

THE 38TH ANNUAL WILLAMETTE WRITERS CONFERENCE

It's Magic!



AUGUST 3 - 5, 2007
AIRPORT SHERATON
PORTLAND, OREGON

*"Critics treat the only real
magic on earth as if it were
done with wires."*

John Gardner

Get ready for the biggest, most exciting writing conference in the Pacific Northwest! Willamette Writers has just passed the 1,500 member mark and we're gearing up for a conference packed full of adventure and opportunity.

Our theme this year is magic. From the magic that happens to the blank page when you wave your magic pen and create a whole world that never existed before. To the magic of seeing that creation go from something held in your hands, to something held in the hands of thousands of strangers around the world who find that door into the world you created alone in your room. Whether you're involved in writing fictional worlds, capturing and sharing the truth in a non-fiction book, or cinematic worlds, it is the writer who creates the real magic. You are the real magicians.

Welcome to your conference and congratulations on having the imagination and courage to take your writing career to the next level.

Cynthia Whitcomb
President, Willamette Writers



**Please Join Us Thursday Evening,
August 2**

For these free events

Early Conference Check-In 6 - 9 pm

Writers Faire 6 - 9 pm

Pitch with the Pros 7 - 9 pm

SPECIAL EVENTS

THURSDAY

AUGUST 2

PRE-REGISTRATION

6:00 - 9:00 pm

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

WRITERS FAIRE 2007

6:00 - 9:00 pm

Willamette Writers and Oregon Writers Colony present member authors and their published works. Join the drawing for a free recycled laptop and raffle to "Win an Hour with an Author."

PITCH WITH THE PROS

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 3

"IT'S MAGIC"

RECEPTION › BUFFET › FUN

6:00 - 9:00 pm

Explore the magic of being with other writers at our no-host reception. Feel the magic as you are entertained by a magician and surprise performers as you partake of the specially prepared Italian buffet. Door prizes and more!

WRITERS & ACTORS LAB

7:00 - 9:00 pm

Moderated by Gigi Rosenberg
Come watch professional actors perform scenes written by you or your fellow writers. Learn what works and what doesn't. Enjoy the magic of live theater.

SATURDAY

AUGUST 4

GALA AWARDS BANQUET

6:30 pm

The festivities begin at 5:30 with No-Host Networking in the Mt. Hood Foyer.

Annual Awards Presentation

Willamette Writers will honor writers with the *Lifetime Achievement Award* (Ann Rule), the *Distinguished Northwest Writer Award* (Mike Rich) and the *Humanitarian Award* (Community of Writers). Join us as we present these, the annual Kay Snow Writing Awards, and the Kate Herzog Writing Scholarships.

Gail Tsukiyama, Keynote Speaker

Ms. Tsukiyama is from San Francisco, California where she studied writing.

She has won a number of writing awards



including the Academy of American Poets Award, the PEN/Oakland Josephine Miles Award for Literary Excellence, and the Asia Pacific Leadership Award from the Center of the Pacific Rim and the Ricci

Institute. She has been a guest speaker at the Hong Kong International Literary Festival, the Sydney Writers' Festival, and the Vancouver International Writers Festival. Her books include *Women of the Silk*, *The Samurai's Garden*, *Night of Many Dreams*, *The Language of Threads*, and *Dreaming Water*. Her new novel, *The Street of a Thousand Blossoms* is due out in fall of 2007.

LONELY SCRIBE

SILENT AUCTION

FRIDAY - SUNDAY

Bid on great values geared especially for writers. All proceeds help fund Willamette Writers. Bidding ends at 1:00 pm on Sunday. Check out our website for more details on available items.

WORKSHOPS

FRIDAY

8:30- 10:00

Friday

GENERAL INTEREST

Tobi Kibel Piatek

Build an Online Platform so the World Can Find the Path to Your Door ~ Stand out, get noticed and sell books. Tobi Kibel Piatek will provide practical information, technical tips and helpful strategies that writers need to know to make a vibrant online presence an effective part of their platform.

GENERAL INTEREST

Mary Andonian

Conference Success Basics ~ Learn to maximize your experience at the Conference: who's who, networking strategies, preparing your dossier, pitch etiquette/technique, and post-conference checklists.

FICTION/GENERAL

Literary Panel (9:00)

Join this group of literary agents as they discuss their agencies' needs and personal histories. This is an interactive panel. Questions are encouraged.

FICTION

Elise Capron

Character vs Plot: Two Different Story-lines, Two Different Effects
Join Elise Capron (Sandra Dijkstra Literary Agency) as she shows you how to distinguish between character- and plot-driven storylines in fiction. Find out what works best and when. Have your plotline questions answered in this interactive class!

NON-FICTION

Julie Fast & Marilyn Allen

Author/Agent Relationship~ Marilyn Allen (Allen O'Shea Literary Agency) and Julie Fast have sold four books together. They will discuss the top three traits to look for in an agent and how writers can keep a relationship with an agent friendly, profitable, professional and more!

CHILDREN'S/YOUNG ADULT

Andrea Brown

Understanding the Genres and Categories of the Children's Book Field
Andrea Brown (Andrea Brown Literary Agency) will discuss the differences and criteria of all the categories of the children's book field, from board books through young adult, and what it takes to be age appropriate. Trends and what kids want will also be discussed.

FILM

Film Panel (9:00)

Join this group of film agents and managers as they discuss their companies' needs and personal histories. This is an interactive panel. Questions are encouraged.

FILM

Heather Hale

Pitching Like a Pro

A must for anyone who plans to pitch at the conference! Learn the secret of a winning pitch, the do's and don't's, and how to fine-tune your pitch to grab your audience's attention.

"Books are a uniquely portable magic."
Stephen King

GENERAL INTEREST**Jane Friedman**

Are You Sabotaging Your Writing Career? ~ Learn about harmful mistakes and attitudes that slow your path to publication and greater success. Put an end to behaviors that cause agents/ editors to reject your work or stop working with you.

GENERAL INTEREST/GENRES**David Kopp**

Understanding the Christian Book Market ~ This class provides an understanding of Christian publishing today: evangelical houses, agents, the retail scene, reading audience, and trends. Learn the "must have" qualities this message-driven niche market requires, what topical categories to avoid, and how you can partner with a publisher.

FICTION**Robert & Sharene Brown**

Novel Beginnings: Capture Your Reader Right Up Front ~ For intermediate level writers. Learn about novel openings, prologues, and avoiding pitfalls. Understand how to craft the start of your novel for maximum effect and reader involvement. Learn how to make good choices in using point-of-view, character, plot vs. character, and the type of opening writers should use.

FICTION**Mary Rosenblum**

Revelation in Thought, Word and Deed: The Craft of Real Characters ~ We all know that you need to create realistic characters. But how does that translate to the page? What techniques do you use to "bring a character to life"?

PLEASE GO TO:

WWW.WILLAMETTEWRITERS.COM/WWC
FOR FULL CLASS DESCRIPTIONS
AND TO REGISTER ONLINE.

NON-FICTION**Christina Katz**

Forget Non-fiction Features: Write Short and Get Published! ~ Features are hard to land, challenging to write, and can take months to place. Smart writers who want to get their work in front of editors and into print now, learn how to write and pitch the short stuff. Learn to do short interviews, submit your work to harmonize with editorial needs, and so much more.

CHILDREN'S/YOUNG ADULT**Laura Rennert**

How to Crack the Young Adult (YA) Market: Key Elements of Successful YA Fiction ~ YA fiction is one of the hottest categories in today's publishing and film markets. Laura Rennert, a senior agent with Andrea Brown Literary Agency, provides an insider's view of the state of the market for YA fiction, discussing trends and crucial elements of commercially successful YA fiction.

FILM**Luke Ryan/Dave Neustadter**

How Hollywood Works and How to Work in Hollywood ~ Luke Ryan and Dave Neustadter will walk you through the Hollywood system to give you a clear idea of what really motivates studio execs, producers, agents, and managers. Learn about the vast number of factors beyond your own writing ability that can decide whether or not you sell your material or can find steady work.

FILM**Cynthia Whitcomb**

How to Write a Great Movie Opening Learn from great movies how to load your opening with originality, story hook, symbolic images and how to introduce your main character so a star will want the part.

