

# 2017 LA JOLLA WRITERS CONFERENCE

## Attendee Welcome Packet

(Information subject to change)



Dear LJWC Attendee:

We are delighted to welcome you to the 2017 *La Jolla Writer's Conference* held this year at the Hyatt Regency La Jolla at Aventine (3777 La Jolla Village Drive, 92122), October 27-29, 2017. Registration begins at noon on Friday in Delphi.

Please read this letter thoroughly as it is intended as an orientation to afford you the best possible experience. Enclosed in this welcome packet you will find the following:

- Welcome Orientation Letter (Pages 1-2)
- Facility Map (Page 2)
- Full Conference Schedule (Pages 3-10)
- Faculty Glossary (Page 11)

**Please print and bring this packet of information with you or download it to your phone, tablet, or iPad as additional printed materials will NOT be available on site.**

All of the classrooms and conference central/bookstore are located in the conference rooms on the second floor. Upon arrival at the hotel, you will need to come to Delphi (Conference Central) to pick up your name tag, meal tickets, and to check in. If you are parking at the hotel, we have negotiated a discounted rate of \$10/day and you can receive a discount coupon at conference central. Your name tag is your conference pass for the weekend and must be worn at all times. Conference Central will be regularly occupied by a conference representative to answer any questions you may have and to post occasional schedule changes or other announcements. Our sponsors and the bookstore will also be located in this room. Likewise, there will be additional tables and chair to serve as an attendee lounge (Andros). We have arranged to have faculty authored/recommended books (along with books of some of our published attendees) available for sale throughout the duration of the conference. Certainly don't be shy about asking a faculty member to sign a copy of their book. Enclosed is a map to help you find us. Presumably, there will also be signs pointing you in our direction. Worst case scenario, go to the lobby or conference central and someone will be happy to assist you.

As noted on the schedule, classes are set up in lecture and workshop formats. The 50-minute lecture classes are just that—a lecture with potential Q&A towards the end. Workshop classes run for one hour and fifty minutes and generally encourage/require class participation and the teachers often want attendees to bring some of their writing to class. Check the course descriptions for details. We recommend bringing your writing to every class, though there is no need to bring copies to share. However, even if you do not have writing to share, this should NOT discourage you from attending as the class will still be a great learning experience.

In an effort to reduce classroom congestion, we have also arranged a maximum of 30 chairs to be placed in the main meeting area of each classroom. For participation-driven classes, such a group read and critiques, the first 20 people in each class will be treated as active participants. While addition attendees are welcome to attend the session, only the first 20 people will have an opportunity to actively participate. Since we have increased the number of classes per block period and repeated multiple group read and critique classes, having an opportunity to actively participate and receive feedback should not be an issue and the class sizes should be reasonable. For nearly all classes, there is no need to pre-register. You simply pick a class that sounds appealing and attend. However, you must pre-register for the 7-Minute Pitch Sessions. Please review the class description on the schedule for more detail about the 7-minute pitches. Registration for 7-minute pitch timeslots will open at 6:45am on Saturday morning in Delphi. You must be present to reserve your own spot. Please be sure to familiarize yourself with the requirements and expectations of each session before signing up and attending so that you can make the most of your experience.

With 5-6 classes per session and approximately 75 total classes from which to choose over the three days, we understand that you can't be in two places at once. Thus, we are once again recording many of our lecture classes and making them available for sale at very reasonable rate. As with every year, if you pre-register for next year's conference, you will receive the 2017 conference recordings for free. Ask for details at registration!

For those of you participating in private read & critique sessions, all private read and critiques will be scheduled on Saturday or Sunday during regular conference hours. The Private Read & Critique schedule will be posted in conference central. Please meet your faculty member in Andros at your assigned time. We have set this room aside for private read & critique sessions. Please keep in mind that you have twenty minutes to meet with the faculty member and that he or she often has another private session just before and/or after yours, so please be on time. Please also remember that your faculty reader is only obligated to have read and critiqued the

first 12 pages of your submission. If your faculty member is a few minutes late getting to you, not to worry, you will still get your twenty minutes. Please also feel free to go to class before your session and return after your session.

In an effort to include as many blocks of classes as possible, but to allow you a few extra minutes, we have limited break time in between classes to 20 minutes and have kept our meal breaks to a reasonable time. Due the short nature of your lunch break on Sunday, if you plan to eat on site, I strongly recommend that you order your meal ahead of time. Likewise, please not that your full conference registration includes a banquet lunch and dinner on Saturday and light appetizers at the Friday evening reception. You are on your own for Friday evening dinner after the reception.

