



If you've been rejected, prepare to get accepted!

22nd Annual

SOUTHERN CALIFORNIA WRITERS' CONFERENCE

S A N D I E G O

Presidents' Day Weekend, Feb. 15-18, 2008

AGENTS & EDITORS

Expanded agent/editor bios & submission guidelines online.

MICHELLE BROWER, Agent
Wendy Sherman Associates
📖 Commercial fiction, humor, pop culture, humor, graphic novels, crafting, popular science; narrative nonfiction and memoir

DALE FETHERLING, Freelance Editor
📖 Practical and narrative nonfiction book proposals

JEAN JENKINS, Freelance Editor
📖 Mystery/thriller, suspense and mainstream fiction

KATE MCKEAN, Agent
Howard Morhaim Agency
📖 Literary, mainstream, urban fantasy, women's fiction, sports related books; narrative and practical nonfiction

MARLA MILLER, Editor-in-Chief
Location 3 Magazine
📖 Narrative nonfiction

JENNIFER REDMOND, Editor-in-Chief
Sunbelt Publications
📖 Fiction; regional nonfiction

MIKE SIROTA, Freelance Editor
📖 Mainstream and speculative fiction; narrative nonfiction

KELLY SKILLEN, Agent
PMA Literary and Film Mgt.
📖 Mainstream, literary and serious fiction; any narrative and practical nonfiction

KELLY SONNACK, Agent
Sandra Dijkstra Literary
📖 Fiction, YA, children's literature; nonfiction, memoir, biography

ELAINE SPENCER, Agent
📖 Women's Fiction (all sub-genres), YA, mystery/suspense

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A WRITER IS A WRITER before, as well as after, publication. Any number of how-to books combined may not give a writer the one priceless bit of clarity that can make the difference between being published or not. Rejection by an editor or agent seldom yields the reason as to why a manuscript doesn't grab them, and almost never reveals how it can be fixed to ensure it will.

Having facilitated more than \$3 million worth of first-time authors' book sales to publishers, through extended one-on-one evaluation of advance submissions and dozens of read & critique and Q&A workshops, the SCWC has uniquely defied the "us versus them," academia-style cattle drives found at similar events to become among the only writing conferences in the country specifically tailored to provide comprehensive feedback on *your* work.

Along with the read & critiques run during each session, many interactive problem-solving and assignment-oriented workshops are also available. And since the surroundings of the conference afford it – and since we most certainly encourage it – plenty of other opportunities await those attending to sidle up next to editors, agents, executives, and other writers joining us to discuss things on a more intimate level.

So whether you're a writer who can't figure why your work's not working, a writer simply in search of some answers, a writer wanting feedback on what you've written, a writer who doesn't know where to start, or just a writer who wants to hang with other writers, do yourself a favor and join us for the 22nd Annual Southern California Writers' Conference (and Retreat) in San Diego.

Your words are worth it!

[Staff Bios & Advance Submission Guidelines \[2\]](#) [Schedule \[3\]](#) [Registration Info \[4\]](#)

FRIDAY EVENING SPEAKER

Josh Conviser

Josh Conviser grew up in Aspen, Colorado, went to high school in Santa Barbara, California and graduated from Princeton University. He has lived in Europe, Asia and Australia and was an avid mountaineer climbing in ranges around the world before turning to the jungles of Hollywood to pursue a screenwriting career. He is the Executive Consultant on HBO's series, *Rome*, and has several films in development. Random House published his first novel, *Echelon*, in 2006. Of his just-released second, *Empyre*, *Publishers Weekly* says, "Intricate plot lines and breakneck pacing make this cyberpunk/espionage hybrid a highly entertaining read." ✍️

SATURDAY MORNING SPEAKER

Jeff Sherratt

Jeff Sherratt is a life-long entrepreneur who started and sold numerous companies over his career before turning to writing full-time. His debut novel, *The Brimstone Murders*, is out February from Echelon Press. The first in a planned series, Michele Scott (The Wine Lovers Mystery Series and The Horse Lovers Mystery Series) describes it as, "Filled to the brim with good fun and great action. Jeff Sherratt has come up with a winner in this wonderful vintage mystery." And Odelia Grey mystery series author Sue Ann Jaffarian proclaims, "Reading *The Brimstone Murders* is like going to an old fashioned Saturday matinee." ✍️