FRIDAY CONTINUED

1:45 - 3:15

Friday

GENERAL INTEREST

Loretta Barrett

How to Get an Agent and What an Agent Does for You ~ Find out how to research and approach an agent, what to include in your query letter, and how much time to give an agent before moving on with your submission. From polishing your proposal, negotiating the publishing contract, to selling foreign and film rights, you will see how an agent guides your book from concept to published product, and more.

FICTION

Laura Whitcomb

Writing the Breakout Novel ~ Teaching from her book *Your First Novel* (co-authored with literary agent Ann Rittenberg) novelist Laura Whitcomb describes five of her refining techniques that can make your writing unforgettable. They also helped Laura get an excellent agent and book deal.

FICTION

Larry Brooks

Voice Lessons: Combining Writing Style with Substance ~ Writers must discover and develop their true voice and hone it. A writer's "voice" is like air: if you notice it, it probably smells bad. This workshop offers exercises allowing writers to explore the aspects of voice within two old adages: "less is more," and "be careful what you ask for."

GENERAL INTEREST

Tony Outhwaite

Developing Setting and Locale In Fiction and Non-Fiction ~ The ability to create a setting that draws the reader into the narrative and keeps them involved is crucial to the writing of creative fiction and non-fiction. Each attendee should write a brief 50-word "scene" to bring to the session to be read, critiqued, and discussed.

NON-FICTION

Carol Wissmann

Part I: Profiting from periodicals: Making that Magical Connection ~ Opportunities abound with special niche publications. Even with no experience, these publications are often easy to break into and interesting to write for. Learn how to locate and contact the editors who are always looking for good writers.

CHILDREN'S/YOUNG ADULT

Pamela Smith Hill

Vivid Writing for Young Adults ~ This workshop will focus on that well known adage, "show, don't tell." But it will go beyond the basics to reveal why this concept is essential to writing successfully for young adult readers, and how to strike the balance between too much or too little detail. Participants should bring samples of their work.

FILM

Evan Stuart

Three-Act Structure 101 ~ The class will focus on Aristotelian action, plot points and reversals; how to manipulate beginning, middle and end storytelling to achieve dramatic success in the cinematic medium. Examples from Roger Miller's *The Road Warrior*. Be prepared to do writing exercises.

FILM

Jake Wagner

How to Break Into a Feature Film Writing Career ~ Part I: What does it take to break into the feature film industry? Find out from an industry professional. This information-packed two-part workshop will cover genre specificity, high concept ideas, the value of screenwriting competitions, the "do's and don'ts of starting out" and much more. Leave with a clear list of goals for writing a great screenplay that will get your work noticed.

NOTE:

CLASSES AND TIMES SUBJECT TO CHANGE

3:45 - 5:15

Friday

GENRES

Lee Lofland

Police: What They Do, and Why They Do It ~ Ever wonder what all those gadgets are that hang from a patrol officer's side, what a gun belt weighs, what a patrol officer's duties are, or whether a bullet-proof vest is really bullet-proof? Do cops really eat donuts??? You'll learn the answers to these puzzles and many more, so bring your questions and your sense of humor. This workshop is fun!

GENERAL INTEREST

Stella Pope Duarte

The Call to Write ~ What is the shape of your writing world? Duarte will draw on dreams, visions, revelations, and zany happenings to uncover the hidden world of writers. Using Duarte's four-point method for success, participants will link memory, magic, imagery and themes in a unique opportunity that reaches into the heart for the stuff of real stories.

FICTION

Jessica Morell

Anatomy of a Scene ~ Fully rendered scenes are emotional high points that help the readers witness the events, experience them via their senses, thus causing worry and involvement. Our discussion will include: half scenes, sequels, action scenes, transitions, love scenes, and set pieces. We will also cover using scene cards, using setting to enhance drama, and the basics of writing snappy dialogue.

NON-FICTION

Carol Wissmann

Part II: Profiting from Periodicals: Copyrights, Contracts, & Caveats ~ Writing assignments are only the first step. Often a quagmire of legal issues can come between you and a byline. Informed writers are forearmed. Know what rights to retain, what fees to charge, how to collect payment, what and when to negotiate, and more.

CHILDREN'S/YOUNG ADULT

Liz Rusch

Listen to the Children ~ Reader feedback can help you craft a better, more marketable book. Discover techniques for getting meaningful feedback from young readers. Learn how to read aloud to toddlers and read their body language, how to nudge elementary-aged kids to do a meaningful mark-up, and how to start a fruitful dialogue with older kids about your work.

FILM

Dena Hysell

Write Great Screenplay Scenes and Dialogue ~ Everyone has a great idea for a screenplay, but the internal execution can make the best concept a "pass". Learn what executives look for in well-drawn characters, dialogue, and scenes.

FILM

Jake Wagner

How to Break Into a Feature Film Writing Career ~ Part II: See Part I, page 4.

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"The screen is a magic medium. It has such power that it can retain interest as it conveys emotions and moods that no other art form can hope to tackle."

Stanley Kubrick

WORKSHOPS

SATURDAY

8:30 - 10:00

Saturday

GENERAL INTEREST

Sally van Haitsma

Nuts and Bolts of Submission ~ Workshop leader Sally van Haitsma (Castiglia Literary Agency) will walk authors through the agent submission process from an agent's perspective. How to: decide when your project is ready, produce a professional presentation, select the right agents and follow proper submission etiquette.

GENERAL INTEREST

Gregory Kompes

Part 1: Writer-preneur: Internet Marketing Survival for Writers ~ Promotion for writers is a specialized arena, and the Internet offers opportunities to writers that are varied, easily researched and inexpensive. We'll cover Blogging, Podcasting, and much more. This course lessens the new technology learning curve.

FICTION

Literary Editors Panel (9:00) ~ Join this group of editors as they discuss their wish list and personal histories. This is an interactive panel. Questions are encouraged.

FICTION

Stella Pope Duarte

Exploring the Landscape of the Historical Novel ~ The challenge of documenting, interviewing, visiting related sites, and delving into the historical roots of a story is a unique experience. In this workshop you will learn how to research the competition, and common pitfalls to avoid.

NON-FICTION

Robert Shepard

What I Look for in a Non-fiction Proposal ~ Proposals are more important than ever, requiring a great deal of thought and collaboration between author and agent. Learn how to write an overview, convey the strength of your narrative through the outline, choose the right sample chapters, present your writing qualifications, make the case for the market, and more.

CHILDREN'S/YOUNG ADULT

Laura Rennert

The Care and Feeding of Children's Books ~ This workshop presents an overview of children's books with an eye toward demystifying the different categories, dealing with issues of craft and technique, and identifying the criteria agents and editors use in evaluating your work.

FILM

Paul Levine

The Legal and Business Aspects of Writing for Film and Television ~ The nuts and bolts of the business of film writing are as essential to a writer's success as the writer's work itself. Learn how to get an agent and an attorney and how they function. Learn the principles of copyright law as the underpinnings of all writing.

FILM

Film Panel (9:00) ~ Join this group of producers as they discuss their wish lists and personal histories. This is an interactive panel. Questions are encouraged.

GENERAL INTEREST**Gail Tsukiyama**

Writing a Great First Page ~ What does it take to create the narrative pull that keeps the reader turning the pages? Workshop participants are asked to bring their first pages to share aloud in the workshop.

GENERAL INTEREST**Gregory Kompes**

Part 2: Writer-preneur: Internet Marketing Survival for Writers ~ See Part I, page 6 for a description.

FICTION**Elizabeth Lyon**

Part 1: Revise for Structure: Fiction and Memoirs ~ Learn the most efficient, time-saving ways to strengthen your story structure. You'll be able to successfully revise and plot any story as we cover the fundamentals of structure and where mistakes most commonly occur. We'll cover the structure of internal scenes, sequels (reactions), big scenes/set-pieces, and subtext. Get your structure right and your writing will be transformed.

FICTION/GENERAL**Jennie Shortridge**

Turn Up the Volume: Fixing the "Too-Quiet" Story for Publication ~ One of the most common mistakes fiction writers make is writing the "too-quiet" story. Your characters are well developed, the prose is gorgeous, but agents and editors ask: Where's the story? Learn how to turn up the natural volume in your story until it has a fighting chance at publication.

