

2018 LA JOLLA WRITERS CONFERENCE

Attendee Welcome Packet

(Information subject to change)



Dear 2018 LJWC Attendee:

We are delighted to welcome you to the 2018 *La Jolla Writer's Conference* held this year at the Hyatt Regency La Jolla at Aventine (3777 La Jolla Village Drive, 92122), October 26-28, 2018. 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. Included in this welcome packet you will find the following:

- Welcome Orientation Letter (Pages 1-2)
- Facility Map (Page 2)
- Full Conference Schedule (Pages 3-12)
- Faculty Glossary (Page 13)

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 on the second floor in the conference rooms indicated on the schedule and on the map below. 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 \$15/day. The discount parking coupons will be available in conference central. Your name tag is your conference pass for the weekend and must be worn at all times. You will find your meal ticket(s) for Saturday dinner inside your name tag. You do not need a ticket for the Friday evening reception. Conference Central will be regularly staffed 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 in Conference Central and in Andros. We have arranged to have faculty authored/recommended books 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. There will 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 additional 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 and workshop classes and making them available for sale at very reasonable rate.

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 Saturday and Sunday, if you plan to eat on site, I strongly recommend that you order your meal ahead of time. Likewise, please note that your full conference registration includes a banquet dinner on Saturday and light appetizers at the Friday evening reception. You are on your own for Friday evening dinner and Saturday and Sunday lunch.

REMINDERS:

- Restrooms are located in center of the second floor.
- Friday night cocktail hour with light appetizers, welcoming remarks, and keynote address from D.P. Lyle 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 Hank Phillippi Ryan will follow from 6:45-8:15PM at the Asteria Terrace.
- 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 Rhodes.
- 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 many of our faculty members are experts in the fields in 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!

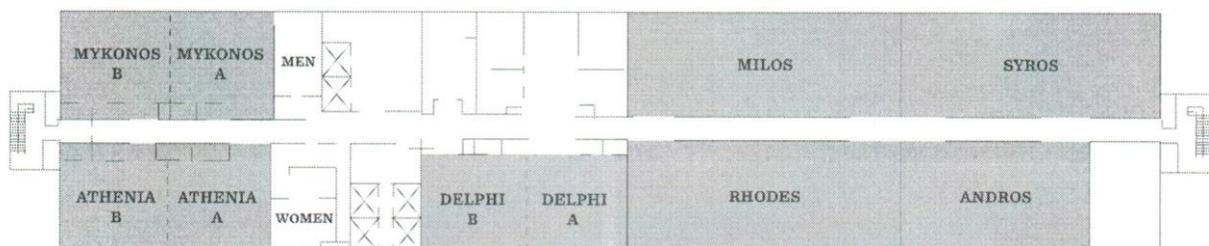
For more information, check out the website at www.lajollawritersconference.com or feel free to contact me. We look forward to celebrating our 18th year with you.

Best,

Jared Kuritz
Director
La Jolla Writers Conference

Facility Map

FLOOR PLAN
Second Floor—Conference Level



2018 LA JOLLA WRITERS CONFERENCE CLASS SCHEDULE

Friday, October 26 – Sunday, October 28 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