SATURDAY EVENING SPEAKER

Jennifer Coburn

Jennifer Coburn is the award-winning author of *The Wife of Reilly*, *Reinventing Mona*, *Tales from the Crib* and her latest novel, *The Queen Gene*. Her nonfiction *Take Back Your Power: A Working Woman's Response to Sexual Harassment*, juxtaposed her own workplace experience with that of a hundred other women. Having written hundreds of articles for national and regional publications, Jennifer has also contributed to the anthologies *Everything I Needed To Know About Being A Girl I Learned from Judy Blume*, *Flirting with Pride and Prejudice*, *This Christmas* and *This Is Chick Lit*, including one *USA Today* best-seller. ✍️

SCWC*SD

1010 University Ave., #54
San Diego, CA 92103
www.WritersConference.com

WORKSHOP & GENERAL SESSION LEADERS & READERS

WES ALBERS is a 18-year veteran of the San Diego Police Department. His written work has been used by the U.S. Department of Justice for publication, and he contributed to the training manual used by the department's volunteer program. In his spare time he is a novelist.

MARK CLEMENTS' *6:02*, was nominated for a Bram Stoker award. It was followed by *Children of the End and Lorelei*, both of which received multiple nominations and awards. His *The Land of Nod* has been optioned twice for film and also earned the first annual Theodore S. Geisel Award.

EDWIN DECKER's satiric and often controversial column, "Sordid Tales," runs bi-weekly in *San Diego CityBeat*, while his freelance and assignment work has appeared in numerous mainstream and alternative publications across the U.S. and Canada, including *Modern Drunkard Magazine*, *Seattle Stranger*, *Cleveland Scene* and *Smash*. A popular performance poet, his collection, *Barzilla and other Psalms* (Puna Press) is recently out.

DALE FETHERLING, former editor of the San Diego County Edition of *The Los Angeles Times*, has written or freelance edited several successful books and nonfiction book proposals. He wrote *Comrades In Ink: How to Work with a Co-Author to Make Your Book a Reality*.

📖 **Nonfiction book proposals**

MICHAEL STEVEN GREGORY has written for TV series on Fox, UPN and HBO, and is currently attached as either a director or producer on a variety of projects. *We*, *The Screenwriter* and *A Valentine Carol* are his latest films. His book, *Disc Golf: All You Need to Know About the Game You Want to Play* (Trellis) is in its third printing.

JEREMY JAMES is a writer and Internet strategist with a background in e-commerce, web development and information product design. He created *The Veingel*, a hyper-text novel and podcast experiment geared to explore the ever-expanding opportunities available to writers in a rapidly converging digital media world.

JEAN JENKINS is a freelance editor and consultant. She has shepherded to print genre and mainstream novels for publishers such as Random House, Avon, St. Martins, Rutledge Hill Press, Tor and Donald I. Fine.

📖 **Mystery, mainstream fiction**

GORDON KIRKLAND is a syndicated columnist and two-time winner of the Stephen Leacock Award of Merit for Humor for *Justice Is Blind - And Her Dog Just Peed In My Cornflakes* and *Never Stand Behind A Loaded Horse*. *When My Mind Wanders It Brings Back Souvenirs* is his latest.

📖 **Humor**

KEN KUHLEN's first novel, *Midheaven*, was a finalist for PEN's Best Novel, while *The Loud Adios*

was chosen the Best First Private Eye Novel by St. Martin's/Macmillan London launching a trilogy completed by *The Venus Deal* and *The Angel Gang*. *The Do-Re-Mi* was a 2007 Shamus Award finalist. His latest, *The Vagabond Virgins*, is out February from Poisoned Pen Press.

📖 **Fiction, narrative nonfiction**

THOMAS LARSON is the author of *The Memoir and the Memoirist: Reading and Writing Personal Narrative* (Swallow Press, 2007). A frequent contributor to the *San Diego Reader*, where he specializes in investigative journalism and personal profiles, his memoir work has appeared in the *Southwest Review*, *Cimarron Review*, *Chicago Reader*, and the *Anchor Essay Annual: The Best of 1997*.

WHITNEY LYLES was twenty-six when she landed her first book deal for the rollicksome novels *Always the Bridesmaid* and *Roommates*. Since then she has also published *Here Comes The Bride* and a novella included in the collection *Catch of the Day*. A proud and unabashed chick-lit author, her latest from Berkley is *First Comes Love*. A young adult novel is next.