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NON-FICTION**Diana Jordan**

The Gentle Art of Interviewing ~ How to give a great interview by presenting the heart of your work (book). This will be useful whether giving an interview to any media, developing a pitch, even before writing the book. Writers and potential writers will re-focus on their passion for their material and find the best words to express, in interview and under fire, their books' power. It's not about the sound bite.

CHILDREN'S/ YA**Mike Thaler**

Creating Humor for Kids ~ Join Mike Thaler, The Court Jester of Children's Literature, and learn a simple, surefire method for creating original riddles for children. As a group, you'll use your riddles to create a book during class.

FILM**Luke Ryan**

What's so Funny: Deconstructing Comedy ~ Comedy is the most popular genre in Hollywood, and the most challenging. This workshop will cover story and character design, setup/pay-off 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.

FILM**Laurie Scheer**

Part 1: From Fiction to Film ~ Your short stories and novels, in addition to screenplays, are contenders for film and television projects, and they can yield a high-end salary and credits for you. This course prepares you and your work for consideration within this environment. Laurie Scheer has over 20 years of experience evaluating projects to be made into film and television programming.

1:45 - 3:15

Saturday

GENRES

Sheila Stephens

Gangs and Law Enforcement ~ Learn the history of gangs and how to recognize them, how they operate and how law enforcement (ATF, FBI and under cover) deals with them. Many gangs have chapters around the world, connected through the Internet. They may live down the street, their true identities hidden from all but insiders.

GENERAL INTEREST

Bill Johnson

Creating Narrative Tension ~ When an audience is drawn in to feel tension over the course of a story, they will need to experience the relief offered by a story's resolution and fulfillment. This workshop will teach you to recognize how narrative tension is created. Participants will be asked to read from their work for discussion.

FICTION

Elizabeth Lyon

Part II: Revise for Style ~ Editors and agents favor style that is "fresh, original." But can style be taught? Editor and author Elizabeth Lyon will introduce techniques of revision that will help you develop the individuality in your writing. We'll explore what the "heart" of the writing is and bring that to the work's surface with syntax, diction, and imagery.

FICTION

Candy Davis

Dark Fiction: Testing the Edge ~ Who can resist a peek—occasional or not—over the edge of dark fiction? Who lives down there in the abyss? Who's reading it, who's writing it, and who's buying it? We'll talk about mainstream, genre, and ethical concerns. How far can you take a story before "edgy" goes "over the top?"

NON-FICTION

Jessica Morrell

Part I: Memoir in the New Millennium
Learn how to use theme and the patterns of a life as boundaries for a memoir, how narrative techniques such as scenes are used to bring it to life, and how much truth is revealed in a life's story. Like fiction, a memoir has a narrative thrust, is designed around scenes, and delivers the truth of life. We'll discuss themes, voice, fictional techniques, stimulating memory and more.

CHILDREN'S/YOUNG ADULT

Mike Thaler

Creating Picture Books from Scratch ~ Participants will create and illustrate a picture book from scratch as a group. This is a hands-on experience for all!

FILM

Clark Kohanek

Storyboards: Content and Context in Screenwriting ~ Covers visual story telling techniques for film, television and fiction. Great stories pale and lose meaning when told out of context. Great storytellers labor to pick clear points of view, couching their subjects in the proper context in order to create dramatic, compelling stories that resonate. This workshop explores the use of storyboards, conceptual art, and visual metaphors as tools to help focus content by literally "framing" context.

FILM

Laurie Scheer

Part II: From Fiction to Film ~ See description under Part I, Page 7.

*"A piece of writing is like
a piece of magic. You create
something out of nothing."
Susanna Clarke*

GENRES**Lee Lofland**

CS I Don't Think So ~ The world of CSI TV is an action-packed combination of excitement, facts, and a whole lot of fiction. This workshop takes you into the imperfect world of real-life CSI. Real crime-scene photos and tales of murder are all part of this intense session specifically designed for writers.

GENERAL INTEREST**Lilly Ghahremani**

Start Marketing Now! ~ Join agent Lilly Ghahremani to find out what you can do "from the moment you decide to be an author" to promote yourself and your work. Become savvy about book marketing, learn what publishers will and won't do, what you're expected to do before your book can be sold, and how to promote better sales of your book.

FICTION**Eric Witchey**

Story as a Second Language ~ This seminar demonstrates techniques for taking advantage of brain physiology in order to take advantage of innate ability and shorten the time it takes to learn to create powerful fiction. This seminar can be taken as a stand alone, or it can be taken as a continuation of, and preparation for, Mr. Witchey's other seminars. (See pp 12 & 13)

FICTION**Mary Rosenblum**

Pacing ~ While many books on writing refer to pace and pacing, very few will tell you exactly what makes a fast or slow pace and how to change the pace of your scene. But pacing is critical, and learning how to speed up or slow down a scene allows you to fine-tune the flow of your story and keep readers glued to the page.

NON-FICTION**Jessica Morrell**

Part II: Memoir in the New Millenium - See Part I, Page 8.

CHILDREN'S/YOUNG ADULT**Margot Finke**

How to Self-Edit Your Midgrade Novel
Learn how to improve voice, spot errors and side tracks. Strengthen your story with character development, tight writing, powerful verbs, and more. Bring the first chapter of your mid-grade novel to work on in class. Submit your first page to the instructor for an anonymous critique and find out if it grabs the reader!

FILM**Luke Ryan**

What's So Scary: Deconstructing Horror
The horror genre is at an interesting time in Hollywood. After a few recent successes, the market is flooded with horror movies, but audience interest has been falling off at a steady pace. This workshop will address the key structural components of horror movies, a variety of popular sub-genres and how they work, character and villain design, and the micro-structure within scary moments and sequences.

FILM**Dory Benami**

Part I: Beyond the Pearly Gates: a Guide for Writers on Studio Accounting Practices, Film Distribution & Marketing Trends ~ This class takes a look at all the necessary steps taken after a project is bought by the studio, and the costs that are involved in getting that script green-lit. How do the costs of development, production, and marketing outweigh bankability and past box office performance of other films

NOTE:

CLASSES AND TIMES SUBJECT TO CHANGE

WORKSHOPS SUNDAY

8:30 - 10:00

Sunday

GENRES

Liz Gorinsky

The Many Faces of Science Fiction, Fantasy, and Horror - An editor from Tor Books talks about how to break into speculative fiction publishing. She'll discuss science fiction, fantasy, and horror markets, how to get noticed in the genre world, and take questions.

GENERAL INTEREST

Paul Levine

The Legal and Business Aspects of Writing for Fiction & Non-Fiction Books Learn the principles of copyright law; what agents and lawyers do, and how their functions sometimes overlap and how they differ, how to get an agent and a lawyer and when and why an agent is necessary, and the content of a typical collaboration agreement.

FICTION

Candy Davis

Love and War: How to Write Great Love Scenes, Great Fight Scenes - There's no need to be squeamish about these most difficult of all scenes once you understand the principles that keep them fresh. Find out how to evoke the reader's imagination without overwriting - resources, techniques, and more.

FICTION

Mary Rosenblum

I, You, Me - First person POV tends to be overused by novice writers. If that doesn't translate to the page, your first person narrative is flat, whether it's a character speaking, or you, in a personal narrative. Learn how to craft a POV that best suits your story.

NON-FICTION

Sue Lick

Opiniated Writing: Reviews - This class discusses the markets for reviews, how to write them and get them published. Students will brainstorm ideas, learn where and how to submit their work, and come away with outlines and lists to get them started.

CHILDREN'S/YOUNG ADULT

Pamela Smith Hill

Beyond Hogwarts: Writing Fantasy for Young Adults - This workshop will explore the fundamentals of fantasy, and reveal what makes the magic work. Participants should bring work samples to use in workshop exercises.

FILM

Jacques Boyreau & Webster Colcord

Screenwriting for F/X - This workshop will analyze case studies to show how scripts get interpreted by F/X specialists. By learning industry-level editorial processes, you'll know what F/X problems to anticipate, and how to head them off. A savvy writer can better script special effects.