REMINDERS:

- Restrooms are located in center of the second floor.
- Friday night cocktail hour with light appetizers, welcoming remarks, and keynote address from Eldon Thompson will be from 5:15 to 6:30pm at the Asteria Terrace.
- A book signing with our faculty members will take place from 5:45 to 6:45PM at Asteria Terrace, preceding dinner. The bookstore will be on hand to sell a selection of books. Dinner and keynote address from Meg Gardiner will follow from 6:45-8:15PM at the Aventine Ballroom.
- Attire for the conference is casual. It's a marathon, so be comfortable.
- For those you late owls and early birds, remember that there is a Red-Eye Workshop hosted by Mark Clements each night starting at 8:30pm in Milos and an early bird class each morning with Antoinette Kuritz starting at 7:00AM in Milos.
- It is strongly recommended that you bring snacks. It's a long three days.

Both the class schedule and private read & critique schedule are subject to change. Any changes will be posted in Conference Central and announced at the banquets.

On a special note for those of you new to our conference, and as a reminder to those of you attending, this is a completely non-commercial conference. While of our faculty members are experts in the fields to which they will be teaching and, thus, do it professionally, every single faculty and staff member you will learn from, talk to, and benefit from is volunteering their time for the weekend. It is simply their way of giving back to you as members of the writing community. There is no up-selling. There are no gauntlets of sponsor booths. Our goal is to create a nurturing atmosphere where no question goes unanswered and to have you leave the weekend overloaded with information and inspiration. As such, we expect the same from our attendees. This conference is not intended as a means to solicit business for either our faculty or our attendees. We ask that you respect this policy and understand that violation of this negatively affects the entire conference and may result in ejection.

A lot of thought, time, and energy goes into planning this conference. But, its success is a result of you and our faculty. The dedication, knowledge, and inspiration they bring is greatly appreciated by us, and more importantly, a tremendous gift to you. We encourage you to take full advantage of their generosity and be ready to reciprocate it with enthusiasm and participation. We look forward to another great year!

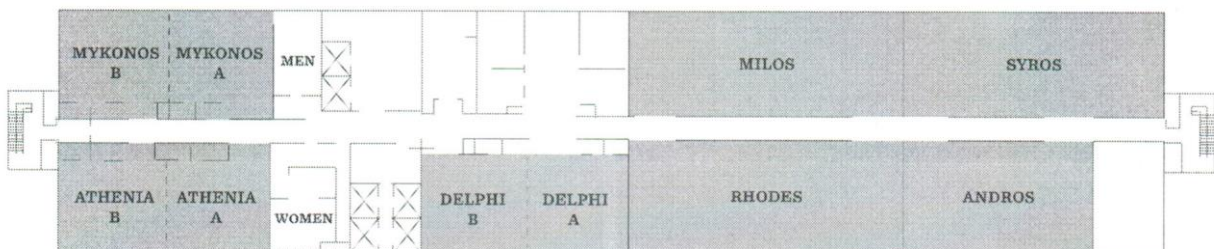
For more information, check out the website at [www.lajollawritersconference.com](http://www.lajollawritersconference.com) or feel free to contact me. We look forward to celebrating our 17<sup>th</sup> year with you.

Best,

Jared Kuritz  
Director  
*La Jolla Writers Conference*

## Facility Map

FLOOR PLAN  
*Second Floor—Conference Level*



# 2017 LA JOLLA WRITERS CONFERENCE CLASS SCHEDULE

Friday, October 27 – Sunday, October 29 at Hyatt Regency La Jolla at Aventine

**CONFERENCE CHECK-IN, BOOKSTORE & CONFERENCE CENTRAL ARE IN DELPHI.  
CHECK-IN BEGINS AT NOON OF FRIDAY. (SCHEDULE SUBJECT TO CHANGE.)**

## FRIDAY SCHEDULE

### FRIDAY (1:00 – 1:50PM) LECTURE BLOCK

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Steve Hutson</b> All Genres.	<b>What Not to Say Not to an Agent or Editor.</b> No matter how good your story, or how awesome your execution, it might not be enough. You still have to sell this thing. Learn what to say --- and, very importantly ---- What NOT to say, when pitching your book.
Mykonos B	<b>George Galdorisi</b> Narrative Non-Fiction, Memoirs.	<b>You Don't Have to Make It Up: Breaking Into the Non-Fiction Market.</b> This lecture opens the door to the non-fiction market - a more diverse and far easier market to enter than fiction. It's all about content and platform, and convincing a publisher or an agent what you are selling is interesting, timely, and better than looking up the same subject matter on Wikipedia. Attendees will learn the secrets of success including: What subject areas to pick, how to get started becoming an expert in a field, how to do market research, how to structure a non-fiction book proposal, and how to put together a query letter that will sell. Attendees will be provided with online access to all workshop material.
Athenia A	<b>Dean Nelson</b> Historical, Non-fiction, Journalism.	<b>Talking to Strangers.</b> Much of what we write depends on the quality of the information we can find. That includes getting people to talk to us. This class will focus on how to conduct a great interview with people you know and people you have never met.
Athenia B		
Rhodes	<b>Meg Gardiner</b> Thriller, Suspense, Mystery, General Fiction.	<b>SUSPENSE.</b> Keeping characters in peril and readers turning pages.
Delphi	<b>Conference Central</b>	Conference Central, bookstore, and attendee lounge.
Milos	<b>Kathy Cooperman</b> Commercial Fiction, Comedy, Chicklit	<b>Comedy Scene Writing.</b> Trying to write a comedy scene? This class will explore how and how NOT to structure a comedy scene. We will also look at characterization, voice and pacing. And we will look at some pratfalls to avoid.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

