

**From the editor**  
page 2

**Conference Clips**  
page 2

**Draft Horxe**  
Page 4

**Unplanned Parenthood**  
page 4

**Sweet Success**  
Page 5

**Plotting Workshop**  
Page 7

**Joining PPW**  
page 7

**Out of Book Experience**  
Page 8

**Hot Topics**  
page 8

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**“The difference between fiction and reality? Fiction has to make sense.”**

—Tom Clancy

# PPW PRESENTS: PPW CSI

## Professionals on Profiling, Weaponry, and Crime Scene Investigation

**When:** 9:00 a.m. to 4:30 p.m., January 10, 2004  
**Where:** Village at Skyline, 2365 Patriot Heights, Colorado Springs, CO  
**Cost:** Members \$50 for the all-day workshop. Nonmembers \$75.

Chris Mandeville, PPW’s workshop director, is perpetually enthused about her job, but her latest plan of action is creating ripples of excitement at board meetings, among the membership, and even in the non-writing community.

Chris’s idea began as a simple conclusion: local mystery writers should have access to first-hand information concerning crime scene investigations so that their stories will sound like “the real thing.” To accomplish that goal, she set about creating a Pikes Peak Writers

workshop, with experts from a variety of crime-related fields, lecturing on their specialties and answering questions posed by attendees.



Linda Sandoval

Linda Sandoval, Colorado author and former police officer, will act as facilitator. After each presentation she will “translate” the information

continued on page 6

## PLANNING UNDERWAY FOR THE 2004 PIKES PEAK WRITERS CONFERENCE



Karen Fox

The following is an interview with Karen Fox, second Vice President and Faculty Coordinator for the PPWC, conducted by Susan Rust, member of the Board of Directors of PPW and former editor of *PPW NewsMagazine*.

**RUST:** What are some of the faculty highlights for Pikes Peak Writers Conference 2004?

**FOX:** Our guest speakers are among the

very best. Top-notch agent Donald Maass will be our opening speaker on Friday night and will offer one of his fantastic workshops on Saturday. Robert Vaughan, who has long been

a popular speaker at PPWC, will be our honored speaker on Saturday night as the winner of the Pikes Peak Conference Award for Writing Excellence. Then, the versatile, exciting author Larry Martin will talk at our Sunday luncheon.

In addition, we’ve changed from a stand-up, hors d’oeuvre-type of event on Friday night to a sit-down buffet meal that operates similar to our other meals throughout the conference.

We’ve had a lot of requests for this and hope it works as well as we expect it to.

We’re also offering another new event in 2004 that I find particularly exciting. The hotel has given us the use of their “library” just off the hotel



restaurant, where we will hold creativity, brainstorming events or just sit and relax. Kirsten Akens is lining up many wonderful experiences for this area and I can’t wait to try it out myself.

And another thing we’re trying this coming year is selection of meals in advance. We’ve worked out the menus for the meals and will be listing them in the registration brochure. All attendees will be asked to select which meals they intend to eat. This will help us overcome problems we’ve had with folks switching back and forth from vegetarian to regular, which ruins all our meal counts and ends up with less than stellar service from the kitchen.

**RUST:** How does the faculty change from year to year? Do you intentionally mix it up in terms of balancing first-time and veteran presenters?

**FOX:** I try to swap out faculty every

continued on page 3

## From the editor



With this issue, Susan Rust steps aside as the first editor of the *Pikes Peak Writer NewsMagazine*.

It has been her baby, and it has grown to a healthy, rambunctious two-year-old

under her expert guidance.

In February 2002, she promised writers in the Pikes Peak area "fantastic features, captivating columns designed to light a fire

under our creativity, answers to our burning questions, and help to reach our writing goals." A review of the magazines published during her tenure proves that she far exceeded those goals.

Susan donated her time and skill to this effort while working full-time as a writer/editor for BSCS, a non-profit science education organization, where she is now communications manager. During her two years as *PPW NewsMagazine* editor she also reared two teenagers and completed a nonfiction book about breast cancer survivors. That book is now in the hands of an agent seeking a publisher. Susan's accomplishments

make the rest of us look like sluggards.