FILM

Laurie Scheer

Ageism in the Writers' Marketplace - Ageism exists in the writing and entertainment industries. But it doesn't have to. If you can produce fresh new products that will make beaucoup bucks for the studios and networks, no one will notice your age. Arm yourself with knowledge of the current media marketplace to strengthen your pitch and your work. Step into the future with this ageless new class.

10:30- 12:00

Sunday

GENRES

Sheila Stephens

Technology and Crime ~ Study the new breed: digital detectives and cyber-sleuths trained in bytes the way G-men were trained in fingerprints. Learn about the technology, in use right now, that allows FBI entry into phone records. Finally, learn the truth about identity chips.

GENERAL INTEREST

Linda Kuhlmann

Write While You Work the Paying Job ~ Do you want to write a novel, but have to work the job that pays the bills? No problem! Linda Kuhlmann will show you the tools she used as she took her novel, *Koenig's Wonder*, to the finish while working full time as a Systems Analyst for the Oregon Judicial Department.

FICTION

Jennie Shortridge & John Reed

He Said, She Said: Crafting the Opposite Sex ~ Novelists John Reed and Jennie Shortridge have amassed research and gained experience through their own published works to develop this fun and funny workshop, delving into what makes males and females tick and come to life on the page. Armed with a bevy of resources, intelligent exercises, and plenty of humor, John and Jennie will take you beyond stereotypes into the land of the living, breathing alien – the opposite sex.

FICTION

Susan Fletcher

What Happens Next? Ask Your Protagonist! ~ Susan Fletcher discusses her process of discovering “what happens next” in several of her novels, and how plot and character are connected. She'll suggest ways in which students might also generate satisfying character-based plots, and will provide a handout sheet with guidelines.

NON- FICTION

Julie Fast

Writing a Best Selling, Self-Help Book ~ This class covers the rules of self-help proposals and discusses the techniques Fast uses to write clear, professional, creative, and best selling, self-help books. This class is hands-on and will end with a discussion of the fascinating world of agents, editors, and contracts.

CHILDREN'S/YOUNG ADULT

Liz Rusch

Break into the Children's/YA Magazine Market ~ A former magazine editor and freelance writer leads you through activities to help you identify magazines that buy the writing you want to do; analyze any magazine's audience, format, subject matter, and writing style; and write a query that convinces editors you can do the assignment.

FILM

Daedalus Howell

From Byline to Brand Name: Putting the "Me" in Media ~ Designed to help writers devise self-marketing strategies in the Digital Age. Examine what it means to be a writer/filmmaker in the age of blogs, MySpace and YouTube, and how to use these tools; developing a cult of personality; positioning oneself as an expert on anything; and building a loyal, media-buying fan-base.

FILM

Josh Kesselman

How to get independent movies off of the ground - IT AIN'T EASY ~ Learn what drives independent films from a marketplace standpoint, how to package an independent film for the best chance of success, and more! Real case scenarios discussed as part of the presentation.

FIND DETAILED DESCRIPTIONS
AND REGISTER ONLINE AT:
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SUNDAY CONTINUED

1:30 - 2:45

Sunday

GENERAL INTEREST

Frank Mungeam

Guerrilla PR for Writers ~ Can't afford a PR army? Learn how to pitch yourself to the media and get results. Find out where to find media markets for your topic, who to pitch, when to pitch, and how to make contact. Master the 30-second pitch so you'll get to "yes."

GENERAL INTEREST

Leigh Anne Jasheway-Bryant

That's Not Funny: Getting Rid of the Serious Voices in Your Head ~ In order to take your writing to its most funny, most creative state, you have to trust your inner comedian and let her/him out to play. Whether you write fiction, screenplays, memoirs, or greeting cards and t-shirts, this session will provide you simple ways to bolster your HQ (humor quotient) and learn how to move from simply amusing to "oh-no-I-wish-I'd-worn-Depends" funny.

FICTION

Larry Brooks

Part I: Breaking In - Breaking Out (Fiction, For All Levels) ~ The criteria for breaking into the business is almost identical to the criteria for writing a break-out hit. This session focuses on what makes a novel stand out and demand the attention of editors and readers. Outcome: the student will aspire to a higher level of achievement through mastery of both fundamentals and subtleties.

FICTION

Eric Witchey

The Practice Effect ~ This seminar demonstrates the power of practice by revealing methods and techniques for creating successful fiction. You'll be able to turn these exercises into a practice you can do at home in order to develop the skills that will make your writing sell.

NON-FICTION

Christina Katz

Part I: Get Known Before the Book Deal: Platform-building Basics ~ If writers want to sign more contracts, they need to know their strengths and weaknesses through the eyes of the publishing industry pros, the media, and their readers. Handouts will help writers envision their best platform and how to build it step-by-step.

CHILDREN'S/YOUNG ADULT

Carolyn Conahan

Writing and Illustrating Stories for Kids (of all ages) ~ Learn how words and pictures work together and play off each other in various categories of children's books (board books, picture books, chapter books, etc.), and how the balance of words and pictures changes in the different categories. Explore the target market for each category, figure out where your story fits, and why it matters.

FILM

Evan Stuart

Character Arc ~ Only when your character lives and changes throughout the three act structure does a screenplay elevate to being truly original. Learn the steps to creating character arc that effectively brings your characters to their moment of truth. Based on learnings from the *Three Act Structure 101* workshop.

FILM

Dory Benami

Part II: Beyond the Pearly Gates: a Guide for Writers on Studio Accounting Practices, Film Distribution, and Marketing Trends ~ Now that your script has been green-lit and turned into a major motion picture, what happens inside the pearly gates? This class takes a hard look at all the sources of revenue that a film can generate, and emerging trends in distribution and marketing.

3:15 - 4:30

Sunday

CHILDREN'S / YOUNG ADULT

GENERAL INTEREST

Frank Mungeam

Dream it, Plan it, Write it ~ Learn lessons from published authors on overcoming adversity and turning your writing dream into reality, including: how to find the time to write; creating a roadmap to a finished book; dealing with and overcoming rejection; mastering procrastination, writer's block and stress.

GENRES

Sage Cohen

Taking Your Poetry Out of the Closet and Into the World ~ Make 2007 your year for getting your poetry in the public eye. In this interactive workshop, participants will learn the seven habits of widely published poets. They will be supported in developing their own personal action plans that align their poetry with the publications and contests where they are likely to get noticed.

FICTION

Larry Brooks

Part II: *Breaking In - Breaking Out* ~ See page 12 for description.

FICTION

Eric Witchey

ABCs of Saleable Fiction: Agenda, Back Story, Conflict, & Setting ~ This hands-on, interactive seminar demonstrates techniques for managing the interplay of important narrative skills in order to create compelling, saleable fiction.

NON-FICTION

Christina Katz

Part II: *Get Known Before the Book Deal: Platform-Building Basics* ~ See Part I, page 12 for description.

Heather Frederick

Getting to the Heart of Character ~ What is it that makes characters memorable? And more importantly, how can writers create characters who are vivid, engaging, and three-dimensional? In our search for the answers to these questions, we'll explore such crucial aspects of our craft as voice, point of view, dialogue, description, and development.

FILM

Adam Rothlein

The Art of Writing Treatments: Music Videos and Short Films ~ Music video treatments are a great way for writers to explore their avant-garde or experimental side and can serve as a jumping off point for narrative short films. This beginner's level class will take you from written treatment to finished video.

FILM

Cynthia Whitcomb

Subplots ~ Learn how to choose subplots that forward your central story, how to structure your subplots, and how to interweave them.

4:30 - Wrap-up Session. Turn in your Conference Evaluation to be eligible for cool prizes!

OTHER PLACES TO LEARN
FREE 15 MINUTE SESSIONS!

Pitch Practice ~ Volunteers staff our Pitch Practice Room to help you hone your pitching skills. Bring your questions and ideas, and get advice from pros who have been in the hot seat.

On-Site Manuscript ER ~ Get immediate help from professional editors on your writing, queries, and book proposals.


Daily • First-come, first-served.

NOTE:
CLASSES AND TIMES SUBJECT TO CHANGE


BIOS

OVER 100 AGENTS, EDITORS, MANAGERS, PRODUCERS, PRESENTERS & CONSULTANTS

Brief bios are listed in alphabetical order.

