how he's stayed true to his vision of storytelling.

## FICTION

Jeanne Shortridge

*Character Building from the Ground Up*

Using a variety of techniques to "research" even fictional characters, this workshop offers tools and techniques to create living, breathing characters so real your readers will miss them long after they've closed your book. Come ready to brainstorm and write!

## NON-FICTION

Claire Krulikowski

*Spiritual Travel Writing*

Turn your trip into an adventure; transform your journal notes into experiences that move readers. Learn to prepare, return home safeguarding the jewels of the journey, and choose what to write about; focus, background, tense, voice, pace, and the effect of each on the outcome.

## FICTION

Al Siebert

*50 Ways to Create Extreme Conflict Between Your Characters*

We have endless ways of creating conflict. Learn why folks "fall in hate" with their anti-models. Learn how your opposite defines your identity and forms your shadow. Learn how conflicts develop and how to resolve them.

## FILM

Rick Jacobs

*Media Convergence*

Learn how feature films and interactive games are coming together and how these largest entertainment revenue generators offer opportunities to build franchises from the ground up.

## PLAYWRITING

Kwik Jones

*Writing and Producing Your Own Play*

It's tough and pleasing work to produce your own play. Dissect the presenter's play *Voice*, looking at the struggles and triumphs involved in turning a small play into a big success.

1:15 - 2:30

Sunday

## GENERAL INTEREST

Frank Mungeam

*Guerilla PR for Writers*

Pitch yourself to media and get results. Find markets for your topic, learn who to pitch, when to pitch them, and how to make contact. Master the 30-second pitch.

## FICTION

Eric Witchey

*Write a Story in a Day*

How to develop speed and take advantage of the Jungian pool of images that normally only appear in your dreams. Learn to write quickly and to develop well-formed, compelling fiction from fast writing sessions.

## NON-FICTION

Katie Radditz

*Mindfulness Practice and the Writing Process*

How can meditation deepen our ability to observe and influence our passion to write? Examine both in the work of Thich Nhat Hahn, Thomas Merton, and others. Practice both writing and meditation techniques. Experience in either practice is not required.

## GENERAL INTEREST

Bharti Kirchner

*A Feel of the Place*

Setting, if done right, becomes a character in your novel. Is setting crucial? What does it do for you? How do you introduce it? How much description is enough? Learn to make a place vivid in your reader's mind. Includes exercises.

## FILM

Cynthia Whitcomb

*Writing the Romantic Comedy*

Professional screenwriter Cynthia Whitcomb discusses finding the Funny in Rom Com. Write ways to make the characters unique and right for each other. Discover the "Cute Meet" and other Rom Com remedies. Questions encouraged.

## FICTION

Larry Brooks

*The Six Core Competencies of*

*Novelists and Screenwriters Part 1*

Learn the six basic elements of successful storytelling—"successful" meaning publication and/or production. Write a break-out home run and reach a wide audience. Regardless of genre or experience, this material defines how to get into the business for serious writers.

For more detailed descriptions and to register online go to: [www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)

# SUNDAY Continued

## CHILDREN'S/YOUNG ADULT

Jim Whiting

*Children's Nonfiction Writing: The Good, the Bad, and the Very Very Ugly*  
Craft attention-grabbing openings that appeal to young readers. Study examples that show how to do this, view your openings and learn to make editors sit up and take notice. Learn to write for specific grade levels.

## FILM

Sean Robins

*Schmoozing for Dollars*

How does who you know and what you know help you make it in Hollywood? Learn networking strategies for success.

3:00 - 4:15

Sunday

## GENRES/GENERAL

Leigh Anne Jasheway-Bryant

*Yoga for Your Funny Bone:*

*Comedy Exercises for the Soul*

Stretch your writing to funny new places. Scribble jokes while in Downward-Facing Dog pose. Breathe deeply through your funny eye. More flexibility can help you get out of your box without the jaws of life!

## NONFICTION

Dory Benami

*From Red to Black: How Movie Studios Make Back their Money*

The business of moviemaking: after a movie is made, how is the money divvied up? What about the costs of production and distribution? Learn about international distribution, DVD, Pay-Per-View, Pay Television, and Free TV.