Room	Faculty/Genre	Course Title/Description
Mykonos A	George Galdorisi <i>Fiction/Thrillers</i>	A Thrill a Minute: Crafting, Pitching, Selling, and Promoting Thrillers. 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 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	Steven Huston <i>All Genres</i>	Rejection-proof Submissions: Why You're Not Getting Published. Have you sent off your manuscript to dozens of agents and editors, only to be rejected again and again? Learn the things they won't tell you; discover the most common problems, and how to avoid them. Hint: It may have nothing to do with the quality of your writing or your story.
Athenia A	Angela Bole <i>All Genres</i>	Professional Publishing Standards Illustrated. One of the things author publishers want to avoid is creating a book that looks like it was self-published. To a trained eye, the tells are obvious, but to those who are new at publishing or haven't been exposed to the finer details, all that may be apparent is that it "just doesn't look right."
Athenia B	Paul Levine <i>All Genres</i>	Four Ways Book Authors Make Money from Publishers: How Authors Go from Fingers to Keyboard to Dollars in Bank Account. In this course, I'm going to discuss four ways authors make money from book publishers. When I give lectures to beginning writers, I find that they have very little idea of how they can go from slaving away on their keyboards at night and on weekends to actually quitting their day job. I'm going to discuss here only ways in which authors make money from publishers, and also ways publishers try not to pay, or try to postpone paying for as long as possible, monies which authors are owed. Of course, there are other ways in which authors make money from their books by being paid by third-parties other than their publishers, such as the "sale" of movie and television rights to their books to "Hollywood", but that's the subject of another course.
Rhodes	Jonathan Maberry <i>All Genres</i>	BUILDING YOUR PERSONAL BRAND. In this digital age the writer IS the brand. We are the face of our writing. So...what do you want that brand to be? What do you want the world to know about you (and what do you want to keep off limits)? What frequency and attitude do you want to set on social media? We'll talk about establishing, maintaining, and building a professional brand in ways that supports your career without cutting into your writing time. It's easy if you know how. This is all about how.
Delphi	Conference Central	Conference Central, bookstore, and attendee lounge.
Milos		
Andros	Open Quiet Room	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

FRIDAY (2:10 – 4:00PM) WORKSHOP BLOCK

Room	Faculty/Genre	Course Title/Description
Mykonos A	George Galdorisi <i>Fiction/Thrillers</i>	Developing Your Book's Plot and Narrative: From Dissection to Inspiration. This workshop will help attendees focus their original book idea and put that idea "on trial for its life." We'll 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'll 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.
Mykonos B	DP Lyle <i>Thrillers, Crime Fiction</i>	Plotting the Perfect Murder. When your character plans and executes "The Perfect Murder," he always, ALWAYS makes a mistake or two. These errors ultimately lead your sleuth to the solution. In this session, attendees will plot the perfect murder in every detail. We will then "deconstruct" the crime while considering the many variables that make plotting a murder fun for

		the writer and a disaster for the antagonist. We will discuss the killer's Pre-Crime Behavior, the steps taken to "do the deed," and his Post-Crime Behavior from social, psychological, forensics, and investigative, and motivational points of view.
Athenia A	Brennan Harvey <i>All Genres</i>	Setting Up a Kindle Digital Publishing (KDP) account to Sell Your Book. Setting up an account at Amazon KDP is simple and free. I'll walk you through the process and give you a tour of the KDP website so you can get started selling your own books.
Athenia B	Martha Lawrence <i>All Genres</i>	Share If You Dare: Read and Critique. Bring your fiction or nonfiction manuscript to class. Up to 20 students will have the opportunity to read a few pages and get feedback. If just thinking about this fills you with terror, you definitely should come.
Rhodes	Margaret McBride <i>Fiction</i>	The Power of Your Opening Pages Fiction Read & Critique. The title and first two pages of your book are critical in gaining interest from agents and publishers. Bring your title and first two pages for this interactive read & critique group. Be prepared to hand a copy of your pages to Ms. McBride as you enter the class.
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.