### FRIDAY (2:10 – 4:00PM) WORKSHOP BLOCK

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Warren Lewis</b> Thriller, Drama, Comedy, Graphic Novels, Non-Fiction.	<b>The Craft Applied Art of Adaptation.</b> Most major film and TV shows are based on existing material. This intense and focused class will examine how the participants existing material would be developed into film and TV content. Examples from current work will be discussed. This is my academic specialty. So. There you go.
Mykonos B	<b>Jared Kuritz &amp; Angela Bole</b>	<b>Publishing Demystified.</b> Publishing has never been more accessible or more confusing. This class will introduce the various publishing options, including cost/benefit analysis of each, how to decide what makes the most sense for you, and an open forum Q&A with industry experts.
Athenia A	<b>Dean Nelson</b> All Genres.	<b>What the Great Writers Say About Writing.</b> The instructor has interviewed some of the country's best writers in his annual Writer's Symposium by The Sea. He has distilled their advice on writing into a fast-moving experience of "do this / do not do that."
Athenia B	<b>Angela Rinaldi</b> Fiction	<b>Your Opening Pages – Fiction Read &amp; Critique.</b> Your opening pages sell your book. Bring your first three pages to this interactive read & critique group.
Rhodes	<b>Faye Atchison</b> Fiction and Commercial Fiction	<b>Read &amp; Critique.</b> If you are writing fiction, bring your three opening pages to read aloud and a brief synopsis of your book. If you are writing commercial non-fiction, bring your three opening pages and an outline of your work. Each participant will have twenty-five seconds to introduce their book and then a minute and a half to read. Critique will follow.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>Jennifer Kim</b> Young Adult, Middle Grade, Adult Literary & Commercial	<b>Read &amp; Critique.</b> Attendees should bring their working drafts to class. The instructor will facilitate the opportunity for up to the first 20 students in class to read a portion of their work and receive feedback.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

## **FRIDAY (4:20 - 5:10PM) LECTURE BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Brian Jud</b> All Genres.	<b>Selling Books to Non-Retail Buyers</b> A description of opportunities for selling to non-retail buyers such as corporations, association, schools and the military. These people can buy in large, non-returnable quantities.
Mykonos B	<b>William Craig Reed</b> Fiction	<b>Using Neuroscience to Create Compelling Characters</b> Leading neuroscientists have discovered that there are nine distinct personality types. Do you know what they are? Do you know how to use cutting edge neuroscience to create characters that leap off the page? How can you ensure that a character does not act out of character? What are the nine distinct motivations, fears, tendencies, and attributes? Which types make the best protagonist? Antagonist? Lovers? Detectives? Sidekicks? Mentors? Which character types will appeal most to your target audience? New York Times bestselling author and neuroscience expert reveals these answers and many in this exciting and entertaining course.
Athenia A		
Athenia B	<b>Jared Kuritz &amp; Angela Bole</b> All Genres	<b>Self-Publishing 101.</b> Done correctly, self-publishing can afford you the same opportunity for reviews, commercial success and market penetration as traditional publishing. Come learn how to properly and cost-effectively bring your book to market as a print, audio or E-book.
Rhodes	<b>Martha Lawrence</b> All Genres.	<b>Ten Habits of Highly Effective Writers.</b> Talent is a gift and writing is an art. It can also be a business, but only if you are willing to put in the work to succeed. Find out what successful writers know and, more important, what they do on a regular basis.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>Jonathan Maberry</b> Fiction	<b>The Art of the Pitch.</b> This would be business-focused. Topics covered would include writing synopsis; Query letters; face-to-face pitches; the elevator pitch; identifying your market; reader demographics; and genre; building submission materials; formatting the manuscript; searching for markets; follow-ups; and other resources.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

**5:15-6:30pm**      **Asteria Terrace. Please join us for a no-host cocktail reception, appetizers & keynote address by Eldon Thompson.**

**6:45 – 7:45pm**      **DINNER BREAK ON YOUR OWN.**

## **FRIDAY (8:00PM – LATE NIGHT) WORKSHOP BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Milos	<b>Mark Clements</b> <i>All Genres.</i>	<b>Red-Eye Group Read &amp; Critique.</b> This class is intended for authors of all genres who do their best work in the later hours. Writers are encouraged to bring samples of their writing to class & participate in a critique workshop.