## CHILDREN'S/YOUNG ADULT

Jim Whiting

*Rhyme & Reason: Writing Light Verse*

Learning to write light verse leads to a heightened sense of accomplishment and an increasing mastery of language. It leads to Aha! moments when you find a great punch line and work backward from there.

## FILM

Bill Johnson

*Creating Narrative Tension*

When a story's audience feels tension over the outcome of a story, that audience will feel a need to experience the relief offered by a story's resolution and fulfillment. Learn to create and sustain narrative tension via a review of *The Sixth Sense*.

## GENERAL INTEREST

Frank Mungeam

*Dream it, Plan it, Write it:*

*Making Your Book a Reality*

Lessons from published authors on overcoming adversity and turning your writing dreams into reality, including finding the time to write, creating a roadmap to a finished book, overcoming rejection, mastering procrastination, ending writer's block, and reducing stress.

## NON-FICTION

Christina Katz

*Chutes and Ladders: Healthy Habits of the Productive Writer*

Prolific, successful writers have healthy habits to stay productive regardless of life events. Place your work habits on the Chutes and Ladders grid and see how to increase your productivity in a way that suits your style.

## FICTION

Eric Withey

*Revise a Story in a Day*

This seminar presents a series of techniques for taking a broken story out of the drawer and revising, then polishing it in one day.

## FICTION

Larry Brooks

*The Six Core Competencies of Novelists and Screenwriters Part 2*

Continuation of Part 1. See page 13.

### NOTE

Classes and times subject to change

# BIOS


## Over 100 Agents, Editors, Managers, Producers, Presenters & Consultants

Brief bios are listed in alphabetical order.

For more in-depth information, visit [www.willamettewriters.com/www](http://www.willamettewriters.com/www)

 Taking literature pitches

 Taking film pitches

 Pre-conference manuscript critique

 Leslie Adkins

Writing instructor and author of six novels, five of them mysteries. She also writes screenplays and her non-fiction has appeared in many local and national publications

 David Alpert

Partner at Circle of Confusion, a literary management/production company. Looking for smart genre material, horror, thriller, sci-fi, action, and franchise-oriented scripts.

 Mike Artell

Children's author, 35 books. *Starry Skies*, Best Science Book For Children 1998; *Petite Rouge*, Louisiana Young Readers Choice Award 2004 and Storytelling World Magazine Honor Book 2002.

 Ken Atchity

Wants action (novels and scripts), chick-lit, earth-bound YA, Historical fiction, Horror (scripts only), African-American children's books. Chairman and CEO of Atchity Editorial/Entertainment International, Inc.

 Dory Benami

New Regency Productions (*Mr. and Mrs. Smith, Daredevil, L.A. Confidential, Fight Club, Heat*) Oversees all international theatrical releases, foreign television, and worldwide DVD releases and library.

Anina Bennett

Writer/editor 15 years, comic books. Co-created the SciFi series *Heartbreakers*, worked for Dark Horse Comics, Image Comics, First Comics, Paradox Press, and Egmont Publishing, among others.

 Julie Bennett

Senior Acquisitions Manager at Ten Speed Press, a Berkeley-based independent publisher of lifestyle nonfiction books, specializing in practical how-to guides, high-end cookbooks, gift, and humor titles.

 Joshua Bilmes

Literary agent for 20 years. Clients include: Nebula winner Elizabeth Moon; NY Times bestselling author Charlaine Harris; Hugo finalist Lee Killough; Aurora finalist Tanya Huff.

 Larry Brooks

His novel, *Bait and Switch*, received a starred review from Publishers Weekly, was their July Editor's Choice for fiction and was named in two prestigious lists: Best Overlooked Books of 2004 and Best Books of 2004.

 Regina Brooks

Founder and president of Serendipity Literary Agency LLC. Over a decade of experience at major publishing houses including John Wiley & Sons Inc., and McGraw-Hill.

# BIOS CONTINUED

👓 Sharon Byrens  
Vice president, Motion Picture Development, Showtime Networks, working in both series and movies. Vice President, Sponsored Programming, at TNT, Johnson & Johnson Spotlight Presentation films.

📖 Bill Contardi  
Agent representing fiction and nonfiction at Brandt & Hochman Literary Agents, Inc. Very active in movie rights sales from novels.