We wish for Susan more time to kick off her shoes, to sink into that wicker sofa, to revel in those mocha lattes she loves, and to enjoy fifteen minutes of peaceful reading

each time the *PPW NewsMagazine* is published.

In the meantime, Susan has promised to hang around as consultant as long as we need her. Thank you from all of us, Susan. We can hardly wait to feature your book in the Sweet Success column.



*Magazine*

*Bimonthly NewsMagazine of the Pikes Peak writing community*

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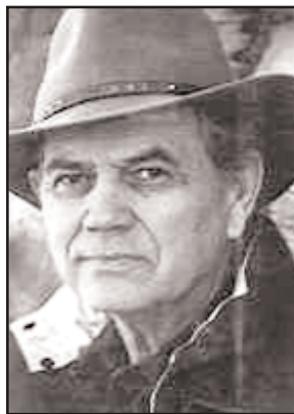
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# 2004 Conference Clips



Larry Martin

speakers for the 2004 Pikes Peak Writers Conference. Willhoff writes contemporary romance and nonfiction. This is her fourth contribution to *PPW NewsMagazine*]

## Larry Jay Martin to be PPWC Luncheon Speaker

Larry Jay Martin, author of westerns, thrillers, and creative nonfiction, has been tapped as the Sunday luncheon speaker for the PPW Conference in April 2004. He brings a myriad of talent and experience to share with conference attendees. Martin hails from Montana, but he was born in California's great central valley, only a hundred miles from LA—but fifteen hundred miles culturally. The valley is peopled with Texans, Okies, and refugees from the Ozarks. Kern County, the setting for Steinbeck's *Grapes of Wrath*, is a hotbed of western history, which influences Martin's writing to this day.



[Editor's

Note: The following is the first of three features in which Jude Willhoff will interview

Martin spent thirty-five years as a real estate broker and developer, selling farms and ranches. When he sold one hundred million dollars worth of real estate in one year, he knew he never wanted to work that hard again. He quit and started writing, another challenge.

He is the author of a dozen westerns, a few thrillers, and a co-written western romance with wife, *New York Times* best-selling author Kat Martin. They live in Montana's beautiful Sapphire Mountains, but winter in Ventura, California, when they are not attending writer's conferences or doing research in Europe or other exotic settings for their novels.

Martin wrote a portion of a novel at age twenty-five, reached chapter four, and found he had little to say. He bought a houseboat and settled down with his word processor at Dana Point, California. He read *Two Years Before the Mast* and thought it great research material for a historical novel about a young man shanghaied aboard a hide-and-horn boat bound for California.

In 1992, twenty-five years later, he made his first buck off that five hundred-page tome. It was recorded by an audio rental company. He says two of his sons were responsible for the completion of *Shadow of the Mast*. They read every page as it came out of the printer, saying, "What's next, Dad?"

His second work, *Tenkiller*, sold six weeks

*continued on page 3*

## 2004 PIKES PEAK WRITERS CONFERENCE

continued from page 1

year so our attendees have exposure to new editors and agents, as well as authors.

However, we always have some speakers in all those categories whom we particularly enjoy and will invite back again many times.

RUST: What do you do with the feedback you receive from conference attendees?

FOX: Believe it or not, the conference steering committee goes over all the comments we receive from conference attendees. This upcoming year's Friday night dinner is in response to many comments we've read. The decision to pre-select meals rose from complaints on vegetarian meals. (Why is it most complaints are about food?) While not all suggestions are possible, we do review everyone's comments and feedback and give them serious attention. We all want to make PPWC the best it can be and keep folks coming back year after year.

RUST: Any changes in store for the read-and-critiques, the one-on-ones, or agents roundtables?

FOX: There will be no major changes in how these events are run. Paul Carhart, who so ably ran the read-and-critique sessions last year, will also oversee 2004's sessions. He will have a desk near the conference registration area on Friday, where folks participating in read-and-critique can check in.

Karolyn Duncan has run the one-on-one sessions wonderfully for several years and will be with us again. These sessions are all held in the board room on the second floor of the hotel and begin on Saturday. However, those needing to talk to Karolyn will find her at a separate desk near registration on Friday.

Agent roundtables will alternate with read-and-critique sessions on Friday, so agents have an opportunity to elaborate on their agencies and themselves.