## **SATURDAY SCHEDULE**

### **SATURDAY (7:00 - 7:50AM) LECTURE BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Rhodes	<b>Antoinette Kuritz</b> <i>All Genres.</i>	<b>The Timeline to Publication – What Every Writer Needs to Know.</b> Successful publishing is choreographed. Publish Traditionally, and the choreography is linear. Self-publish, and it can be more synergistic. But either way, there are steps that must be taken, and an order and timeline for them, necessary to success. This class will outline those steps and each attendee will leave with a timeline from which to work.

## **SATURDAY (8:10-10:00) WORKSHOP BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Annie Bomke</b> Non-Fiction	<b>Non-fiction Group Read &amp; Critique.</b> In this class, you will read an excerpt from your non-fiction book and we will discuss it as a group. Please bring a copy of what you plan on reading, so that I can follow along.
Mykonos B		
Athenia A	<b>Jennifer Kim</b> Young Adult, Middle Grade, Adult Literary & Commercial	<b>Reading &amp; Critique.</b> Attendees should bring their working drafts to class. The instructor will facilitate the opportunity for up to the first 20 students in class to read a portion of their work and receive feedback.
Athenia B	<b>Angela Bole</b> All Genres	<b>Understanding Metadata &amp; BISAC Subject Headings.</b> Proper metadata is essential to ensuring your book is discoverable on the web. During this one hour session, you will gain a practical understanding of how to format and transmit metadata in accordance with industry standards and best practices. Particular attention will be paid to the structure of ONIX feeds and the assignment of BISAC Subject Headings. Attend this session if you are ready to demystify this often misunderstood standard and get it right the first time.
Rhodes	<b>Meg Gardiner</b> Thriller, Suspense, Mystery, General Fiction.	<b>Story Structure.</b> What are the general principles of story structure? Three Act Dramas. Four Act Dramas. Turning points. Beginnings, middles, and endings. Do's and Don'ts.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>Ken Sherman</b> All Genres	<b>All Genre Group Read &amp; Critique.</b> Attendees should bring their working drafts to class. The instructor will facilitate the opportunity for up to the first 20 students in class to read a portion of their work and receive feedback.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

## **SATURDAY (10:20 - 11:10AM) LECTURE BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Brian Jud</b> All Genres	<b>Selling Books to Non-Bookstore Retailers.</b> A description of opportunities for selling books to retailers such as airport stores, supermarkets, discount stores, warehouse clubs and others.
Mykonos B	<b>Marni Freedman</b> Memoir	<b>Memoir 101 – How to Write Your Life.</b> Ever wanted to find a way to transform the stories of your life into a compelling, page-turning memoir? Join Marni for a fun, interactive and unforgettable memoir-writing workshop. Topics covered are: Structure for memoir, how to find your container, accessing memory, choosing stories, writing about family, writers voice and risk, scene creation and finding your theme. All participants will be given a plotting tool that will help them craft a structure from their life's stories.
Athenia A	<b>Jared Kuritz</b>	<b>Business Modeling for Authors.</b> So you plan to write or have written a book. Now what? Come learn how to identify a business model for how you plan to create, deliver and capture value from what you are bringing to market.
Athenia B	<b>Ken Sherman</b> All Genres	<b>Facing Rejection Head On.</b> Deal with the reality of surviving the disappointment of rejection by delving into the relationships of author and agent, author and potential publisher, and more. Learn more about how the writer and agent work together to form a long-lasting partnership. Come away with ideas for finding the right agent for you.
Rhodes	<b>Kathy Cooperman</b> Commercial Fiction, Comedy, Other.	<b>Use of Humor in Otherwise “Serious” Literature.</b> Want to figure out how to deploy humor without it taking over the tone of your entire book? We will look at some famous examples where writers used humor in otherwise serious literature, and why. We will also look at tone, characterization, structure and voice.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos		
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