👓 Richard Demato  
Manager at Fuse Entertainment, specializes in writers and writer-directors. Looking for any genre except Rom-Com's, excellent with dialogue and character work.

Leonard DuBoff  
Attorney for over thirty-five years, emphasis on intellectual property, business, high-tech, publishing, arts, and crafts law. Author, 26 books, 80 articles and publications.

👓 Craig English  
Author, fiction and nonfiction. Co-authored, with James Rapson, *Anxious to Please: 7 Revolutionary Practices for the Chronically Nice*. Founder "Commoners" writing group. 25 years, professional actor, Seattle.

👓 Hallie Ephron  
Author, *Writing and Selling Your Mystery Novel: How to Knock 'Em Dead with Style* (Writers Digest Books, 2005). Co-author, Dr. Peter Zak mysteries. Crime fiction book reviewer for the Boston Globe.

👓 Julie Fast  
Best selling author of *Loving Someone with Bipolar Disorder: Understanding and Helping Your Partner* and the upcoming Time/Warner book *Take Charge of Bipolar Disorder*.

👓 Margot Finke  
Aussie in Oregon. Monthly column *Musings* in *The Purple Crayon*. Helps children's writers. Margot also writes Aussie outback adventures, fantasy, and ghost mysteries.

👓 Brian Flaherty  
Agent at Tony Blain and Associates, looking for new talent as well as working with existing clients including Duane Adler (*Save The Last Dance*) and Sean Hood (*Halloween Resurrection*).

Susan Fletcher  
Author of eight novels for young readers, including *The Dragon Chronicles Series* (*Dragon's Milk*, *Flight of the Dragon Kyn*, *Sign of the Dove*); *Shadow Spinner*; and *Walk Across the Sea*. Recipient, Willamette Writers' Distinguished Writer Award in 2003.

👓 Ken Freimann  
William Morris, LA, Feature department. Clients have included Ed Solomon, Steve Oedekerker, Stephen Sommers, Michael Bay, Kevin Spacey, and Eric Bana.

👓 Daryl Freimark  
Story editor, New Line Cinema. Executive on *Hairspray*, *Valentine's Day*, *How To Be A Villain*, *Shazam!*, *Twenty Times A Lady*. Wants thrillers, sports ideas, horror.

📖 Kate Gale  
President, Pen USA, managing editor, Red Hen Press. Authored seven books, edited four anthologies, five poetry collections. Seeking original fiction.

📖 Lilly Ghahremani  
Literary agent, attorney and co-founder of Full Circle Literary, seeking nonfiction or fiction, adult or children's, in a wide array of genres (no western, sci-fi/fantasy or crime fiction).

📖 Mollie Glick  
Agent at the Jean V. Naggar Literary Agency. Literary and commercial fiction, as well as non-fiction-- she's a generalist, wants fresh, unique voices and smart, original perspectives.

📖 Lisa Grubka  
Literary agent at William Morris Agency. Actively seeking both fiction (literary, international, and women's) and nonfiction (narrative, popular science, sports, journalism, and humor).

👓 George Heller  
Agent and founding partner, Foursight Entertainment. Wants commercial ideas with a unique take on a universal theme but nothing genre-specific.

Randy Heyman  
Acquisitions Editor, University of California Press. Regional and reference books.

Pamela Smith Hill  
Award-winning author, young adult fiction, including *The Last Grail Keeper*, *A Voice From the Border*, and *Ghost Horses*. Directs the Professional Writing and Creative Writing Programs at Washington State University Vancouver.

👓 Bridget Humphrey  
Josephson Entertainment (*Hide And Seek*, *Ladykillers*, *Like Mike*), feature film/television production company with a first look deal at 20th Century Fox. Wants new and experienced writers, comedies, horror/SciFi/thriller.

📖 Andrea Hurst  
Seeking personal growth, self-help, health and beauty, parenting, business, psychology, cookbooks, spirituality, women's issues, and gift books. Wants commercial and mainstream fiction, literary and women's fiction.

👓 Brian Inerfeld  
Co-founded Protocol, a literary management and production company in 2003.