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

Room	Faculty/Genre	Course Title/Description
Mykonos A	George Galdorisi <i>Non-Fiction</i>	You Don't Have to Make It Up: Breaking Into the Non-Fiction Market. 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.
Mykonos B	Margaret Weis <i>All Genres</i>	Writing in Shared Worlds. The joys and perils in writing for a shared world. Sometimes it takes a lot more creativity to write in a shared world than your own.
Athenia A	Brian Jud <i>Non-Fiction, Fiction</i>	How to Sell Books in Large, Non-returnable Quantities. Every year, more books are sold to buyers in market segments outside of bookstores than are sold in bookstores. And they can be sold more profitably, in large quantities and on a non-returnable basis. These include buyers for discount stores, warehouse clubs, corporations, associations, schools, the military and many more. Are you getting your share of these sales? In this course you will discover a new world of opportunity.
Athenia B	Hank Phillippi Ryan <i>All Genres</i>	15 WAYS TO JUMPSTART YOUR WRITING. Writers Block? Forget about it. If you can't think of what comes next in your novel--and we've all been there, trust me--there are way to get yourself out of that writing rut and make your novel shine. Hank will reveal her practical, useful, specific and surprising secrets for jumpstarting our manuscript--and your writing days will never be the same!
Rhodes	Ken Sherman <i>All Genres</i>	How To Find and Work With An Agent. It starts with you writing your book or screenplay. Then the business side clicks in and you start searching for an agent who understands your work and is enthusiastic about your future. We'll discuss how to kick-start that long-lasting process and relationship.
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.

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

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

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

Room	Faculty/Genre	Course Title/Description
Milos	Mark Clements <i>All Genres.</i>	Red-Eye Group Read & Critique. 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

Room	Faculty/Genre	Course Title/Description
Rhodes	Antoinette Kuritz <i>All Genres.</i>	Media Training 101 – Your Roadmap to Handling Traditional PR Like a Pro. 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. What do you need to have in place before pitching media – and why? What does it take to book traditional media? How do you get onto producer lists? What are some of the things you need to know – and practice – before that first media appearance? What media venues are most effective? The first step in your media training, this class answers these questions and more.

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

Room	Faculty/Genre	Course Title/Description
Mykonos A	Jared Kuritz <i>All Genres</i>	Publishing Demystified. 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.
Mykonos B	Susan Meissner <i>All Fiction Genres</i>	Plotting Your Novel from Start to Finish. Whether you outline or write by the seat of your pants, a novel will stand or fall on the strength of four pillars: characters the reader will care about, a quest the reader can believe in, opposition that is relatable and reasonable, and a resolution that satisfies. In this workshop, we will explore how to plot a novel utilizing a fresh look at the classic and always reliable 3-Act structure.
Athenia A	Paul Levine <i>Non-Fiction</i>	Writing Book Proposals for Non-Fiction Books. Self-explanatory.
Athenia B	Ken Sherman <i>All Genres</i>	Moving Your Book To Film and Television, Even the Live Stage. Many of my clients have had their books adapted to film/TV/stage. We'll talk process and structuring pitches and written submissions to move you beyond the written page. A few of the projects from my office: David Guterson's "Snow Falling On Cedars"/major feature at Universal, John Updike's "The Witches of Eastwick - The Musical" with Cameron Macintosh (Cats, Les Miserables, Phantom of the Opera, Miss Saigon), Luis Bunuel's film "The Exterminating Angel" into an opera which recently had its world premieres in London and NY, Eleanor Roosevelt mini-series in development, Anne Perry TV series based on her 'Monk' series of books in development, etc. We'll help focus your work to ready you for these markets.
Rhodes	Steven Hutson <i>All Genres</i>	Non-Fiction & Fiction Group Read & Critique. 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.
Delphi	Conference Central	Bookstore, handouts, sponsors, resources, and conference central.
Milos	Marni Freedman <i>Memoir, Film</i>	Memoir 101 - How to Write Your Life. Want 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: Structure for memoir, how to find your container, accessing memory, character arc, 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.
Andros	Open Quiet Room	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