## SATURDAY (11:30AM - 1:20PM) WORKSHOP BLOCK

Room	Faculty/Genre	Course Title/Description
Mykonos A	<b>Brennan Harvey</b> Sci-Fi, Fantasy	<b>Developing Modern Stories from Myths and Fables.</b> Shrek, Once Upon a Time, Grimm, Special Unit 2. Each of these successful franchises takes ancient stories and gives them a unique twist. In this workshop, I will give practical advice on how you can take a tired, old fable and make it modern and fresh.
Mykonos B	<b>George Galdorisi</b> Thrillers	<b>Developing your Book's Plot and Narrative: From Dissection to Inspiration.</b> This workshop will help attendees focus their original book idea and put that idea "on trial for its life." We will start with the basics, focusing on protagonists and antagonists and the most critical trifecta for any story: What do these guys want, why do they want it, and what's keeping them from getting it? We will then move on to the way to shape a story, using character, conflict, complications, climax and conclusion, and then use the Freytag Pyramid to examine how action drives a story from beginning to end. Attendees will be provided with online access to all workshop material.
Athenia A	<b>Kathy Cooperman</b> Commercial fiction, Comedy	<b>Comedy Writing Workshop.</b> If you have been trying to write a funny scene or story, come and talk about it. We can workshop how to make it better. We will look at structure, characterization and voice.
Athenia B	<b>Annie Bomke</b> Fiction	<b>Fiction Group Read &amp; Critique.</b> In this class, you will read an excerpt from your novel and we will discuss it as a group. Please bring a copy of what you plan on reading, so that I can follow along.
Rhodes	<b>Jonathan Maberry</b> All Genres of Fiction	<b>Nail biters: Writing Suspense Fiction.</b> Keeping the audience on the edge of their seat is important in any fiction genre. From thrillers to horror to romance, we capture and hold our readers by inviting them to be part of the story, while feeding clues, dropping red herrings, crafting mood and building in devious twists. NY Times bestseller Jonathan Maberry gives you a crash course in crafting suspense in any kind of fiction.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>Steven Hutson</b> All Genres.	<b>Group Read &amp; Critique.</b> Attendees should bring their working drafts to class. The instructor will facilitate the opportunity for up to the first 20 students in class to read a portion of their work and receive feedback.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

**1:30-2:30**

**LUNCH BREAK ON YOUR OWN**

## SATURDAY (2:40 - 3:30PM) LECTURE BLOCK

Room	Faculty/Genre	Course Title/Description
Mykonos A	<b>Marni Freedman</b> Fiction, Memoir, Screenplays, Plays	<b>Plotting Magic with the 15 Plot Spots.</b> Are you ready transform your writing career with a writer-tested, writer-approved plotting tool? It is no coincidence that certain writers can craft page-turning novels that make people laugh, cry, and wait in line for that writer's next piece. What do these writers know? How to craft a kick ass plot! Using the wisdom of Aristotle, Joseph Cambell and writing gurus across the country, the 15 plot Spots will let you in on the secrets of plotting from the masters.
Mykonos B	<b>Jennifer Thompson</b> All Genres	<b>The Secrets to Designing a Website that Sells Books.</b> At the core of Internet Marketing is your website – is yours the best it can be? Is there something missing, but you are not sure how to fix it? In this class you will learn what is trending online, what is new in Internet Marketing, and develop a strategy to engage with your audience and influential action.
Athenia A	<b>Jared Kuritz</b> All Genres	<b>E-Book &amp; Audio Book Primer.</b> In addition to being additional products to sell, your e-book and audio book provide additional avenues through which you can market your book. This course will teach you how to effectively and inexpensively create and distribute your ebook and audio book.
Athenia B	<b>Mark Clements</b> All Genres	<b>Taking Criticism.</b> Whether it comes from a relative, a writing group, an instructor or an editor, criticism can be a hard thing to deal with. In the age of social media, where almost anyone can be (and is) a critic, things are even tougher. Are there helpful ways to think about criticism, and keys to handling it constructively? Yes, there are. Do you have a problem with that?
Rhodes		
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>Antoinette Kuritz</b> All Genres	<b>Media Training 101 – Your Roadmap to Traditional PR.</b> With the proliferation of online marketing, we sometimes forget about traditional media like print, radio, and television. And we forget just how effective this media can be. How do you book traditional media without a publicist? How do you get onto producer lists? How do you create print media? And how do you use traditional and online media and marketing effectively together? This class answers these questions and more, helping you to create a great campaign on a budget.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.



## **SATURDAY (3:50 - 5:40PM) WORKSHOP BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Brian Jud</b> All Genres	<b>How to Make a Sales Presentation.</b> How to demonstrate to buyers ways in which they can use your content to solve their problems (increase sales, increase membership, educate students).
Mykonos B	<b>Warren Lewis</b> All Genres	<b>Screenplay Structure Workshop.</b> Come with an idea. Leave with a beat sheet. Participants will bring story ideas, conceived or written and discuss if and how they can work as film or TV content.
Athenia A	<b>William Craig Reed</b> Fiction, Non-Fiction	<b>Fiction &amp; Non-Fiction Group Read &amp; Critique.</b> Attendees should bring their working drafts to class. The instructor will facilitate the opportunity for up to the first 20 students in class to read a portion of their work and receive feedback.
Athenia B	<b>Eldon Thompson</b> Fiction	<b>Crafting Your Synopsis.</b> Many agents and editors prefer to read a synopsis before agreeing to read a full-length manuscript. A synopsis will also prove invaluable in marketing and promotional efforts. Yet many writers cringe at the very thought of distilling their magnum opus into just a couple of pages. With as much effort as it takes to craft a novel, what sense does it make to skimp in creating that story's perfect summery? Attend this workshop with synopsis in hand to see if it does your book proper justice.
Rhodes	<b>Martha Lawrence</b> All Genres	<b>Share if You Dare: Read &amp; Critique.</b> Bring your fiction or non-fiction manuscript to class. Up to 20 students will have the opportunity to read a few pages and receive feedback. If just thinking about this fills you with terror, you definitely should come.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>A. Kuritz, Hutson, Rinaldi, Atchison, Bomke, Sherman</b> <i>All Genres.</i>	<b>7-Minute Pitch.</b> Sign-ups for the 7-minute pitch sessions will begin at on Saturday morning at 6:45am Delphi A+B. Sign-ups are on a first-come, first-serve basis and must be made in person by the participating individual. For the session, each participant will be assigned a private 7-minute period to present their book idea. These sessions are closed to the public. Only one session per attendee, please. Attendees should be prepared to spend the first 2 minutes providing the following information: what is your book about; what is your platform; who is your target market; why are you the appropriate person to write this book? The last 5 minutes should be left for feedback. Feel free to attend a different class until you assigned time and then return to that class.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