In addition, we will also offer read-and-critique sessions with multi-published authors for those individuals who are unable to get a read-and-critique appointment with an editor.

RUST: What faculty sessions have traditionally been the most popular with attendees?

FOX: Year after year we discover that the basic writing workshops, such as plotting, characterization, synopses, etc., are the most popular with attendees. Workshops presented by our featured speakers come in a close second. More experienced writers tend to visit the pro-

motional or creative workshops. Our goal is to offer something for everyone.

RUST: How did you become involved with the Pikes Peak Writers Conference?

FOX: I started out volunteering at the bookstore during PPWC's first conference in 1992, held in the Sheraton Hotel. Being a born organizer and unable to keep my mouth shut, I eventually joined the PPWC Steering Committee, where I've held several different jobs. I started out organizing and running the bookstore, then moved into registration, treasurer, and now into inviting the faculty and organizing the workshops for the conference. I've learned a lot in each job and met wonderful people along the way. I don't regret one moment of it.

RUST: How many books have you had published? What genre?

FOX: I have eight published books. My first two books were futuristic (sf) romance, with my first book, *Sword of Macleod*, published in January 1997. My second futuristic, *Somewhere My Love*, was a finalist for the Romance Writers of America's top award—the RITA. I've also written a four-book contemporary fantasy romance series for Berkley/Jove and two historical romances for Zebra Books. The latest was *A Touch of Charm*, which came out in September 2003. In addition, I have a dark, paranormal contemporary romance novella, *Something Wicked This Way Comes*, appearing in an anthology in late March 2004. At the present I'm working on darker books that tend to lean more toward the fantasy side of the house.

RUST: Any advice for folks planning to attend the 2004 PPWC?

1. Make your reservations early. We usually sell out by the end of March.
2. Read the material you're sent. It does help.
3. Be professional and friendly.
4. Come prepared to learn.
5. Stay at the hotel. A lot of networking takes place in the bar after all the daily events have finished.
6. Don't be afraid to speak to an editor or agent. They don't bite and they enjoy some friendly conversation as much as the next person.
7. Ask questions. There are no dumb questions.

Our goal is to send you home ready to write, knowing just a little more than you did when you came. Hope to see you there.

## 2004 Conference Clips: Larry Martin

continued from page 2

after Kat's first one, which made for a happy home. *Tenkiller* is a western, but he says he writes pretty much what he wants and connives a way to get it sold. "At the very best, this is a tough and frustrating business."

Martin does research all the time by reading, traveling, watching and recording TV. He generally does research as he writes. When he wrote *Rush to Destiny*—a biographical novel based on the early life of Edward Fitzgerald Beale, the West's quintessential character—he had thirteen biographies, autobiographies, and history tomes in a semicircle behind his chair. He and Kat have developed a five thousand-volume library, but agree the Internet is the ultimate research tool.

Martin rises early, sometimes at 4:00 a.m., and goes to the coffee pot, then to the word processor. He likes to write before the phone starts ringing. He rewrites yesterday's work, then attacks today's new material. By noon he's off doing "honeydoses," tending the horses, or reading. He says this schedule changes during hunting season, when he's in the woods at sunup.

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### "The Internet is the ultimate research tool."

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This year Martin is writing two 85,000-word westerns and a 110,000-word thriller. "Two books a year is about right for me, one western or historical, and a thriller. I don't get stale."

When contemplating his career, Martin never looks back. He has a great outlook on life. "In Montana I awake every morning with a silly grin on my face. That says it all. The golf course is covered with deer, red fox, and geese. The mountains in the background are snow-capped and whispering, 'You'll never know what's up here until you make the climb.'"

In addition to the interests already mentioned, Martin lists photography, golf, and making his wife smile. "The latter is the most important," he says.

Visit Martin's Web site at [www.ljmartin.com](http://www.ljmartin.com).

# HITCHIN' UP TO THAT NEW DRAFT HORSE

Yeah, yeah, yeah. We all know that a writer writes. But we can also say, in this day and age, that a writer prints!