👓 Rick Jacobs  
Founded Rick Jacobs company, 2004, signing a first-look production deal with Circle of Confusion. Genre development, convergence of media between feature films, television, video games, and print.

👓 Leigh Anne Jasheway-Bryant  
Author, 13 humor books, including *Yoga For Your Funny Bone* (March 2006), *Bedtime Stories for Dogs*, *Bedtime Stories for Cats*. 2003 Erma Bombeck Humor Writing Award, 2004 Humor in Food Writing Award.

Bill Johnson  
Author of *A Story is a Promise*, on how to create dramatic, engaging stories, and *The Combat Poets of Maya*, a humorous science fiction novel. Skilled story analyst and teacher.

Diana Jordan  
Broadcast journalist, anchored the news on 106.7 K-Lite, 750-KXL, and others. AM Northwest Book Reviewer, her author interviews and book reviews have appeared in the *Costco Connection* and the *Portland Tribune*.

For more detailed descriptions and to register online go to:  
[www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)

# BIOS CONTINUED

**Christina Katz**  
Author, *Writer Mama* (February 2007, *Writer's Digest Books*), publishes regularly in magazines (like *Country Sampler*), newspapers (*The Oregonian*), and online publications.

**Heidi Kilgras**  
Random House Children's Books. Wants illustrated works: picturebooks, storybooks, beginning readers, pre-school and toddler formats, or novelty books, ages 9-12.

**Bharti Kirchner**  
Author of eight books—four novels and four cookbooks. Her work has been translated into German, Dutch, Spanish, and other languages.

**Claire Krulikowski**  
Author of two books, and owner of AshootingstarZ Production—services benefiting writers and business owners.

**Lee Lofland**  
A retired detective, author of a non-fiction book on police procedures for mystery writers, and a popular speaker at conferences and workshops.

**Mitch Lockett**  
Avid birder, free-lance writer for twenty-five years with dozens of articles and several short stories published. For over a decade he's written a monthly naturalist column for the Audubon Society of Portland.

**D. P. Lyle, MD**  
Cardiologist and consultant on medical and forensic issues; used by many published authors and writers of popular television shows.

**Elizabeth Lyon**  
A veteran book editor and author of many acclaimed books for writers, a conference speaker and workshop teacher.

**Dorothy Mack**  
Director of Writers on the Edge, author and winner of Oregon Literary Arts Award, first place winner in five creative non-fiction contests.

**Richard Marcus**  
Wrote for dozens of TV shows including *Alice*, *Real Monsters*, *Charles in Charge*, *the Tonight Show* and *Dinosaurs*. Wrote an annotated textbook on Edgar Allen Poe, and award winning education/interactive software and documentaries.

**Adam Marsh**  
Kimberley Cameron at Reece Halsey North Literary Agency, California. Wants literary fiction, commercial fiction (mystery/suspense/thriller), historical fiction, and narrative non-fiction. On the lookout for new writers with great stories.

**Jim McCarthy**  
Agent at Dystel and Goderich Literary Management. Literary and commercial fiction, no fantasy or sci-fi. Non-fiction, 20th century history, architecture, urban stories, memoir, and women's issues.

**Navid McIlhargey**  
VP of Development at Silver Pictures (*V for Vendetta*). Looking for big sci-fi movies or scripts/books that create interesting worlds. We stick to action and horror—and I stick to the big, big movies.

**Tedde McMillen**  
Author, *Nirvana in a Cup*, articles for trade journals & magazines. Regular contributor to the *Portlandia Club Newsletter*.

**Jessica Morrell**  
Writing coach and freelance editor; author of *Writing out the Storm*, four booklets on writing, and the host of a website for writers.

**Frank Mungeam**  
Award-winning television writer who worked 18 years as a TV producer for network-affiliated stations in Seattle and Portland, most recently as Executive Producer, AM Northwest.

**Tony Outhwaite**  
Agent at JCA Literary. Thrillers, mysteries, politics, international culture and history, music, baseball, and football. No poetry, cookbooks, gardening books, children's books, or science fiction.

**Ivan Oyco**  
Producer, Spyglass Entertainment, producers of *The Sixth Sense*, *The Recruit*, *The Insider*, *The Pacifier*. Seeking new, original work.