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

Room	Faculty/Genre	Course Title/Description
Mykonos A	Jared Kuritz <i>All Genres</i>	PR and Marketing and Advertising, Oh My! This interactive session will provide a clear understanding and distinction between the various ways to promote your book. The session will include specific examples of promotional activities within each category, rationale for choosing between various activities, and an explanation as to how to maximize each activity.
Mykonos B	DP Lyle <i>All Genres</i>	The Psychology of Character Motivation: Understanding the Whys of Character Thought, Action, and Dialog. The strength of every story, regardless of genre, lies in the characters that populate the fictional landscape. Developing full, realistic, and believable characters requires an understanding of the psychological drives that push them to act and react. Why do people love, hate, envy, loath, and need one another? Why do they steal, cheat, batter, and kill? Why do they argue, lie, deceive, threaten, and comfort? The class will begin with a discussion of the basic psychology that drives character behavior and move to the forces behind conflict and conflict resolution---the driving force behind thought, action, and dialog. We will look at the conflict-driven character arc of famous protagonists and antagonists.
Athenia A	Angela Bole <i>All Genres</i>	Understanding the Nine Criteria for Reputable Hybrid Publishing. Do you fully understand your publishing options? In 2018, the Independent Book Publishers Association (IBPA) released a set of nine criteria for the reputable operation of a "hybrid publisher." The intent is to draw a line between "partner publishing" and vanity publishing and to explain how partner publishing is different from traditional publishing and self-publishing. During this 60-minute session, IBPA CEO Angela Bole walks attendees through the nine criteria, providing a short history of publishing business models along the way.
Athenia B	Margaret Weis <i>All Genres, Fiction</i>	Tie-In Fiction. Writing a tie-in book gives you a guaranteed audience, but you can get lost in the crowd. How to make yourself known and use this to sell yourself.
Rhodes	Dean Nelson <i>Non-Fiction</i>	The Truth is Interesting Enough -- How to Make Creative Nonfiction Interesting Without Making It Up. Creative Nonfiction storytelling borrows techniques from many genres. But to tell a compelling true/accurate story, how much wiggle room is there when it comes to facts, characters, dialogue, events, etc.? Focus is on using techniques from fiction, without it becoming fiction.
Delphi	Conference Central	Bookstore, handouts, sponsors, resources, and conference central.
Milos	Marni Freedman <i>Nonfiction, Self Help, "How To"</i>	The Three Dynamic Templates for How To/ Self Help Books. Join Marni, your master writing coach, and grab the essential tools you will need to craft your page turning, thought leader book. Topics Covered: *The Three Key Method: Premise (what), Promise (why) and Approach (how) *The Three Thought Leader Templates: "Big Ideas", "Stories" and "Plan of Action" *Crafting The Chapter Recipe for the "Big Ideas" Template (Each participant will be given a cheat-sheet breakdown of the 3 Templates and the "Big Ideas" chapter recipe)
Andros	Open Quiet Room	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	Brennan Harvey <i>All Fiction</i>	10 Techniques to Enhance Your Writing. There are some basic reasons why new authors don't get published. I address each, and offer suggestions that will make your writing stellar.
Mykonos B	Warren Lewis <i>All Genres</i>	The Screenplay. The skills and craft of the screenwriter. Story, structure, character dialogue, used of genre in creating a fresh story. We will discuss the currents state and future of the industry.
Athenia A	Brian Jud & A. Kuritz <i>Non-Fiction, Fiction</i>	How to get on and perform on TV and radio shows. Discover sources of producers' name and contact information for easy access. Learn how to use memory techniques if your mind goes blank, discover proven techniques to use when taking calls from listeners and find new ways to improve your telephone interviews for radio shows. You will also learn how to become the perfect television guest by using your body language, gestures and facial expressions strategically and confidently. As a result, you can sell more books on TV and radio shows.