In 2000, I bought an Okidata 10e LED printer, because I really loved OKIs. This year I was printing a six-hundred page document, and my 10e just stopped, and not gracefully, either, but with a loud, strained, and constipated protest. My massive print job had fused the printer drum and smoked the gears. The drum would have cost \$169, the gears \$70 to \$100, and the labor, well, that could be anything. The dollars added up real fast. For that money, I could buy a new one. Here's what I learned:

**InkJet, LaserJet, or LED.** Use your non-writing job experience, and ask your writer friends. Everyone I asked said to go with HP or HP clones. Inkjets are cool and are way cheaper. They do color, but their ink can still smear, though it does dry faster than it used to. I've used HPs extensively at work, and find them to be exceptional, but at home I've used Okidata LEDs. LED (light-emitting diode) and laserjet technology are basically the same, "electrophotographic" technology, but lasers have more moving parts and burn hotter into the paper.

## Personal V. Business

**Duty Cycle.** Determine how much printing you do per month. This is the "duty cycle." Twenty pages a day, for five days, times four weeks is a four-hundred page duty cycle. If you routinely print entire novels,



By F. P. Dorchak



add that to the count.

It's not about DAILY printing. Do you print, say, 50 to 100 pages at a clip? If so, buying a personal printer may not be the answer. You may have to upgrade to a

low-end business version. Though you may fall within the recommended duty cycle of a personal printer, you may not fall within its output specs. Your output tray may hold 250 pages, but the drum and machines of personal printers aren't built to handle continuous, voluminous printing. If you do this frequently, you should seriously consider the upgrade.

**Speed.** Not a huge issue. My new HP does 20 pages per minute (ppm). As long as it doesn't take all day to print, I'm easy, but generally the higher powered the machine, the quicker the output.

**Paper.** Most production printers will use any generic 16-to-35 pound paper, but not all do. Make sure yours does. Call the printer company if you have to.

**Printer Resolution.** Writers shouldn't worry much about this. My HP 1300 does 1200 x 1200, but I've used 300 x 300 and you'd never know the difference. Just get something that outputs crisp, clear, clean type.

**Cost.** Personal printers are pretty cheap; business-grade printers will cost more, but not a whole lot. Of course, you can buy all kinds of cheap over the Internet (check [www.price-watch.com](http://www.price-watch.com) or [www.cdw.com](http://www.cdw.com)). Some stores in town will match local ads, but I found one Office Depot where I talked them down to an Internet price. If you try this, go directly to the manager, not a sales person.

In July 2003, an HP LaserJet 1300 sold for

\$399, an OKI B4200/4300 LED for \$299. A Brother HL-5040 for \$249, an HL-1440 \$198, and an HP Business InkJet 2230/2280 for \$198. All did speedy, excellent printing, even the inkjet. But you should consider printer consumables. The OKI has a separate toner and drum. The standard OKI 10e toner cartridges (2,500-page capacity) are about \$25, the drum around \$170 (25,000 pages). The HP 1300 has an integrated unit that runs about \$90, for 6,000 pages.

All these are calculated using a five percent toner density, which is user adjustable. Calculate your usage, then divide that into the specs. If you print an entire novel manuscript once or twice a year, that adds up, but at 25 pages a day, for five days a week, you come up with 6,500 pages a year.

Also, keep in mind where you can buy these babies. I've been able to find my particular OKI cartridges in only one place, though I have seen other OKI toners on the shelf. HP toner cartridges are everywhere.

Another thing: repair costs. If the machine breaks, this will add to your expenditures. In my experience, breakdowns are far and few between, at least with OKIs and HPs.

**The Decision.** I bought an HP. I still think OKIs are great, but I hate single-point failures (i.e., I could only go to one place to get consumables, other than the Internet). I knew when I purchased the OKI that I really needed a business-grade machine. I bought what I could afford at the time, and it finally nailed me. In the end, I made my choice based on my HP experience, having seen few problems with a wide range of their printers, their wide availability of consumables, and their reputation. I don't think there is another printer out there that can adequately take on the nomenclature of "draft horse." They truly print all day, day after day, and will greet you in the morning (or evening) with a smile and a start-up snort and stomp, ready for work. Just feed them good quality material and do what writers do!

G-G-giddyup!

# Unplanned Partnership

by Jo Dufton Palmer

I met my writing partner, Becki Davis, while teaching an evening course on creativity at the local District II schools. She arrived late, her arms laden with writing paraphernalia, carrying a plate of homemade

Halloween cookies balanced on the palm of her left hand. The entire class fell in love with her at first sight, and first bite of the cookies.