**K.A. Parker**  
Lyricist, over 40 songs recorded and released. Writing since 1978, teaching songwriting since 1980. Just completed a children's musical.

**Dan Paulson**  
President of Daniel L. Paulson Productions. Wants good stories. Writing is key.

**Christopher Pratt**  
Partner, Elements Entertainment, clients with *General Hospital*, *The O.C.*, *My Wife and Kids*, *Days of our Lives*, *Walking Tall*, *Felicity: An American Girl*, *10 Things I Hate About You*, *You Got Served*, and *Joan of Arcadia*.

**Katie Radditz**  
Teaches creative writing at Pacific Northwest College of Art in Portland; Director of Adult Programs, teaches writing at First Unitarian Church.

**Ken Rand**  
Spent twenty-five years as a broadcast and print reporter and editor, now a freelance writer and teacher at many seminars and conferences.

**James Rapson**  
A licensed therapist who leads workshops related to his upcoming book *Manhood: The Transformation of the Nice Guy*.

**Laura Rennert**  
Agent at Andrea Brown Literary Agency, children's books, literary fiction, women's fiction, chick-lit, mysteries and thrillers, and narrative non-fiction.

**Mike Rich**  
His *Finding Forrester* won the Nicholl Fellowship competition. Wrote *The Rookie* and *Radio*. Contributed to *Miracle*, *Eight Below*, and the upcoming *Invincible*. Wrote *Manhunt* about John Wilkes Booth, and *Nativity*, on the Christmas story.


**Angela Rinaldi**  
As head of her own literary agency, she is looking for commercial and literary fiction, narrative non-fiction and practical and proactive non-fiction.

**Sean Robins**  
Producer at Broken Road Productions, seeking comedy (action-comedy, romantic, family, and broad) and tent-pole films (action, sci-fi) exclusively. No horror, thrillers, drama, or period pieces.


**Gigi Rosenberg**  
An acclaimed writer, teacher, and solo performer who leads The Writer's Circle, a creative writing workshop for adults. Teaches playwriting at Community of Writers.




# PIOS CONTINUED

 **Mary Rosenblum**  
Authored more than 60 works, four SciFi novels, first of which won the Compton Cook Award for Best First Novel. Mainstream, magic realism.


 **Chris Sablan**  
Agent at Original Artists, a boutique agency that represents several writers and directors with projects set up at various studios. Wants feature scripts, especially Latin-oriented.


 **Katharine Sands**  
Literary agent, Sarah Jane Freymann Literary Agency. Represents authors in literary fiction, chick-lit, dysfiction, faction, non-fiction.

**Penny Sanseviero**  
Author, publicist, President/CEO Author Marketing Experts, Inc. Marketing & publicity strategies. Her book *From Book to Bestseller* called the roadmap to publishing success.


 **Ryan Saul**  
Agent at Metropolitan Talent Agency. Represents the writers who have written *Chicken Little*, *Brother Bear*. Hands-on with clients.

**Laurie Scheer**  
A successful development consultant with a new DVD about how to pitch your projects successfully, currently conducting seminars about the future of the entertainment industry.

 **Liz Scheier**  
Editor at Berkeley/Putnam, science fiction and fantasy. Wants science fiction, fantasy, and horror for the Roc imprint: also biography, humor, popular culture.


 **Vanessa Scott**  
Producer, Benderspink Productions. High-concept comedies, (*Hitch*, *Wedding Crashers*, *Sideways*), thrillers, horror. Dramas with a comedic element, solid writers, unique voice.


**Kathleen Shaputis**  
Books: *Grandma Online: A Grandmother's Guide to the Internet*; *The Crowded Nest Syndrome: Surviving the Return of Adult Children*; and *Changes in Attitude*.

 **Robert Shepard**  
Literary agent representing non-fiction authors of Pulitzer Prize winning works as well as first-time authors. Genres cover current affairs, science, business, health, and popular culture. Looking for narrative-driven work that crosses categories.


**Jeanne Shortridge**  
Author of *Riding with the Queen* and *Eating Heaven*, worked as a magazine writer, marketing professional, editor, and scout for a literary agent.