 Taking literary pitches

 Taking film pitches

 Pre-conference manuscript critique

Mary Andonian

Agents & Editors Coordinator for the Willamette Writers conference. In past years, she was Co-chair and Program Coordinator. She is a monthly columnist for the Zine, *Writers on the Rise*.

Julie Bennett

Senior Acquisitions Manager at Ten Speed Press, Bennett is looking for quality non-fiction with a novel approach in the genres of gift, crafts, how-to, self-help, alternative spirituality, health, parenting, nutrition, business, and career/education.

Marilyn Allen

Allen spent 25 years at Harper Collins before striking out on her own. She is most interested in non-fiction topics from experts in the areas of health, history, cooking, business, lifestyle and pop culture.

Jacques Boyreau

Boyreau is a published author (*Trash, The Male Mystique*) and film producer (*Candy von Dewd*). His new book for Fab Press is called *Supertrash: the first xperience in 21st century xploitation*.

Loretta Barrett

Barrett is seeking non-fiction, including psychology, science & technology, religion, spirituality, current events, parenting, women's issues, biography and memoir.

Larry Brooks

Brooks has written several critically acclaimed novels including *Bait and Switch*. His scripts have been finalists in the prestigious Nichol Fellowship competition, sponsored by the Academy of Motion Picture Arts and Sciences.

Jeremy Bell

Jeremy is a Partner in Foursight Entertainment, which reps writers and directors for film and TV. Client's credits include *The Messengers, The King* and *Entourage*. He is looking for horror, comedy, thriller and action.

Regina Brooks

Founder and President of Serendipity Literary Agency LLC, Brooks represents clients in the areas of adult fiction and non-fiction, young adult, and children's literature.

Dory Benami

An Exec at New Regency Productions (*Mr. & Mrs. Smith, L.A. Confidential, Fight Club*), Dory oversees international theatrical, TV, and DVD deals and releases, and a 95+ title, film-library catalogue. Playing a key role in sales and acquisition of incoming projects, he seeks high concept only.

Andrea Brown

Andrea Brown specializes in children's books, but the agency now also handles adult fiction and narrative non-fiction in certain areas. She is author of *Writers' and Artists' Hideouts: Great Getaways for Seducing the Muse*.

"It is the function of art to renew our perception. What we are familiar with we cease to see. The writer shakes up the familiar scene, and, as if by magic, we see a new meaning in it."

Anais Nin



Robert Brown

From Wylie-Merrick Literary Agency, Brown represents breakout mainstream, highly commercial women's fiction, horror, suspense/thrillers and selected commercial non-fiction projects.



Sharene Martin-Brown

Founder of Wylie-Merrick Literary Agency, Martin-Brown represents romance, erotica, gay/lesbian, selected highly commercial narrative non-fiction, and specialty projects.

Jay Burns

Formerly a script consultant, story editor, and head of a large development team at Platinum Studios, Jay founded Jaywalk Films to develop and produce films and both scripted and unscripted TV. Jay loves working with writers to find the core of their piece.



Elise Capron

Capron is an agent with the Sandra Dijkstra Literary Agency, known for establishing and guiding the careers of many fiction and non-fiction authors. She is especially interested in strong literary fiction, quirky/alternative fiction and short stories.

Sage Cohen

Cohen is an award-winning poet and essayist whose work appears in journals and anthologies including Poetry Flash, Oregon Literary Review, blueoregon.com and San Francisco Reader.

Webster Colcord

Colcord is a versatile animation artist with experience in live action, stop motion, cel, & computer animation. He is a teacher, panelist and award-winning animator of short films.



Carolyn Digby Conahan

Staff illustrator of *Cricket* magazine, Conahan has illustrated several books, including L. Frank Baum's *The Discontented Gopher*. She wrote and illustrated *The Twelve Days of Christmas Dogs*, published by Dutton.

Kerry David

A seasoned Producer, Kerry started Lucky Crow Films in 2002. She optioned and Exec Produced *Agent Cody Banks* and *Cody Banks 2*, and produced *My Date With Drew*. She is looking for children's, comedy, drama, holiday and biopic (with story rights).



Candy Davis

Davis writes award-winning novels, short stories, and screenplays, two of which have been sold and one produced. Her how-to articles regularly appear in *The Writer*, *Writer's Market*, and *The Literary Guide to Agents*.

Stella Pope Duarte

Duarte is the recipient of two Creative Writing Fellowships from the Arizona Commission on the Arts, for *Fragile Night*, a collection of short stories, and *Let Their Spirits Dance*, her highly acclaimed debut novel.

Julie Fast

Fast is the best selling author of *Loving Someone with Bipolar Disorder: Understanding and Helping Your Partner* and *Take Charge of Bipolar Disorder*. She teaches classes on writing best selling non-fiction books.



Margot Finke

Writes a monthly column, *Musings*, for *The Purple Crayon*. Her rhyming series of educational picture books include *Don't Eat Platypus Stew* and *Kangaroo Clues*.



Zoe Fishman

Zoe is the Foreign Rights Director at LYA and is also building up her own list of writers. She is looking for narrative nonfiction, literary fiction, young adult fiction and popular culture.

FOR DETAILED BIOS OR TO REGISTER ONLINE, PLEASE GO TO:
WWW.WILLAMETTEWRITERS.COM/WWC.

 **Neal Flaherty**

A Producer at Benderspink, Neal's work includes *A History of Violence*, *American Wedding*, and *Killers*. He looks for Horror, Thriller, R-rated Comedy, Action, Rom-Com, Adventure, and Teen Comedy.

Susan Fletcher

Author of eight novels for young readers, including *The Dragon Chronicles Series*, *Shadow Spinner*, and *Walk Across the Sea*. She won the 2003 Willamette Writers' Distinguished Writer Award.

Heather Vogel Frederick

Author of a number of novels for children, including *The Mother-Daughter Book Club*, the *Spy Mice* series, and *The Voyage of Patience Goodspeed*.

 **Jane Friedman**

Friedman oversees the publication of more than 50 titles each year under the imprints of Writer's Digest Books, HOW Books, Betterway Books, and TOW Books. She is editorial director at F+W Publications.

 **Lilly Ghahremani**

Ghahremani represents a range of non-fiction, from cookbooks to pop culture. She is interested in books about other cultures, well-paced literary or young adult fiction, and topics that appeal to a smart female readership.

 **Liz Gorinsky**

Associate Editor at Tor Books, Liz is primarily interested in acquiring books in the science fiction, fantasy, and horror genres. She prefers fiction that is dark, weird, literary, or genre-bending; has feminist or GBLT interest; or some combination.

 **Heather Hale**

Owner of Heather Hale Productions, she is looking for high concept projects. She likes true life stories and looks for Low Budget, Rom-Com, Horror, Thriller, Musical, Reality TV, Game Show, Sitcom, and Drama Pilots.

 **Kelly Harms**

Harms came to the Jane Rotrosen Agency after editing at Morrow/Avon. She is looking for romance, suspense, mystery, paranormal, thrillers, women's fiction, very special narrative non-fiction (esp. food memoir) and YA.

Pamela Smith Hill

Hill published *Ghost Horses*, a young adult novel, in 1996. A biography that focuses on the writing life of Laura Ingalls Wilder will be out in 2007.

 **Daedalus Howell**


Daedalus is an Indie producer, writer and director with works on Showtime and MTV. He writes/directs short films and docs for Three House MultiMedia. He is looking for Comedy, Docs, Sci-Fi and smaller personal films.

 **Dena Hysell**

Dena brought from concept to completion Disney's *Halloweentown 1-3* and *Read It and Weep*, and has developed film projects in budget ranges from 3 to 80 million. She now runs Seceret Handshake Entertainment.

Leigh Anne Jasheway-Bryant


Author, 13 humor books, including *Yoga For Your Funny Bone* (March 2006), *Bedtime Stories for Dogs*, *Bedtime Stories for Cats*. She hosts her own radio program, *Women Under the Influence of Laughter*.

 **Diana Jordan**

Jordan is a nationally known interviewer who has interviewed thousands of authors. Her author interviews and book reviews have appeared in the Costco Connection and the Portland Tribune. See her on AM Northwest.