For six weeks, she attended class and participated with an intensity that brought out the best in me. Her hunger for creative expression whet the appetite of every person in the room. It bonded the two of us together in the same mysterious way that nico-



Becki Davis and Jo Dufton Palmer

tine invites complete strangers to huddle together in the freezing cold to share a cloud of smoke. We shared an addiction for life itself, along with a penchant for finely written satirical commentary. I knew before the course's end that I had met my match in wit and whimsy.

Our professional courtship began in the classroom; it took on deeper meaning six months later when my

## Sweet Success



Laura Hayden



Stephanie Kane



Linda Rohrbough

Double congratulations go to **Laura Hayden**, president of PPW, with the announcement that Lion's Gate Films has purchased television rights to the *First Daughter* mystery series, which Laura wrote with Susan Ford, and the release of *The Official Nora Roberts Companion*, which Laura co-authored with Denise Little.

Lifetime Television has ordered a pilot of the *First Daughter* series, which will be written and produced by Michael Piller and his son/partner, Shawn Piller of Piller/Segan Productions. Mr. Piller was executive pro-

ducer of *Star Trek: The Next Generation*, *Star Trek: Voyager*, and currently *The Dead Zone* on USA.

The *Official Nora Roberts Companion*, which was authorized by Nora Roberts, is a great resource for insights into her life, work, and career, with little known facts about her most popular novels. It gives a complete cross-reference to her books, her life, the phenomenon of her writing career, her fans—including interviews with local folks from Nora's most recent book signing in Colorado Springs—her travel adventures, and discussions of the fine art of writing romance.

Signed copies of these books can be purchased at *Author, Author!* at 5975 N. Academy Blvd. #206, or check out the Web site at <http://www.author-author.net>.

### Congratulations, Laura

Great things are happening for **Linda Rohrbough**, who recently wrote an article for *PPW NewsMagazine* on carpal tunnel syndrome. She was honored as a finalist in the fourth annual Lu Spurlock Black/Gold Writing Contest held in conjunction with the Texans Writing to the World Conference in September. Her techno-thriller, *The*

*Prophetess*, received third place in the mystery/suspense/thriller category, and her poem, *Head Parasite*, was second in the poetry competition. Linda says this is the first time she has received payment for her fiction. The conference is sponsored each year by the Trinity Writer's Workshop and Tarrant County College. This year's conference featured one-on-one sessions with Tom Sawyer, former head scriptwriter for the television series *Murder She Wrote*.

### Congratulations, Linda

**Stephanie Kane**, who is familiar to local writers as the presenter of a 2003 workshop titled "The Structure of Suspense," announces that her novel, *Extreme Indifference*, has been sold to the Book-of-the-Month Club as an alternate selection for April 2004. This book is the second in a series starring a female defense attorney who is a closet dyslexic. *Blind Spot*, the first book in the series, was published by Bantam in mass market paperback in 2000. Bantam also published a stand-alone crime novel, *Quiet Time*. Stephanie is tentatively scheduled to present a workshop for PPW in August 2004.

### Congratulations, Stephanie.

continued from previous page

20-year-old daughter was killed by carbon monoxide poisoning. To this day I still can't tell you why my fingers dialed her number the night I learned of Claire's death. But after I shared the news with family, I called Becki and collapsed into tears. Several months would pass before our partnership would begin to take shape, but our friendship was made permanent that night, when the woman who had been so quick to make me laugh, mourned the loss of my little girl as genuinely as if it had torn at the fabric of her own life. She cried without shame for a child she'd never known.

Grief can be a paralyzing agent, or a gateway to greater understanding. I Journeyed to the edge of both extremes in the months following the death of my only child, and time after time my friend brought me back to center with an invitation to lunch, the sharing of an insightful dream, the promise that I wasn't alone in my survival. It was during a shared trip to Wyoming for a weekend writer's conference that I learned her Native American name, and thereby discovered the depth of her true identity.

"You know how kids sometimes make up different names for themselves?" she asked, as we drove north past Denver, toward Cody, Wyoming.