**Al Siebert**  
Dr. Siebert is nationally recognized for his resilience work and he has been interviewed on multiple television and radio programs. His book, *The Survivor Personality*, is now in its tenth printing.


 **David Hale Smith**  
Founder, DHS Literary, Inc., Texas. Literary/commercial fiction, especially mysteries, suspense novels, thrillers, nonfiction. Sells film, foreign, and all subsidiary rights.

 **Bethany Stirdivant**  
Fuse Entertainment, literary management/production company. Smart thrillers, romantic comedies, and family movies with strong characters and unique, out of the box stories.


**Evan Stuart**  
Producer/director of the feature film *Reality Check*. Creative director of Fictitious Films, production company specializing in Independent film and alternative methods of distribution.

 **Robert Tabian**  
A New York-based independent literary agent representing mainstream and literary fiction, mysteries, thrillers, autobiography, and biography.


 **Sylvia Taylor**  
An award-winning freelance writer and operator of 'Taylor-made Writing Services'. Regional Director for the Federation of BC Writers since 2001, a well-known teacher, speaker, and editor.


 **Mac Torluccio**  
Manager, Creative Affairs, Buena Vista Motion Pictures Group. Seeking comedy, dramedy, family comedy/dramedy, action/adventure, thriller and sports drama projects.


 **Andrew Trapani**  
Producer/Manager Andrew Trapani co-founded Integrated Films & Management. Develops and produces feature films and television projects. Manages some of the industry's top literary talent.

 **Orly Trieber**  
Editor with Avalon Books. Worked with some of the top literary names. Interested in romance, mysteries, westerns. Especially looking to acquire chick-lit full of quirky and lovable characters.


**Shannon Vance**  
Owner, Greenlight Development, offers programming services and website hosting to web designers and website owners. Provides the cool features that artists and writers need in their websites.


 **Anthony Vasto**  
Instrumental Management. Develops and represents feature film and television writers. Looking for fresh, original and interesting voices.


 **Brooke Warner**  
Acquisitions editor, Seal Press, Avalon Publishing Group. Women's nonfiction books, women's health, parenting, outdoor adventure, travel, popular culture, gender/women's studies, and current affairs.

 **Ted Weinstein**  
Literary agent, narrative nonfiction, contemporary culture, politics, biography, history, business, science, health and medicine, pop culture, and quirky reference works.

**Cynthia Whitcomb**  
President of Willamette Writers, she has sold over fifty scripts to movie studios and television networks, and regularly sells out her screenplay classes and pitching intensives.

 **Jim Whiting**  
Published *Northwest Runner* for 17 yrs. Edited, wrote, or produced over 150 children's titles for Mitchell Lane Publishers. Subjects: classical musicians, contemporary pop icons, saints, scientists, emperors, explorers.

 **Andrew Wilson**  
Manager/producer at Evolution Entertainment. Wants writers and directors, loves collaborating with and developing his clients' work. Wants horror, thriller, comedy.

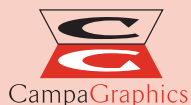
 **Eric M. Witchey**  
Fiction, multiple genres under several names. How-to articles in *Writer's Digest Magazine*, *Writer's Northwest Magazine*, and *Northwest Ink*.

For more detailed descriptions and to register online go to: [www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)

# 2006 SPONSORS

Our thanks go out to the following businesses and groups whose support assists Willamette Writers in providing the quality and diversity of opportunities to conference attendees.

Poznanski  
Foundation



## SPECIAL THANKS TO OUR VOLUNTEERS.

*The Conference Committee:* Nancy Reese, Mary Andonian, Michael Cooper, Karen Harty, Lisa Parsons, Salli Slaughter, and Bill Johnson.

*The WW Board of Directors:* Mike Cooper, Leona Grieve, Patsy Hand, Joni Heyman, Jerry Isom, David Kelly, Sue Lick, Catha Loomis, Patricia MacAodha, Mary Margaret Maitland, Jan Paeth, Lori Patch, Herbert Piekow, Nancy Reese, Salli Slaughter, and Cynthia Whitcomb.