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. Bill is a skilled story analyst and teacher.

 **Christina Katz**

Katz has published more than 200 articles in magazines, newspapers, and online publications. She is the author of *Writer Mama, How to Raise a Writing Career Alongside Your Kids*.

 **Josh Kesselman**


Manager and Producer with Principal Entertainment, Josh is in post-production on *Five Fingers* starring Laurence Fishburne and Ryan Phillippe, co-producing *Death At A Funeral* for MGM, and managing multiple clients. He seeks Action, Sci-Fi, Crime Drama, Inspirational Sports, and Comedy.

Clark Kohanek

Kohanek is a freelance illustrator, storyboard artist and commercial director who works with large ad agencies, studios and production companies.

Gregory Kompes

Kompes is the author of the bestseller *50 Fabulous Gay-Friendly Places to Live* (2005), *Endorsement Quest* and *Turning Your Writing Hobby into a Writing Career* (2006).

 **David Kopp**

Executive Editor of Waterbrook Multnomah Books, an imprint of Random House Inc., Kopp has written more than 20 books with his wife, Heather. He also wrote *Praying the Bible for Your Life*.

Linda Kuhlmann

Author of *Koenig's Wonder*, Kuhlmann has held numerous presentations on her experience with writers' and book groups. She has also conducted writing workshops in middle schools and high schools across the U.S.

 **Adam Levenberg**

Adam is a Producer at One Race Films, Vin Diesel's production company. One Race Films is committed to creating exceptional entertainment that inspires and excites.


 **Paul Levine**

Levine specializes in the representation of book authors and the sale of motion picture and television rights. He has sold over 60 books, many of which were developed as movies-for-television and feature films.

 **Sue Fagalde Lick**


Author of *Freelancing for Newspapers* and *Stories Grandma Never Told*, Lick is a former newspaper editor turned fulltime freelancer. Her articles and opinion pieces have been published in a number of publications including *Writer's Digest*, and *Byline*.

 **Moreen Littrell**


 Previously at ICM and William Morris in LA, Moreen recently moved to Portland to manage Murphy Talent Group's new division, which reps local novelists, screenwriters, directors and producers. Looking for Lit and Film.

Lee Lofland

A retired police detective, Lee has solved a variety of cases. His books *Investigation*, *A Guide for Writers* and *Book of Police Procedures* are part of the *Writers Digest Books Howdunit* series.

 **Megan Lynch**

An editor at Riverhead Books, Lynch is looking for literary and upmarket commercial fiction as well as narrative non-fiction.

 **Elizabeth Lyon**

Lyon is a veteran book editor and author of a number of writing books, including *A Writer's Guide to Fiction* and *Nonfiction Book Proposals Anybody Can Write*. She is a popular writing instructor and lecturer.

 **Mike Macari**

A Producer at Macari/Edelstein Films, Mike was a Producer on *The Ring* and *The Ring Two*. He is currently in post on *The Invisible and Amusement* for Picturehouse and New Line Cinema. He is looking for big comedy, horror and thrillers.

🕒 Swanna MacNair

McNair was Creative Exec at New Line Cinema working on *Love in the Time of Cholera* and the book *He's Just Not That Into You*. As VP Development/Production at Misher Films, she is looking for thriller, horror, epic, sci-fi, drama, quirky comedy, action, fantasy and rom-com.

📄 Steve Mancino

Mancino is always on the lookout for great science-fiction/fantasy, creative mysteries, and chilling novels of horror, thriller, and suspense.

🕒 Daniel Manus

Daniel is the Creative Exec at Clifford Werber Productions. He is looking for comedy (broad, family, teen and romantic) plus coming of age and family-friendly scripts.

🔍 Jessica Page Morrell

Morrell is the author of *Between the Lines: Master the Subtle Aspects of Fiction Writing* (Writer's Digest Books), *Writing Out the Storm* (Collectors Press) and more.

🕒 Chris Mills

Chris is a Literary Manager with Magnet Management, representing both TV & feature writer/directors. He is looking for TV/film, action, comedy, horror, suspense and thriller.

Frank Mungeam

Mungeam spent 18 years as a TV producer for network affiliated stations, earning eight Emmy nominations. During his career, he coached more than 1,000 authors on how to present themselves effectively on TV and radio.

🕒 Dave Neustadter

Dave is at New Line Cinema, where he worked to develop and produce *The Number 23*, *Wedding Crashers* and *Monster In Law*. In January, 2007, he was promoted to Creative Executive and is looking for horror, thriller, comedy, R-rated comedy and sports.

🕒 Wendi Niad

Owner and Manager of Niad Mgmt, Niad reps writers, actors and directors including writer Lee Zlotoff (*The Spitfire Grill*), Neil Cohen (*Car Wars* and *Farnsworth*) and Emmy Award winning writer Michael Lazarou. She is looking for anything marketable.

🕒 Colin O'Reilly

Colin founded Smart Entertainment in 2004 to represent writers. He returned to independent management/production - founding Menlo Park Films. He is looking for material in all genres.

🕒 John Orlando

John is a Talent/Literary Manager with Circle of Confusion where he completed *Senseless* and packaged the thriller, *The Demonstration*. He was with William Morris Agency in Feature and TV Lit depts. He is looking for all genres.

🕒 Melissa Orton

Orton worked at Metropolitan Talent and then began working with APA. Agenting under David Boxerbaum she is looking for comedies, horror, thriller and big epic tent pole movies.

📄 Tony Outhwaite

Agent at JCA Literary. Interested in thrillers, mysteries, politics, international culture and history, music, baseball, and football. No poetry, cookbooks, gardening, children's or sci-fi.

📄 Jennette Perez

An associate editor who acquires for both the HarperCollins (hardcover) and Harper Perennial (paperback) imprints. She's looking for literary fiction, literature from underrepresented cultures, narrative non-fiction, and pop culture.

Tobi Kibel Piatek

Piatek is owner and creative director of SynerGenii Creative Communications (www.synergenii.com). She is a writer and designer, and develops websites, eNewsletters and marketing plans.

 **Jenny Rappaport**

A literary agent at the L. Perkins Agency, Rappaport is actively acquiring in the genres of science fiction and fantasy, horror, and romance, and is particularly interested in novels that excel at storytelling.

John Reed

Reed is the author of *The Kingfisher's Call* and *Thirteen Mountain*, as well as numerous shorter non-fiction works. He has conducted writing workshops for over twenty years.

 **Laura Rennert**


Senior Agent with Andrea Brown Literary Agency, Rennert is particularly interested in voice-driven fiction and non-fiction with a fresh, original perspective.

 **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.

Gigi Rosenberg

Rosenberg is an acclaimed writer, teacher and solo performer who leads The Writer's Circle, a creative writing workshop for adults. She teaches playwriting at Community of Writers.

 **Mary Rosenblum**

Mary Rosenblum has published more than 60 short stories in SF, mystery, and mainstream fiction, and eight novels. Her newest novel, *Horizons*, will be out in November from Tor Books.

 **Liz Rusch**

Rusch is an award-winning freelance writer and former magazine editor who has published more than 100 articles in numerous national magazines.

 **Luke Ryan**

Luke is VP of MTV Films. His producing credits include the hit *Harold & Kumar Go To White Castle* and the forthcoming *Martian Child*, starring John Cusack. He is looking for comedy, action, horror and thriller.

 **Laurie Scheer**

Scheer has worked as an assistant, producer, and network vice president for some of the most powerful media conglomerates in the world. She is currently teaching at Yale University.

 **Robert Shepard**

Shepard is a literary agent representing non-fiction authors. Genres are current affairs, science, business, health & popular culture. Looking for narrative-driven work that crosses categories.

Jennie Shortridge

Shortridge teaches at writing conferences and various venues throughout the west. She has published two novels with NAL/Penguin and many articles and essays. She lives in Seattle, WA.

 **Todd Slater**

Todd is the Exec VP at Baldwin Entertainment Group. He runs the group's television division and is involved in all facets of the films they acquire, develop, and produce. He is open to material in all genres, especially Indy (think *Little Miss Sunshine*), horror and big comedy.