"Sure." I had been Honey Wheeler, best friend of Trixie Belden, teenage detective.

"When I was growing up, my friends and I made up pretend Indian names for ourselves, and guess what mine was?"

I hadn't a clue.

"Runs With Scissors."

I turned to look at her, and the twinkle in her eye made me laugh out loud. Dances With Wolves . . . Runs With Scissors . . . it had a certain ring to it, you know?

"And how did you come by this name?" I couldn't resist asking.

She grinned. "It was a comment my first-grade teacher penned on my report card. It pretty much captured the essence of my personality, don't you think?"

Indeed, it did.

I remembered my first-grade teacher had written an illuminating comment on my first grade report card, as well: Needs to Stop Excessive Talking. Unbeknownst to them, both teachers had pinpointed the elements that would lead to our professional success. We each have an innate desire to rush into opportunities boldly, carrying the tools for change in our hands; we were aware that we must write, not talk, about the things we experience; we use the lessons we've learned in our writing.

Excessive talking dilutes the power of our writing, and I am forever grateful to Runs With

Scissors for opening my eyes to this dynamic.

My partner and I write for one reason—because we can't not write. Whether it's short stories, letters to the editor, profile pieces, advertising copy, personal essays, marketing material, novels or love letters, we write because not writing leaves us restless and discontent. We process through print. We explore the depths of our own souls through the multi-faceted characters who spring forth from our imagination, bearing the keys to our own enlightenment. We write in order to give voice to the songs that lie within the heart of each and every American woman—songs of life and death, justice and injustice, laughter and tears, beginnings and ends.

To all our relations, we offer these words of encouragement and inspiration: Be open to the possibilities that lie before you, and celebrate the unique qualities that define who and what you are. Our driver's licenses may identify us as Becki Davis and Jo Dufton Palmer, but our most endearing titles will forever be Runs With Scissors, and Needs to Stop Excessive Talking.

Now . . . who might you be?

Jo Dufton Palmer and Becki Davis are members of Pikes Peak Writers and sport a rich background in feature magazine writing, short stories, poetry and advertising copy. They moonlight as mothers, wives, and assorted whatnots.

# PPW CSI

## Professionals on Profiling, Weaponry, and Crime Scene Investigation

continued from page 1

presented by experts from crime-related fields into useful, accessible material for writers. The program will include experts in psychopathology, profiling, weaponry, ballistics, crime scene reconstruction, and crime lab procedures. See the workshop schedule in this issue for the names of speakers and times of specific presentations.

Chris states that the order of topics has been scheduled with the idea that a writer should “know the psychology of the crime and the criminal prior to writing the actual crime scene.” With that in mind, the psychology-related materials will be presented first, to be followed by the crime scene, laboratory, and weapons presentations. After the workshop, the weapons will remain on display and the firearms instructor will be available for questions.

“I am placing a huge emphasis on RESOURCES so that attendees will walk away with knowledge of how to obtain crime-related information that will make their writing more accurate and authentic,” Chris said. She has asked each speaker to provide material and references in advance, so that they can be put together in a cohesive hand-out for each attendee.

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**“The attendees will walk away with knowledge of how to obtain crime-related information.”**

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In addition to the informative elements of the workshop, Chris has invited a number of local mystery writers to participate in the workshop by being available to sign their books. Nageeba Davis, author of the *Maggie Kean Mysteries*; Lynda Sandoval (AKA Lynda Sue Cooper), whose publications include her popular nonfiction text *True Blue: An Insider's Guide to Street Cops*; Laura Hayden (check out the Sweet Success column, this issue); and Christine Goff (see Gold Nuggets, this issue) will be present for the signing. Other authors may attend.

Members will pay \$50 for the all-day

workshop. Non-members will pay \$75. Admission includes a New York Deli buffet lunch for those attendees who pre-register. The price for the workshop is the same for at-the-door registration but does not include lunch, since the meal orders will have been delivered earlier.