**5:45-6:45pm**      **Please join us in us at Asteria Terrace for no-host cocktails, meet-and-greet, and book signing with our faculty.**

**6:45-8:15pm**      **Asteria Terrace. Dinner and keynote with Meg Gardiner.**

## **SATURDAY (8:30PM – LATE NIGHT) WORKSHOP BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Milos	<b>Mark Clements</b> <i>All Genres.</i>	<b>Red-Eye Group Read &amp; Critique.</b> This class is intended for authors of all genres who do their best work in the later hours. Writers are encouraged to bring samples of their writing to class & participate in a critique workshop.

## **SUNDAY SCHEDULE**

### **SUNDAY (7:00 – 7:50AM) LECTURE BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Milos	<b>Antoinette Kuritz</b> <i>All Genres.</i>	<b>Making Your Dream Happen—12 Steps to a Successful Writing Career.</b> We can plan to succeed or we can plan to fail, but make no mistake, most successful endeavors that enable us to reach our dreams and goals start with a plan. In this interactive class we will outline some of the simple steps it takes to become a writer – steps that will take you from putting pen to paper to selling your book.

## SUNDAY (8:00 – 8:50 AM) LECTURE BLOCK

Room	Faculty/Genre	Course Title/Description
Mykonos A	<b>George Galdorisi</b> Fiction - Thrillers	<b>A Thrill a Minute: Crafting, Pitching, Selling, and Promoting Thrillers.</b> This lecture will focus on how to produce a novel and have it accepted by a mainstream publishing house. Attendees will learn how to decide what to write about, how to pitch a story to publishers and agents, how to seal the deal once the pitch gets a nibble, and how to team with your publisher to promote your book. While the primary focus of this workshop will focus on getting thrillers published by a mainstream publisher, the same process is adaptable to most fiction. We will also examine how some of these same lessons apply to the world of e-books and print-on-demand. Attendees will be provided with online access to all workshop material.
Mykonos B	<b>Jared Kuritz</b> All Genres	<b>Self-Publishing 101.</b> Done correctly, self-publishing can afford you the same opportunity for reviews, commercial success and market penetration as traditional publishing. Come learn how to properly and cost-effectively bring your book to market as a print, audio or E-book.
Athenia A	<b>Brennan Harvey</b> General Fiction	<b>Using the MICE Quotient to Improve Your Storytelling.</b> Where you start your story and where you end your story should mirror each other. If you are writing short fiction or if you are writing novels, following the MICE technique may improve your storytelling. I will explain each element of the MICE quotient and give examples of each type of story.
Athenia B		
Rhodes	<b>Meg Gardiner</b> General Fiction, Thriller, Mystery, Suspense.	<b>Point of View.</b> What are the advantages of various points of view – first, third, omniscient, close? How can you use point of view to increase tension and suspense, advance the narrative, and magnify Voice?
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>Antoinette Kuritz &amp; Warren Lewis</b> All Genres	<b>Crafting Your Pitch.</b> Whether you are pitching an agent, publisher, reviewer, media, or consumer, you have a very short period of time to captivate interest. Come learn how to craft a great pitch. Ideally, bring a 25-word synopsis of your book.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