 **Stan Spry**

Spry is the Vice-President of Management for Artist International and is also an established film and television producer. He represents writers, directors, producers, and actors for feature films, television, and commercials.

Sheila L. Stephens

Stephens was the first female Alcohol, Tobacco & Firearms special agent in the state of Alabama. She holds degrees in Deaf Education, Criminal Justice and Neurolinguistic Programming.

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Evan Stuart

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

Mike Thaler

Thaler has produced over 180 published books and is known as "America's Riddle King." Mike travels each year throughout the world helping children and teachers create their own stories, riddles, and books.

Jim Thomas

Thomas is the Editorial Director for Random House Children's Books. Although he has worked on everything from easy readers to non-fiction for teens, Jim's passion is middle-grade and YA fiction.

Gail Tsukiyama- Keynote Speaker

Author of *Dreaming Water*, *Samurai's Garden* and more. Her new novel, *The Street of a Thousand Blossoms* is due out in fall of 2007. (Also, see p. 1)

Sally van Haitsma

A literary agent with the Castiglia Literary Agency, van Haitsma is interested in commercial and literary fiction, narrative non-fiction, education, business and current affairs.

Jake Wagner

Jake is a literary manager at Energy Entertainment. His main responsibility is tracking and covering everything that falls into the genres of Horror, Thriller, Action or Sci-Fi.

Brooke Warner

Warner is a Senior Editor at Seal Press, publisher of women's nonfiction books, written for women, by women. Seal Press' list includes books on women's health, parenting, outdoor adventure and travel, popular culture, gender and women's studies, and current affairs.

Paige Wheeler

Wheeler is a founding partner of Folio Literary Management, LLC. She is looking for a wide variety of commercial and women's fiction, mystery, self-help, how-to, lifestyle, relationship, business, pop-culture and more.

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.

Laura Whitcomb

Laura Whitcomb's first novel, *A Certain Slant of Light*, was a Barnes & Noble "Discover Great New Writers" selection. She co-authored *Your First Novel* with literary agent Ann Rittenberg.

Carol Wissmann

A freelance writer, Carol Wissmann, has written for 60 consumer, business, trade, and university publications. She is past president of Seattle Free Lances and is listed in Who's Who of Americans. Founder, PoetsWest.

Eric M. Witchey

Witchey's fiction has sold nationally and internationally. His how-to articles have appeared in *The Writer Magazine*, *Writer's Digest Magazine*, *Writer's Northwest Magazine*, *Northwest Ink*, and on-line magazines.

"And above all, watch with glittering eyes the whole world around you because the greatest secrets are always hidden in the most unlikely places. Those who don't believe in magic will never find it."

Roald Dahl

WHAT'S IN YOUR FUTURE?

ARE YOU READY TO PITCH?

If you still need a little help getting ready . . .

- 1) Visit our Virtual Pitch Room at www.willamettewriters.com/wwc.
- 2) Attend a Pitch Class. Check our Website or call 503.452.1592.
- 3) Pitch with the Pros on Thursday night. It's free!
- 4) Practice in the Pitch Room. Free advice every day. Friday and Saturday from 9 to 4 (lunch break from noon to 1:30), Sunday 9 to noon.



Worried about your manuscript or screenplay?

- 1) Have your manuscript critiqued by a pro. (Advance Manuscript Critique, p. 23)
- 2) Spend 15 minutes with an expert at our free on-site Manuscript ER.
- 3) Want to have an expert check out your script? Enter it in our Writers & Actors Lab. If selected, your work will be performed by actors with commentary from peers and pros. (Writers/Actors Lab, p. 23)

Ready? Hmmmm. Maybe not quite.

- 1) **Research** the consultants who are available to take your pitch. Read their biographies (more on our Web site) and make sure you are a good match.
- 2) **Decide** whether you want a one-on-one or group. A solo pitch is you and your script, manuscript, or story idea alone with an agent, editor, or producer. You have 10 minutes to sell. Groups are more about accessing insider knowledge in a 20 minute session with up to seven other writers and your consultant.

Such a Deal! We offer you 50 literary and film agents, editors, managers, and producers who will take your pitch during the three days of the conference. You can register for up to five pitches before the conference. Appointments are scheduled on a first-come, first-served basis, and may sell out prior to the deadline. You may purchase more consults during the conference, if available.

Relax! Licensed Massage Therapists, Jordan Barton & Friends, are on location with massage chairs and magic hands to help get the tension out of your back and neck for only \$10. Visit them before or after your pitch – or any time!

NOTE: Schedule changes may occur. In the event a consultant cancels, we will do our best to accommodate you. We will reschedule or provide a refund. Additions and deletions will appear on our Website, so be sure to check!

Pitching Etiquette

- Pitch only one project per consult, unless you are asked for more.
- If they are interested, they will ask you to send your work.
- If your project is not something your consultant handles, ask for a referral.
- Please don't press them beyond the length of your consultation.
- *Thank your consultant.* (They are not paid to consult with you.)

2007 SPONSORS

We thank the following businesses and groups whose support assists Willamette Writers in providing the quality and diversity of opportunities to conference attendees.

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A to Z

ASSOCIATION OF ALLEGATEE WRITERS

OMPA
OREGON MEDIA PRODUCTION ASSOCIATION

NW Film Center

SPECIAL THANKS TO OUR VOLUNTEERS

The Conference Committee: Mary Andonian (Agents & Editors), Ann Buenzli (Program), Nancy Froeschle (Film), Bill Johnson (Registration & Jack of All Trades) and Salli Slaughter (Chair).

Special Volunteers: Jackie Blaine (Pitch Practice), Herbert Piekow (Consults), Mary Margaret Maitland (Silent Auction), and Todd Yunker (Volunteers) – and all of our members and volunteers who work so hard to make the Conference a success.

The WW Board of Directors: Shirley Barker, Leona Grieve, JoJo Jenson, Joni Heyman, Jerry Isom, David Kelly, Sue Lick, Catha Loomis, Patricia MacAodha, Mary Margaret Maitland, Jan Paeth, Lori Patch, Herbert Piekow, Salli Slaughter, Cynthia Whitcomb, and Todd Yunker. **Office Manager Extraordinaire:** Bill Johnson.

• WE HAVE A BRAND NEW, CUSTOM REGISTRATION SYSTEM! PLEASE GO TO WWW.WILLAMETTEWRITERS.COM/WWC TO REGISTER ONLINE. WE THINK YOU'LL BE PLEASED WITH WHAT YOU FIND.

• THIS BROCHURE HAS LIMITED ROOM TO PRESENT CLASS DESCRIPTIONS AND BIOGRAPHIES. MORE DETAILED INFORMATION, INCLUDING PHOTOGRAPHS, CAN BE FOUND AT: WWW.WILLAMETTEWRITERS.COM/WWC.

• PLEASE NOTE THAT WORKSHOPS, CLASSES, PRESENTERS AND CONSULTANTS ARE SUBJECT TO CHANGE. PEOPLE BECOME ILL, FAMILY EMERGENCIES ARISE, AND SOMETIMES LIFE JUST GETS IN THE WAY OF PLANS TO BE AT OUR CONFERENCE. WE WILL DO OUR BEST TO ACCOMODATE THESE CHANGES.



Brochure designed by Salli Slaughter, printed by Campa Graphics.

WRITERS/ACTORS LAB & ADVANCE MS CRITIQUES

SUBMISSION DEADLINE: JUNE 22, 2007

ADVANCE MANUSCRIPT CRITIQUES

Available ONLY to 3-Day Conference Attendees.

Get feedback, generate interest, open a door 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, 15-minute session with your reader.

About Submission:

- Submit a brief (one to three, 1-3) page synopsis (see our Website), AND up to twenty (20) manuscript pages from your first chapter OR submit up to 20 pages of essays, short fiction, articles, book proposals or screenplay.
- **Manuscript preparation:** 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. (See screenplays below)
- A \$65 fee per manuscript.

When you meet with your reader, you may 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.

WRITERS/ACTORS LAB

Moderated by Gigi Rosenberg

Submit your latest script and have a scene from it read by professional actors in front of a live audience on Friday evening. Get feedback from moderator Gigi Rosenberg and your peers. Discover what works and what doesn't in this collaborative laboratory.