### Registration Begins May 1 Three Ways to Register

**Mail form to:**

Willamette Writers  
9045 SW Barbur Blvd.,  
Suite 5A  
Portland, OR 97219

**Register on-line:**

[www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc)

**Fax form to:**

(503) 452-0372

### Questions?

Call (503) 452-1592 or e-mail [wilwrite@willamettewriters.com](mailto:wilwrite@willamettewriters.com)

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# MANUSCRIPT CRITIQUE

SUBMISSION DEADLINE: JUNE 23, 2006

LIMIT: 2

**\*\*Available ONLY to full, 3-Day Conference Attendees.\*\***

Get feedback, generate interest, open a door before you pitch.

Take advantage of this exceptional opportunity to have your stories read and critiqued by qualified experts. During the conference you'll get a written critique and a private, 15-minute session with your reader.

**About Submission:** Your total pages must not exceed twenty (20) pages.

- You can submit up to twenty (20) manuscript pages, OR a three-to-five (3-5) page overview, with up to fifteen (15) pages of supporting manuscript material.
- **Manuscript preparation:** Manuscripts must be double spaced and printed in COURIER NEW, 12 pt. The header for each page: your name at the top left and page numbered on the top right.

When you meet with your reader, you can discuss any comments. 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. See our website for extended biographies.

|                     |                                |
|---------------------|--------------------------------|
| Mike Artell         | Children and young adult       |
| Leslie Adkins       | Fiction, general               |
| Larry Brooks        | Fiction, suspense, general     |
| Craig English       | General                        |
| Hallie Ephron       | Fiction, crime, mystery        |
| Julie Fast          | Non-fiction                    |
| Margot Finke        | Children and young adult       |
| Leigh Anne Jasheway | Humor                          |
| Christina Katz      | Non-fiction                    |
| Bharti Kirchner     | Fiction or non-fiction         |
| Claire Krulikowski  | Non-fiction. proposals, memoir |
| Mitch Lockett       | General                        |
| Elizabeth Lyon      | General                        |
| Dorothy Mack        | Non-fiction                    |
| Katie Radditz       | Non-fiction                    |
| Ken Rand            | Fiction or non-fiction         |
| James Rapson        | Psychological viewpoint only   |
| Mary Rosenblum      | Fiction, general               |
| Sylvia Taylor       | Fiction or non-fiction         |
| Jim Whiting         | Fiction and non-fiction        |
| Eric Witchey        | Fiction                        |

Manuscripts received later than June 23 returned. 25% handling fee charged.

# WAYS TO CONNECT

## Group Sessions

Want to learn what's really going on in your field?

**Come to a group session!**

Here's your chance to access insider knowledge:

- Breaking in
- Market trends
- Networking
- Publications
- Referrals
- Pitching tips

Select the agent, editor, or producer of your choice, and enjoy a 30 minute session with seven other writers.

Read the bios, and choose as many sessions as you want, no limit. Choose your groups when you register.

You can sign up for group sessions during the conference, at the Consult Table.

*Friday 10-12, 1:30-4:30*  
*Saturday 10-12, 1:30-4:30*  
*Sunday 10-12, 1:30-4:00*

## SILENT AUCTION Friday-Sunday

Bid on great values especially for writers. All proceeds help fund Willamette Writers.

Bidding ends 1:00 pm Sunday. See [www.willamettewriters.com/wwc](http://www.willamettewriters.com/wwc) for details on available items.

## Manuscript ER Editors on Duty

Get immediate help from professional editors. They are available on a first-come-first-served basis to provide feedback on your writing (content and format) and your queries and book proposals.

*Fri - Sun 9-12, 1:30 - 4:30*

## Writers/Actors Lab

Moderated by Gigi Rosenberg

Have a scene from your screenplay read by professional actors in front of a live audience on Friday evening. Get feedback from your peers. Maybe get a film deal. Learn what works and what doesn't.

- You must register for all three days for your scene to be considered.
- Your material must be in the Willamette Writers office before June 23, 2006. **No Exceptions.**
- We will select eight scenes.
- While we prefer scenes with two characters, we will consider monologues and three person scenes.
- Submit your script in standard screenplay/play format.
- Scripts may be works in progress.

**To apply, submit:**

- A story synopsis
- List of characters and descriptions
- 5-10 pages of critical scenes of your script.
- Your phone number and email address.