📖 **Chick-lit, Women's Fiction**

MATTHEW J. PALLAMARY's debut novel, *Land Without Evil*, was acclaimed by readers and critics alike. And of his originally self-published collection of short stories, *The Small Dark Room of the Soul*, Ray Bradbury declared "Bravo!" His memoir, *Spirit Matters*, is out early 2008.

📖 **Horror, fantasy, speculative**

ANDREA PORTES' debut novel, *Hick*, went into second printing before it was even released based solely on advance buzz. *Publishers Weekly* called it "Chilling," and now the *Los Angeles Times* bestseller has been selected a 2007/2008 BookSense Reading Group Pick, May 2007 BookSense Pick and a Midwest Connections Pick among readers.

📖 **Literary Fiction**

LAURA PREBLE worked as a journalist for the *San Diego Union-Tribune* before turning to teach high school English and journalism, and writing young adult fiction. Her first YA novel, *Lica's Angel*, was self-published in 2003. Shortly thereafter she landed a two-book deal with Berkley resulting in the critically raved *The Queen Geek Social Club*, and its just released sequel, *Queen Geeks in Love*.

📖 **Young adult**

FREDERICK RAMSAY's first novel, *Artscape*, was called by *Publishers*

Weekly, "Thoroughly entertaining... without recourse to bombast or carnage." Equal raves followed for *Secrets* and last year's *PW* star-reviewed *Impulse*. *Buffalo Mountain*, the third in his Ike Schwartz crime fiction series, and *Judas: The Gospel of Betrayal*, set in the first century Roman Empire, are his latest.

📖 **Fiction, mystery**

JUDY REEVES' *A Writer's Book of Days* was named a "hottest book for writers" by *Writer's Digest Magazine*. The immensely popular *Writing Alone*, *Writing Together: A Guide for Writers and Writing Groups* and *The Writer's Retreat Kit* followed. In addition to private workshops, she teaches creative writing at UCSD and at conferences internationally.

📖 **Women's fiction, memoir**

ALAN RUSSELL's novels have been nominated for most of the major awards in crime fiction. He won The Lefty for best comedic mystery, the Critics' Choice Award, and a San Diego Book Award. His recent titles are *Political Suicide* and *No Cats, No Chocolate* (with Ken Kuhlken).

📖 **Mystery, thriller, suspense**

MICHELE SCOTT sold her first novel, *Murder Uncorked*, to Berkley Prime Crime in a three-book deal in 2004 launching her Wine Lover's Mystery Series, including *Murder by the Glass* and *Silenced by Syrah*. Another three-book deal followed for an Equine Mystery Series, which debuted 2006 with *Saddled with Trouble* and includes the recent *Death Reins In*.

📖 **Mystery, series proposal**

JULIE ANN SHAPIRO's award-winning short stories have appeared in *Sacred Waters: Stories of Healing, Cleansing and Renewal*, *Flash Fiction-Coffee Cup Series*, *All Things Girl*, *The Quarterly Staple*, *Opium Magazine*, *Journal of Modern Post*, *Espresso Fiction*, *Mad Hatters Review* and elsewhere. Her novel, *Jen-Zen and the One Shoe Diaries*, is just out.

MIKE SIROTA is a freelance editor and author of 19 published novels from such publishers as Bantam Books, The Berkley Publishing Group, Pocket Books and Zebra Books. Among his most recent clients, Michele Scott's *Murder Uncorked*.

📖 **Fiction, narrative nonfiction**

ALEXANDRA SOKOLOFF made a living for 16 years as a screenwriter for Hollywood studios like Sony, Fox, Disney and Miramax. Fed up with her original scripts ultimately not being made, she negotiated to buy the

rights back in order to adapt them into novels. The first, *The Harrowing*, drawn from her experience teaching emotionally disturbed teenagers in the L.A. County prison system, was called by Ira Levin (*Rosemary's Baby*), "A first novel of unusual promise... raises a fine crop of goosebumps and shivers." *The Price*, another dark suspense title, is out February 2008.

📖 **Supernatural, suspense**

LAURA TAYLOR's 22 books include *Honorbound*, which received endorsements from Pat Conroy and Stephen King. She's received two Maggies, a Career Achievement Award, a Reviewers Choice Award, a Lifetime Achievement Award and Best Contemporary Mainstream Award from *Romantic Times*. Her most recent success as a freelance editor can be found in Jeff Sharratt's upcoming *The Brimstone Murders*.