Athenia B	Ken Sherman <i>All Genres</i>	How To Make your Work Pitch-Ready. How to shrink your work into a few sentences which will entice the agent or editor at a publishing house to ask you to elaborate for the next two hours of questions from the agent or editor. It requires really knowing your story and characters and there's the challenge. Do you know them intimately enough to put them into the commercial world? We'll give suggestions.
Rhodes	Hank Phillippi Ryan <i>All Genres</i>	PERFECTING PAGE ONE. Are you brave enough? Bring your first page for a one-on-one consultation. In just a few minutes--Hank will point you and your page in the right direction.
Delphi	Conference Central	Bookstore, handouts, sponsors, resources, and conference central.
Milos	Margaret Weis <i>All Fiction</i>	Fiction Group Read & Critique. 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	Open Quiet Room	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	Lissa Price <i>Fiction</i>	Rewrite Me; Your Work is Begging You! Do you have a partial or a first draft that needs rewriting? Or a manuscript you've tried to rewrite but aren't sure you're making it better? This class will give you the tools via a PowerPoint lecture on key rewriting techniques that work on both the macro and the micro level. Feel free to bring a page of your writing and we'll pick out one to illustrate how these techniques can be applied. Don't miss discovering the key submission killers so you can avoid them.
Mykonos B	D.P. Lyle <i>All Genres</i>	VOICE: Whose Story Is It? What is the single most important tool a writer can possess? What are agents and editors looking for? What do they mean when they say they're looking for something fresh? Something that grabs them? Something that speaks to them? They mean the "voice" of the narrative. What is voice? How do you find it and what do you do with it? In this class we will discover the sound, the rhythm, and the feel of a writer's most powerful tool, his or her voice.
Athenia A	Jared Kuritz & <i>All Genres</i>	Self-Publishing 101. 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 B	Mark Clements <i>All Genres</i>	What's missing in your novel? Everyone needs to include scenes in a novel that seem inherently dull--essential transitions, character introspection, and so forth. Is it possible to make them inherently interesting instead? Yes, it is, and we'll discuss how.
Rhodes	Hank Phillippi Ryan <i>All Genres</i>	GREAT BEGINNINGS. You know the great opening lines: Ishmael, Manderley, the last camel. Why do those work? And how can you create one for your own novel? And then--what about that crucial first paragraph? And a first page that will entice editors and enchant readers? How can you set the proper expectations for the story to come—and make every word work? In this class, suitable for any genre, Hank will dissect and analyze acclaimed first lines and opening paragraphs, and reveal the writing secrets these brilliant examples offer. If you are brave enough--Please bring your own first line! Hank and the class will offer advice and guidance—to set you and your book off in the right direction.
Delphi	Conference Central	Bookstore, handouts, sponsors, resources, and conference central.
Milos	Jonathan Maberry <i>Fiction</i>	THE ART OF THE PITCH. If you have a book you are ready to market (or have been marketing and haven't had any luck selling), then come join us for a special workshop on selling your writing. There have been a lot of changes in the publishing industry and more than ever the Pitch has become a vital selling tool. We'll discuss: Wow to Prepare for the Pitch; Picking the Right Agent for Your Book; Picking the Right Publisher for Your Book; Materials You Need for a Killer Pitch; Author Platform; Query Letters; The In-Person Pitch; What to Include (and What to Leave Out!); Resources to Make your Pitch Super-Powered.
Andros	Open Quiet Room	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

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

Room	Faculty/Genre	Course Title/Description
Mykonos A	Lissa Price <i>Fiction, Non-Fiction</i>	Query 911- Help Me Get an Agent! This popular workshop will teach you how to write a query for an agent and can also help you prepare a verbal pitch. First, you'll hear recent query examples that resulted in signing with agents and/or publication, including one from this workshop. You'll learn to write a logline. Then you can either write your query in class or use a pre-written one. We'll project ones that people wish to share and, in a supportive environment, the class will suggest specific fixes. Everyone walks out with a better query to increase your chances of hooking a dream agent. Will discuss best tips for the agent search and what to do when you're offered representation. Bring your query on a USB key and also on paper. Team taught with Kimberly Unger who got signed by an agent after taking this course.
Mykonos B	Andrew Peterson & Matt Coyle <i>All Fiction</i>	Fiction Group Read & Critique. 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 A	Brian Jud <i>Non-Fiction, Fiction</i>	How to find and contact non-bookstore buyers. You will leave with a list of prospective buyers with tips on how to contact them and negotiate large-quantity, non-returnable sales.
Athenia B	Martha Lawrence <i>All Genres</i>	Feedback Is the Breakfast of Champions: Read and Critique. Be prepared to read the opening pages of your manuscript and receive feedback. Please bring a copy of whatever you plan on reading, so I can follow along as you read. Extra credit: Bring and read your "cover copy"—a pithy summary of what your book is all about.
Rhodes	Dean Nelson <i>All Genres</i>	The Best Writing Advice, From the Best Writers. This is a workshop of Do's and Don'ts, collected after 23 years of interviews with some of the best writers alive. It will include how to look and act like a pro, and how to avoid looking like a rookie, even if you are one.
Delphi	Conference Central	Bookstore, handouts, sponsors, resources, and conference central.
Milos	A. Kuritz, Hutson, Levine, McBride, Sherman, Lewis <i>All Genres</i>	7-Minute Pitch. 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	Open Quiet Room	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