## SUNDAY (9:10 - 11:00AM) WORKSHOP BLOCK

Room	Faculty/Genre	Course Title/Description
Mykonos A	<b>George Galdorisi</b> All Genres	<b>Finding the Heart of Your Story: Your Original Idea.</b> This workshop will help attendees explore the most basic – yet most important – element of the writing craft, the original idea that is the essence of your story. We will first examine how generating this original idea works for both fiction and non-fiction. We will deep-dive into where original ideas come from and then progress to how to shape that kernel of an idea into novel, narrative non-fiction, or even a screenplay. Attendees will be provided with online access to all workshop material.
Mykonos B	<b>Jared Kuritz</b> All Genres	<b>Publishing Demystified.</b> Publishing has never been more accessible or more confusing. This class will introduce the various publishing options, including cost/benefit analysis of each, how to decide what makes the most sense for you, and an open forum Q&A with industry experts.
Athenia A	<b>Brennan Harvey</b> General Fiction	<b>Plotting Templates.</b> Three Act Structure. The 9-block, 27 chapter outline. The Snowflake method. You have heard of these outlining methods, but how do they work? I will cover these popular methods (and others) that you can use in your storytelling.
Athenia B		
Rhodes	<b>Eldon Thompson</b> Fiction & Non-Fiction	<b>Fiction &amp; Non-Fiction Group Read &amp; Critique. Attendees should bring their working drafts to class.</b> The instructor will facilitate the opportunity for up to the first 20 students in class to read a portion of their work and receive feedback.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>A. Kuritz, Rinaldi, Sherman, Bomke, Hutson, Kim</b> All Genres	<b>7-Minute Pitch.</b> Sign-ups for the 7-minute pitch sessions will begin at on Saturday morning at 6:45am Delphi A+B. Sign-ups are on a first-come, first-serve basis and must be made in person by the participating individual. For the session, each participant will be assigned a private 7-minute period to present their book idea. These sessions are closed to the public. Only one session per attendee, please. Attendees should be prepared to spend the first 2 minutes providing the following information: what is your book about; what is your platform; who is your target market; why are you the appropriate person to write this book? The last 5 minutes should be left for feedback. Feel free to attend a different class until you assigned time & then return to that class.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.



## **SUNDAY (11:20 - 12:10PM) LECTURE BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Ken Sherman</b> All Genres.	<b>The Business of Writing.</b> If you are interested in marketing your writing, we will discuss a variety of options. We will discuss who is who in a production company, a studio, and publishing house. The goal is to demystify these very real people who you will come in contact with as you sell your work for screen, television, and the book industries.
Mykonos B	<b>Warren Lewis</b> All Genres.	<b>The Screenplay.</b> Examining the basics of screenwriting.
Athenia A	<b>Jared Kuritz</b>	<b>Social Media &amp; Blogging 101.</b> Connecting with your target audience is critical to building a readership. This lecture will teach you reach, connect, and develop a following with readers using social media and blogging.
Athenia B	<b>Annie Bomke</b> All Genres	<b>The Author/Agent Relationship.</b> This class focuses on the author/agent relationship, detailing the agent's role at every stage of the publishing process, how to find an agent, and what makes for a strong author/agent relationship.
Rhodes	<b>Jonathan Maberry</b> All Genres	<b>Good Work Habits for a Successful Writing Career.</b> This talk covers all aspects of being a writer: setting sane word counts, managing time, juggling writing vs social media, setting short and long-range goals, business etiquette, networking, setting realistic career expectations, and more. Jonathan Maberry writes four novels each year, as well as short stories, comics and essays. He makes dozens of personal appearances and is active on social media. All of that takes good management. This is how to do it and fun at the same time.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos		
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

**12:10-1:20PM LUNCH BREAK ON YOUR OWN.**

## **SUNDAY (1:30 - 3:20PM) WORKSHOP BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Steven Hutson</b> All Genres	<b>Let's Read That Publishing Contract.</b> So, after years of struggle, you have finally landed a deal with a publisher. Great! Should you sign it? Do you even understand it? We will look over a typical contract, line by line. What's good, what's bad, what's worth fighting for.
Mykonos B	<b>William Reed</b> Fiction, Non-Fiction	<b>Using Neuroscience to Create Bestselling Plots.</b> Leading Neuroscientists have discovered that certain areas and chemicals in our brains are stimulated by specific story structures and elements. Do you know what they are? In 3-Act Plays, how do you raise dopamine so readers will love you protagonist? How do you increase cortisol in ACT II to drive tension? What should you do in Act III to create a logical conclusion? What words and phrases trigger Mirror Neurons that will make readers laugh, cry and bite their nails? New York Times bestselling author and neuroscience expert reveals these answers and many more in this exciting and entertaining course.
Athenia A	<b>Faye Atchison</b> Fiction, Commercial Non-Fiction	<b>Read &amp; Critique Workshop – Voice.</b> Whether you are writing fiction or non-fiction, your opening pages initially sells the book, but it is your voice that compels the reader forward. Bring your best three pages to share in this interactive read and critique. Fiction authors, please bring a short synopsis. Commercial non-fiction, please bring your outline.
Athenia B	<b>Annie Bomke</b> Non-Fiction	<b>Non-Fiction Read &amp; Critique.</b> In this class, you will read an excerpt from your non-fiction book and we will discuss it as a group. Please bring a copy of what you plan on reading, so that I can follow along.
Rhodes	<b>Mark Clements</b> All Genres.	<b>Words and When to Use Them.</b> Adverbs? Adjectives? Dialogue tags? When should you use them, and when should you not? Are there any rules? Guidelines? Wild guesses? Bring your work to this workshop and we'll find out.
Delphi	<b>Conference Central</b>	Bookstore, handouts, sponsors, resources, and conference central.
Milos	<b>Antoinette Kuritz</b> All Genres.	<b>Media Training 201 – Ready for Prime Time – It's All in the Pitch.</b> You see them every day – authors on the air, talking intelligently about a myriad of issues and getting that all-important exposure for their books. So, how do you become that author? Bring a maximum 35-word summary of your book and your best pitch to this highly interactive class, and learn how it is done. We will develop effective media pitches for as many attendees as we can.
Andros	<b>Open Quiet Room</b>	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