- We will select eight scripts and read excerpted scenes.
- While we prefer scenes with two characters, we will consider monologues and three or four 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 from your script
- Your phone number and email address
- A \$15 entry fee per script for one and two day conference goers. Free to three-day registrants. (The fee helps to pay the actors.)

Manuscripts & scripts received later than June 22 will be returned and a 25% handling fee charged.

ADVANCE MANUSCRIPT CRITIQUE
Check the reader you prefer and submit
with your manuscript.

READERS

- Larry Brooks - Any fiction.
- Carolyn Conahan - Children's genre.
- Candy Davis - Fiction of all types, especially literary, fantasy, sci fi and memoir.
- Margo Finke - Children's Fiction - picture books, mid-grade and YA books.
- Diana Jordan - Adult non-fiction.
- Christina Katz - Non-fiction articles or essays; book proposals.
- Sue Lick - Non-fiction or fiction.
- Elizabeth Lyon - Adult fiction, specifically novels (all genres), adult non-fiction, specifically articles, books, or book proposals.
- Jessica Morrell - Adult and Young Adult fiction. No children's picture books.
- Mary Rosenblum - Adult fiction, novel or short story, any genre.
- Liz Rusch - Children's fiction and non-fiction: board books, picture books, early readers, middle grades, YA. Adult non-fiction.
- Laurie Scheer - Adult non-fiction and fiction, including short stories and first acts of screenplays.
- Eric Witchey - Adult fiction only. No memoir. No children's.

Cost: \$65 per manuscript. Limit two (2).

WRITERS/ACTORS LAB

Please include this form with your submission.

- YES! I want my script to be considered for the Writers/Actors Lab. I understand that my script may not be chosen, but that if it is, an excerpt will be read to an audience on Friday night, August 3, 2007.

Cost: \$15 per script (unless you are a three day registrant). Limit two (2).

Phone: _____ E-Mail _____

You may include your payment with your registration or send with your submission. Please send or deliver your MS with your selection of reader – or your script– no later than June 22, 2007 (no exceptions!) to:

WILLAMETTE WRITERS
9045 SW BARBUR BLVD STE 5A
PORTLAND, OR 97219-4027

Questions? Call 503.452.1592
E-Mail wilwrite@willamettewriters.com

REGISTRATION BEGINS MAY 1

THREE WAYS TO REGISTER

1. Mail form to:

Willamette Writers
9045 SW Barbur Blvd Ste 5A
Portland, OR 97219-4027

2. Register on-line:

www.willamettewriters.com/wwc

3. Fax form to:

(503) 452-0372

Questions?

Daily Schedule: Breakfast & Conference Check-In start at 7:30 daily. Announcements at 8. ☛ Classes start at 8:30 and end at 5:15 Friday & Saturday; ☛ Wrap Up session at 4:30 Sunday. ☛ Lunch 12:15 - 1:30 Friday & Saturday, 12:15 - 1:15 Sunday, Lunch Speakers: Friday, Laurie Scheer; Saturday, Mike Thaler; Sunday, Leigh Ann Jasheway-Bryant. ☛ Barnes & Noble will be selling books daily; booksignings at a.m. & p.m. breaks. ☛ Silent Auction 9 - 5 Friday & Saturday, 8 - 1 on Sunday. ☛ Pitch Practice, Manuscript ER open at 9 daily. ☛ Pitches start at 9:30. ☛ "It's Magic" Buffet and Writers/Actors Lab on Friday evening. ☛ Gala Awards Banquet Saturday evening.

Announcement: We are excited to announce the filming of *PITCH-FEST*, a feature documentary chronicling the exhilarating and sometimes agonizing process of doing film & television pitches. We are looking for several key documentary subjects to interview and follow on their journey through the 2007 Willamette Writers Conference. Please send a short description of your pitch, as well as a brief bio of yourself in 200 words or less to: wwpitchfest@retrofitfilms.com for consideration to be a part of this project.

Disclaimer: You may be filmed, recorded and/or taped at this location. If you do not wish to be photographed or recorded, please do not enter the filming area. If you do enter the filming area, you are deemed to have expressly consented to the use of your voice and likeness in connection with the filming at the **Willamette Writers Conference**.

Further, if you enter, your presence constitutes your granting to Retrofit Films, LLC and its affiliated entities, their licensees and assigns, the right to use your name, voice and/or likeness in connection with the publicity, promotion, and sale of the motion picture throughout the universe, in any and all media, in perpetuity and without restriction.

About Retrofit Films: Chris Hanada and Tanner Kling are the principals of Retrofit Films, which specializes in short form and feature documentaries for corporations, TV and DVD release. Chris and Tanner have worked on script and story development, research, production, and public relations on various projects including the films "*Mission: Impossible II*," "*Vanilla Sky*," and "*The Others*." They are currently producing weekly online video commentary with the cast of "Heroes" for NBC.com, as well as an in-depth historical documentary on a well-known DC Comics character. With their passion for real-life stories they look forward to developing not only their feature documentary ideas, but their television and narrative concepts as well.

REGISTRATION FORM

WILLAMETTE WRITERS CONFERENCE AUGUST 3-5, 2007

Register by July 1st and Save!

Registration includes workshops, breakfasts, snacks, and lunches.

vegetarian *diabetic*

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 (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 Evening Events

Thursday: "Writers Faire" and "Pitch With the Pros!"	<input type="checkbox"/> FREE
Friday: "It's Magic!" Reception & Buffet Writers / Actors Lab Performance	<input type="checkbox"/> \$35 <input type="checkbox"/> FREE
Saturday: Gala Awards Banquet: Keynote Speaker Gail Tsyukiama	<input type="checkbox"/> \$40
Banquet choices: West Coast Salmon, Lemon-Caper Vinaigrette	<input type="checkbox"/>
Tri-Tip of Beef with Bordelaise Sauce	<input type="checkbox"/>
Cheese Tortellini with Three Cheese Sauce	<input type="checkbox"/>

BOOK A ROOM AT THE PORTLAND AIRPORT SHERATON

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

Special Conference Rate - Just \$113 a night for single or double, \$133 for three, and \$153 for four. NOTE: This rate only good through July 18, 2007!

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 for a link to the hotel.

Don't wait. Rooms go fast.

Pre-Paid Pitches & Group Sessions ~ Limit: *Five* 1-on-1s @ \$15 each
 Limit: *Ten* Group Sessions @ \$15 each. After 8/1, fees increase by \$5.

Literary

1-1 Group

- Marilyn Allen
- Loretta Barrett
- Julie Bennett
- Regina Brooks
- Andrea Brown
- Robert Brown
- Sharene Brown
- Elise Capron
- Zoe Fishman
- Jane Friedman
- Lilly Ghahremani
- Liz Gorinsky
- Kelly Harms
- David Kopp
- Paul Levine
- Megan Lynch
- Steve Macino
- Tony Outhwaite
- Jeanette Perez
- Jenny Rappaport
- Laura Rennert
- Angela Rinaldi
- Robert Shepard
- Jim Thomas
- Sally van Haitsma
- Brooke Warner
- Paige Wheeler

Film & Television

1-1 Group

- Jeremy Bell
- Dory Benami
- Jay Burns
- Ms. Kerry David
- Warren Etheredge
- Neal Flaherty
- Heather Hale
- Daedalus Howell
- Dena Hysell
- Josh Kesselman
- Adam Levenberg
- Moreen Littrell *
- Mike Macari
- Swanna MacNair
- Daniel Manus
- Chris Mills
- Dave Neustadter
- Wendi Niad
- Colin O'Reilly
- John Orlando
- Melissa Orton
- Luke Ryan
- Todd Slater
- Stan Spry
- Jake Wagner

* Also taking Lit pitches.

Totals

Conference Registration	\$ _____
1-1 Pitches ____ @ \$ _____	\$ _____
Group Sessions ____ @ \$ _____	\$ _____
Special Events (total)	\$ _____
Manuscript Critique ____ @\$65	\$ _____
Writers/Actors Lab ____ @\$15	\$ _____
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 Advanced MS Critiques, Writers/Actors Lab after acceptance. No refunds on 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: _____