5:45-6:45pm Please join us in us at the 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 Hank Phillippi Ryan.

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

Room	Faculty/Genre	Course Title/Description
Milos	Mark Clements <i>All Genres</i>	Red-Eye Group Read & Critique. 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

Room	Faculty/Genre	Course Title/Description
Rhodes	Antoinette Kuritz <i>All Genres</i>	Who's On Your Team? You see it in the acknowledgements at the back of books. Every successful author has a publishing team. So, whether you are traditionally or self-published, who should be on your team? What is the purpose of each person on that team? And what criteria should you use for choosing them. Join us as we answer one of the most often asked questions at the LJWC: How do I choose my publishing team?

SUNDAY (8:00 – 8:50 AM) LECTURE BLOCK

Room	Faculty/Genre	Course Title/Description
Mykonos A	Susan Meissner <i>All Fiction Genres</i>	Making Your Setting a Character. A great setting is more than just time and place. The most memorable stories usually include evocative backdrops that exude their own subtle (and sometimes not so subtle) personalities. In this class, we'll be looking at how to engineer settings that bleed over into characterization.
Mykonos B	Warren Lewis <i>Action, Horror, Rom-Com, Thriller, Fantasy/Sci-Fi</i>	Genre and its applications. How main and supporting genre can be understood and used to create original material for the reader and/or viewer.
Athenia A	Paul Levine <i>All Genres</i>	"The Legal and Business Aspects of Turning Literary Material and True-Life Stories into Movies and Television Programs". Acquiring Appropriate Rights. How are "rights" delineated? What rights are necessary to acquire? From whom or from what are the rights acquired—how do you know that whomever is selling you the rights actually owns what they are purporting to sell? When can you forgo acquiring any rights at all? What are the typical terms/deal points of an option/purchase agreement for the acquisition of rights? Are there other ways beside an option/purchase to be able to obtain the necessary rights to sell a book or true life-story to Hollywood? Selling a Literary Material or True Life-Story Project to Hollywood Now that you've acquired the necessary rights, what do you do next? Should you commission a screen or television writer to write a screenplay or teleplay? If so, how do you do that? Should you "attach" an actor to the project? If so, how? How do you "pitch" your project to the studio/production company/network/cable channel/streaming service executive so that you're not ripped off? Which rights that you have acquired do you "sell", and which, if any, do you keep? How is that "sale" done? And just what kind of money can you make from all of this, anyway?
Athenia B	Ken Sherman <i>All Genres</i>	Facing Rejection Head On. It's tough and lonely being a writer, and even the slightest no from an agent or publisher or studio or producer can send you in an emotional down spiral. We'll talk about the possible realities of why you've heard no, and amazingly most likely the no has little to do with your work. We'll discuss ways to help you cope and keep moving on.
Rhodes	Marni Freedman <i>Fiction, Memoir, Film, Stage Play</i>	Plotting Magic with the 15 Plot Spots. Are you ready to transform your writing career with a writer-tested, writer-approved plotting tool? It's 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 (the Hero's Journey) and Writing Gurus across the country, the 15 Plot Spots will let you in on you the secrets of plotting from the masters.
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.