## **SUNDAY (3:40 - 4:30PM) LECTURE BLOCK**

<b>Room</b>	<b>Faculty/Genre</b>	<b>Course Title/Description</b>
Mykonos A	<b>Warren Lewis</b> Thriller, Drama, Comedy, Graphic Novels, Non-Fiction	<b>The State of the Industry.</b> Discussion of the participant's work in the rapidly changing film and TV industry and how streaming delivery of content pose unprecedented opportunities and challenges.
Mykonos B	<b>Jeniffer Thompson</b>	<b>Why a Professional Book Cover Sells more books.</b> It's true, readers really do judge a book by its cover. A professionally designed cover stands out as just that—professional. Readers are more likely to trust it, pick it up, turn it over and flip through it, reviewers are more likely to review it, and the media is more likely to take you serious as a viable and trustworthy author. A well thought out cover ensures more opportunity and more visibility for your book. In this class, Jeniffer Thompson will walk you through the basics of cover and interior design as well as before and after examples that illustrate how even small changes can turn an okay cover into a shining best seller. Learn About: Typesetting choices, fitting into your genre, sourcing professional images and image placement, creating the right feeling to engage your audience, and more. With nearly a million books published in the US every year, it's imperative that your cover shines.
Athenia A	<b>Jared Kuritz</b>	<b>5 Steps for Successful Platform Development &amp; Book Promotion.</b> This lecture will introduce you to 5 activities that you can do on your own to help develop your platform and promote your book.
Athenia B		
Rhodes	<b>Eldon Thompson</b> Fiction	<b>Conquering Writer's Block.</b> Has your story fizzled out or hit a wall before completion? There are common reasons for this and they are easier to overcome than you might think. Come hear a few basic tips for getting your story back on track.
Delphi	Conference Central	Bookstore, handouts, sponsors, resources, and conference central.
Milos		
Andros	Open Quiet Room	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

**4:30-5:00PM**

**Delphi is available for conference attendees & faculty member to exchange information.**

## 2016 LJWC Faculty Glossary

Faye Atchison:	Literary Agent with the Margaret McBride Literary agency interested in commercial non-fiction and young adult fiction submissions.
Angela Bole:	CEO of the Independent Book Publishers Association (IBPA), the largest book publishing association in the U.S.
Annie Bomke:	Literary Agent: Commercial Fiction, Literary Fiction, Historical Fiction, Multicultural Fiction, Mysteries/Thrillers, Young Adult Fiction, Women's Fiction, Business, Self-Help, Health/Diet, Memoir, Psychology, Narrative Nonfiction, and Current Events.
Mark Clements:	Author and Editor: Horror; Suspense; General Fiction
Kathy Cooperman:	World-class comedy writer.
Marni Freedman:	Memoir, Writing Coach
George Galdorisi:	<i>New York Times</i> bestselling author.
Meg Gardiner:	Edgar-winning novelist of fast-paced thrillers.
Brennan Harvey:	Author: Science Fiction & Fantasy. Critique Groups.
Steven Hutson:	Literary Agent
Brian Jud:	Executive Director of APSS; Author; Specialty Market Sales
Jennifer Kim:	Literary Agent at the Dijkstra Agency
Antoinette Kuritz:	Public Relations; Marketing; Branding; Publishing
Jared Kuritz:	Business Modeling; Publishing; PR/Marketing; Branding; Content Editing; Online Marketing; Blogging; Social Networking
Martha Lawrence:	Author & Editor: Mystery & Suspense; Business & Self-Help
Warren Lewis:	Screenwriting; Pitching
Jonathan Maberry:	<i>New York Times</i> bestselling novelist.
Dean Nelson:	Founder and director of the journalism program at Point Loma Nazarene University, author, and interview expert.
William Reed:	<i>New York Times</i> Bestselling Author: Non-Fiction and Fiction: Thrillers
Angela Rinaldi:	Literary Agent: President of The Angela Rinaldi Literary Agency in Los Angeles.
Ken Sherman:	President of Ken Sherman & Associates, a Los Angeles based literary agency. The company was established in 1989, and handles film, television, and book writers, as well as selling film and television rights for books and life-rights.
Jeniffer Thompson:	Website Design, Book Design, SEO
Eldon Thompson:	Author; Speculative Fiction; Screenwriting