📖 **Mainstream, genre fiction**

AMY WALLEN's debut novel, *MoonPies and Movie Stars*, was released last year by Viking/Penguin. Mary Gordon (*Pearl*) called it, "A delightful and exhilarating journey, kind of like being on a tour bus guided by Eudora Welty on speed." "A funny, touching, bittersweet ride," said Booklist. And *Publishers Weekly* declared it a "bighearted confection (that) rounds itself out with a bittersweet zinger of a conclusion." A sequel is due out late-2008. ✍️

>> **Agents & Editors cont'd**

KARENSYED, Publisher
Echelon Press

📖 **Literary, commercial and cutting-edge fiction; serious and narrative nonfiction**

SALLY VAN HAITSMAN, Agent
Castiglia Literary Agency
📖 **Mainstream, literary, ethnic fiction, offbeat mystery; all nonfiction**

LAURA TAYLOR, Freelance Editor
📖 **Mainstream, literary, genre fiction; narrative nonfiction**

NATANYA WHEELER, Agent
Lowenstein-Yost Literary
📖 **Literary, mainstream, multicultural fiction, erotica; any nonfiction, memoir**

While staff is confirmed at this time, participation is subject to change and additions will likely be announced. Please visit the SCWC website at WritersConference.com for the most recent updates.

📖 Advance Submission Critique Guidelines

Readers accept no more than the first 20 pages of a manuscript, which must be in professional submission format (double-spaced, size 12 Courier font). Pages in excess of the specified amount will be discarded. A cover letter may be included, but does not count toward the 20 pages. You may register first then submit your material at a later date, so long as it is received by the SCWC no later than January 12, 2008. You may include multiple submissions in one envelope addressed to: SCWC, 1010 University Ave., #54, San Diego, CA 92103. ✍️

SCWC*SD PRESIDENTS' DAY WEEKEND SCHEDULE

Day 1: Friday, Feb. 15

- Noon** REGISTRATION OPEN
2:00 pm WORKSHOPS
 • Read & Critique
 • Rewriting the Novel and Narrative Nonfiction Book
 • Place: Grounding Story in Setting
 • Business 101 for Creative Prose
3:40 WORKSHOPS
 • Read & Critique
 • Screenwriting Techniques for Novelists (and Screenwriters)
 • Plotless: Where to Start When You Don't Know Where
 • Publishers Queries and Proposals
5:15 NO-HOST MIXER/BOOKSIGNING
7:30 WELCOME & INTRODUCTIONS
8:00 EVENING SPEAKER:
 Josh Conviser
9:00-On ROGUE WORKSHOPS
 • All-Genre Read & Critique
 • All-Genre Read & Critique
 • Flash Fiction Write & Critique



Crowne Plaza Hotel

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www.CrownePlaza.com/SanDiego

Day 2: Saturday, Feb. 16

- 7:30 am** REGISTRATION OPEN
8:00 MORNING SPEAKER:
 Jeff Sharratt
9:00 WORKSHOPS
 • Read & Critique
 • Cut to the Chase: Wtg. Great Action
 • Writing (and Selling) Memoir
 • The Author/Publisher Journey
 • One-on-One Critiques
10:40 WORKSHOPS
 • Read & Critique
 • It's All for Naughty: Tackling Taboo
 • Finding Sources for Comic Relief
 • Pitch it to Me/Fix Your Book Pitch
 • One-on-One Critiques
12:10 pm LUNCH ON YOUR OWN
1:00 WORKSHOPS
 • Read & Critique
 • Creating Unbearable Suspense
 • Travelling Time: Making the Past and Present Relevant to Reader
 • Creating & Managing Promotion Opportunities
 • One-on-One Critiques
2:40 WORKSHOPS
 • Read & Critique
 • Wtg. Young Adult for the Next Generation
 • Fictionalist Tools for Fabulous Nonfiction
 • Web Strategies for Writers: Branding, Blogging & Beyond
 • One-on-One Critiques
4:15 AGENTS/EDITORS PANEL 1
6:45 SCWC*SD Banquet
8:00 EVENING SPEAKER:
 Jennifer Coburn
9:00-On ROGUE WORKSHOPS
 • All-genre Read & Critique
 • Fiction Read & Critique
 • Fiction/Nonfiction Read & Critique