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

Room	Faculty/Genre	Course Title/Description
Mykonos A	William Craig Reed <i>All Genres</i>	Using Neuroscience to Create Bestselling Plots. 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 your 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.
Mykonos B	Jared Kuritz & Jeniffer Thompson <i>All Genres</i>	Get Branded! What does branding really mean and why is it important? This class will address why branding matters, how to identify your brand, and specific steps you can take to effectively brand yourself.
Athenia A	Jonathan Maberry <i>All Fiction Genres</i>	Writing Fight & Action Scenes. Well-written fights and chase and action scenes can turn a book into a red-hot page-turner...but they have to be done right. Join NY Times bestselling author and martial arts expert Jonathan Maberry (former bodyguard, 8th-degree black belt jiu-jitsu master, and former expert witness for murder cases involving martial arts.) for a non-holds barred workshop on how to write believable and riveting fight and action scenes. Included in this program are choreographic an action scene, understanding what is possible (and what's not!), myths and misconceptions about unarmed combat, and much more.
Athenia B	Matt Coyle <i>All Fiction</i>	Fiction Group Read & Critique. 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.
Rhodes	Hank Phillippi Ryan <i>All Genres</i>	EDITING SECRETS. You've finished our first draft. Hurray. Now what? You know the revision stage is make or break for your book--but where do you start? How do you know what needs to be changed and how to change it? No matter what genre, Hank will give you a practical hands-on lesson in editing secrets.
Delphi	Conference Central	Bookstore, handouts, sponsors, resources, and conference central.
Milos	A. Kuritz, Hutson, Levine, Sherman, Lewis <i>All Genres</i>	7-Minute Pitch. Sign-ups for the 7-minute pitch sessions will begin 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	Open Quiet Room	Quiet Writing Room & Private Read & Critique Room: Open all weekend to attendees.

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

Room	Faculty/Genre	Course Title/Description
Mykonos A	Brennan Harvey <i>All Genres</i>	Self-Publishing E-books - Why are there so many choices? There are a number of different types of e-books -- reflowable EPUBs, fixed-layout EPUBs, Ebooks for the Kindle, PDF ebooks, iBooks Author ebooks. This lecture will explain the differences, and which e-book type might be right for your book.
Mykonos B	Steven Huston <i>All Genres</i>	Do you need an agent? With a computer and an internet connection, authors have more options than ever. You can write, edit, and publish that book all by yourself, from the comfort of home, But should you? An experienced agent can do more for you than you might think.
Athenia A	Jeniffer Thompson <i>All Genres</i>	Five Steps to a Powerful Author Website. A powerful website is the cornerstone of a complete digital marketing campaign. A targeted, well branded website is critical for building a loyal fanbase, gaining online visibility, and establishing yourself as an authority. In this class, you'll walk away with an easy to implement five-step formula for developing a home-page message that resonates with your ideal readers, builds your mailing list, and converts traffic into sales. Plus, you'll get tips on how to drive traffic to your website, enhance your site with proven, social media strategies, and develop your own personal author brand. Don't miss this class from digital marketing strategist and personal branding expert Jeniffer Thompson where you will learn to connect the dots of your marketing efforts, build momentum, and sell books.

Athenia B	Susan Meissner <i>All Fiction Genres</i>	Crafting Compelling Character Motivations. Every novel is about a character who wants something and who pursues it despite hearty opposition. Why they want what they want is the motivation behind every choice the character makes on his or way to the last page of the story. This workshop will explore how to nail that all-important character motivation.
Rhodes	Jared Kuritz <i>All Genres</i>	Re-Defining ROI. With the ever-evolving world of publishing, financial remuneration and how can capture value from what you've published is constantly expanding. This course will begin by providing creative and diverse methods of generating of ROI and capturing value beyond traditional sales. It will then offer a blueprint on how to pursue these various opportunities. We will finish the class by discussing how to decide what opportunities to pursue based on individual projects.
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Milos		
Andros	Open Quiet Room	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

Room	Faculty/Genre	Course Title/Description
Mykonos A	Lissa Price <i>All Fiction Genres</i>	Discover your Story: A Writing Workshop. This popular workshop will unlock the magic inside your brain by presenting unique prompts that inspire short writing responses. Some of the prompts will involve thought-provoking questions about your characters. The process will guide you through your story to reveal elements of your manuscript that might otherwise take months to discover. There is always one participant who has a gasping moment -- maybe it will be you. Any sharing is voluntary. Also, discussion of your first sentence, your logline, and specific writing goals. Everyone leaves with a better grasp of their characters and new insight into their story. Bring a notepad to write on or a laptop/tablet. Q&A about any of your writing concerns.
Mykonos B	Paul Levine <i>Non-Fiction, Memoirs</i>	Vetting Memoirs. Self-Explanatory.
Athenia A	Mark Clements <i>All Genres</i>	Writing Better. Pretty basic stuff, but something one needs to consider at all levels and all times during one's writing career: how can I improve this? Let's explore some techniques, using your own in-progress work.
Athenia B	Ken Sherman <i>Non-Fiction & Fiction</i>	Non-Fiction & Fiction Group Read & Critique. 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.
Rhodes	Margaret McBride <i>Fiction</i>	The Power of Your Opening Pages Fiction Read & Critique. The title and first two pages of your book are critical in gaining interest from agents and publishers. Bring your title and first two pages for this interactive read & critique group. Be prepared to hand a copy of your pages to Ms. McBride as you enter the class.
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.

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

Room	Faculty/Genre	Course Title/Description
Mykonos A	William Craig Reed <i>All Genres</i>	Using Neuroscience to Create Compelling Characters. 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
Mykonos B	Andrew Peterson, Lissa Price	The Key to Fiction: Why would you read a book featuring characters you don't care about, relate to, or feel any kind of connection with? All of your characters need to evoke emotion, but it's especially important for your protagonist and antagonist. Don't miss this opportunity to learn techniques used by two international bestselling authors to make their characters come to life through the most important element of storytelling: Emotion!
Athenia A	Jeniffer Thompson <i>All Genres</i>	Reach More Readers with a Professional Book Cover. Have you ever judged a book by its cover? 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 seriously 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 B	Jared Kuritz <i>All Genres</i>	5 Steps to Creating and Building a Speaking Career. For many of you, speaking may be a key part of your business model. Come learn the how to break into speaking, build and maintain your career, and leverage additional ROI for your efforts.
Rhodes		
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4:30-5:00PM Delphi is available for conference attendees & faculty member to exchange information.

2018 LJWC Faculty Glossary

Angela Bole:	CEO of the Independent Book Publishers Association (IBPA), the largest book publishing association in the U.S.
Mark Clements:	Author and Editor: Horror; Suspense; General Fiction
Matt Coyle:	Award-winning mystery author.
Marni Freedman:	Memoir, Writing Coach
George Galdorisi:	<i>New York Times</i> bestselling author.
Brennan Harvey:	Author: Science Fiction & Fantasy. Critique Groups.
Steven Hutson:	Literary Agent
Brian Jud:	Executive Director of APSS; Author; Specialty Market Sales
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
Paul S. Levine:	Literary Agent & Entertainment Lawyer
Warren Lewis:	Screenwriting; Pitching
D.P. Lyle:	Award-Winning Author; Lecturer; Story Consultant
Jonathan Maberry:	<i>New York Times</i> bestselling novelist.
Margret McBride:	Literary Agent
Susan Meissner:	Historical Fiction Author
Dean Nelson:	Founder and director of the journalism program at Point Loma Nazarene University, author, and interview expert.
Andrew Peterson:	Bestselling Thriller Author
Lissa Price:	Award-Winning and International Bestselling Author of YA Futuristic Thrillers
William Reed:	<i>New York Times</i> Bestselling Author: Non-Fiction and Fiction: Thrillers
Hank Phillippi Ryan:	Bestselling and Award-Winning Author; Investigative TV Reporter
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
Margaret Weis:	Bestselling Fantasy Author