Day 3: Sunday, Feb. 17

- 7:45 am** REGISTRATION OPEN
9:00 WORKSHOPS
 • Read & Critique
 • Planning/Plotting a Series Franchise
 • To Be Announced
 • Pitch it to Me/Fix Your Book Pitch
 • One-on-One Critiques
10:40 WORKSHOPS
 • Read & Critique
 • Screenwriting Techniques for Novelists (and Screenwriters)
 • Wtg. in Bed: Processing Performance
 • POD Publishing: Is it the Right Choice for You?
 • One-on-One Critiques
12:10 pm LUNCH ON YOUR OWN
1:00 WORKSHOPS
 • Read & Critique
 • It's Structure Stupid! Constructing Killer Thrillers
 • Kill Your Ego: Taming the Inner Shrew
 • The Secrets to Writing a Synopsis
 • One-on-One Critiques
2:40 WORKSHOPS
 • Read & Critique
 • To Be Announced
 • No Rules: Style, Vision and Voice
 • Interactive Poetry Cram: On The Page and In Your Face
 • One-on-One Critiques
4:15 AGENTS/EDITORS PANEL 2
5:30 DINNER ON YOUR OWN
8:00 SCWC*SD AWARDS
9:00-On ROGUE WORKSHOPS
 • All-genre Read & Critique
 • All-genre Read & Critique
 • Fiction Read & Critique

Please note that schedule is subject to change. Final schedule available at the conference.

WORKSHOPS & GENERAL SESSIONS AT A GLANCE

Fiction & Nonfiction...

- All for Naughty: Tackling Taboo Subjects
 Creating Unbearable Suspense
 Cut to the Chase! Writing Great Action
 Distinguishing Character through Dialogue
 Fictionalist Tools for Fabulous Nonfiction
 Finding Sources of Comic Relief
 Flash Fiction: Write & Critique
 It's Structure Stupid! Constructing Killer Thrillers
 Kill Your Ego: Taming the Inner Shrew
 No Rules: Style, Vision and Voice
 Place: Grounding Story in Setting
 Planning & Plotting the Series Franchise
 Plotless: Where to Start When You Don't Know
 Rewriting the Novel and Narrative Nonfiction Book
 Screenwriting Techniques for Novelists
 To Write What You Know (or Not)
 Traveling Time: Making the Past and Future Relevant to Your Reader
 Women's Fiction (To Be Determined)
 Writing in Bed: Processing Performance
 Writing (and Selling) Memoir
 (Requested session to be determined)
- Andrea Portes
 Alexandra Sokoloff
 Josh Conviser
 Frederick Ramsay
 Ken Kuhlken
 Gordon Kirkland
 Julie Ann Shapiro
 Josh Conviser
- Andrea Portes
 Mark Clements
 Judy Reeves
 Michele Scotts
 Frederick Ramsay
- Jean Jenkins
- Alexandra Sokoloff
 Frederick Ramsay
 Josh Conviser
- Whitney Lyles
 Andrea Portes
 Thomas Larson
 TBD

Business & Other...

- The Author/Publisher Journey
 Business 101 for Creative Prose
 Creating & Managing Promotion Opportunities
 The Secrets to Writing a Synopsis
 Pitch it to Me/Fix Your Book Pitch
 POD Publishing: Is it the Right Choice for You?
 Publisher Queries and Proposals
 Web Strategies for Writers: Branding, Blogging and Beyond
 Interactive Poetry Cram: On The Page and In Your Face
- Sherratt & Syed
 Gordon Kirkland
 Gordon Kirkland
 Jennifer Redmond
 Marla Miller
 Gordon Kirkland
- Jennifer Redmond
 Jeremy James
 Edwin Decker

Read & Critique...

Workshops led by: Mark Clements, Edwin Decker, Ken Kuhlken, Matthew J. Pallamary, Frederick Ramsay, Judy Reeves, Alan Russell, Julie Ann Shapiro, Laura Taylor and Amy Wallen

How read & critique workshops work: Writers read an excerpt of their material aloud. Feedback is then given by the leader and possibly a select number of participants. Length of excerpt is determined by the number in attendance. Reading is not mandatory, however. Many writers benefit greatly by listening to the astute critique of others' work.