### Workshop Schedule

- 8:30 Meeting Room and Bookstore will open
- 9:00 **LYNDA SANDOVAL:** Introduction and Overview
- 9:15 **PETER KLISMET:** Profiling
- 10:15 **LT. KEN HILTE:** Profiling: Myths v. Reality, A User's Perspective
- 11:15 **Break (Bookstore open)**
- 11:30 **DR. SEGAL and DR. COOLIDGE:** A Guide to Mental Illness for Writers
- 12:30 **Break (Bookstore open)**
- Mystery author book signings:**
- Nageeba Davis  
Christine Goff  
Laura Hayden  
Lynda Sandoval
- 1:00 **Lunch: New York Deli Buffet**
- 1:45 **BOB DUNCAN:** Crime Scene Reconstruction
- 2:45 **KIMBERLY BJORNDAHL:** Crime Lab Procedures
- 3:45 **BOB DUNCAN:** Weaponry
- 4:15 **LYNDA SANDOVAL:** Conclusion
- 4:30 **BOB DUNCAN** will remain to show weapons and answer questions

### The Faculty

#### Lynda Sandoval: Workshop Facilitator

Lynda Sandoval (AKA Lynda Sue Cooper) is a former police officer, turned writer, with fourteen books to her credit. She writes in the genres of romance, young adult, women's fiction, and nonfiction. Among her nonfiction works is *True Blue: An Insider's Guide to Street Cops*. Sandoval works as an emergency medical dispatcher for the fire department in her spare time.

#### Pete Klismet: Profiling

Pete Klismet's career includes police duty in California, where he also earned two mas-

ter's degrees. He joined the FBI in 1979, and was one of the fifty-nine original agents selected to undergo training in criminal personality profiling. He received extensive training in profiling and hostage negotiations over the next ten years.

#### Lt Kenneth Hilde: Profiling

Lt. Hilde is a twenty-year veteran of the El Paso County Sheriff's Office, currently assigned to the Investigations Division, where he manages twenty detectives tasked with investigating property, personal, and major crimes. He has served as an adjunct professor at Pikes Peak Community College, and has published in law enforcement trade journals.

#### Dr. Daniel L. Segal: Writers Guide to Mental Illness

Dr. Segal is a licensed psychologist in Colorado and Florida. He teaches graduate and undergraduate courses in clinical psychology, including advanced psychopathology, clinical interviewing, and abnormal psychology at UCCS. His program of research includes the broad area of mental health and aging.

#### Dr. Frederick L. Coolidge: Writers Guide to Mental Illness

Dr. Coolidge is a professor at UCCS, where he teaches general psychology, statistics, personality, and abnormal psychology. He is a two-time recipient of Fulbright Fellowship Awards and has been recognized with three teaching awards. He conducts life-span research in behavioral genetics, personality disorders, and paleopsychology.

#### Bob Duncan: Crime Scene Reconstruction and Weaponry

Bob Duncan is a crime scene investigator, litigation support crime scene reconstructionist, and NRA firearms instructor. He does graphical reconstruction of crime scenes with 3-D architectural representations, and is often called upon to testify as an expert witness. He is also an NRA personal protection and pistol instructor. Additionally, Duncan is well versed in personal arms and ballistics.

#### Kimberly Bjordahl, SCSA: Crime Lab Procedures

Kimberly Bjordahl is a member of the CSPD, working in the Metro Forensic Laboratory. She responds to major crimes scenes, including homicides, sexual assaults, officer-involved shootings, and suicides. She processes these scenes to include photography, evidence, and diagrams. She is qualified in bloodstain pattern analysis, crime scene reconstruction, latent fingerprint examination, and forensic identification of the deceased.

# Plotting Grids Solve Problems



Christine Goff, author of three successful mysteries involving birds, learned to plot novels the hard way. Her critique group put together ideas gleaned from a workshop to fit their needs. Goff presented those ideas to an audience of PPW members at a November 5, 2003 workshop.

You shouldn't have missed this workshop, but if you did, here are gold nuggets she left with us:

 The Controlling Premise. Writers who have trouble answering the question, "What is your novel about?" must learn to write a controlling premise in one or two sentences. This premise must include the name of the hero, the antagonist, their conflicts (both interior and exterior), the setting, and it should suggest the mood. It is "controlling" because you must not put anything in your story that you haven't revealed in your premise statement.

 Don't start writing until you know your market and have read widely in it.

 Next nail down your theme or story idea. This will inform the appropriate characterization. For example, a rabid vegetarian heroine will not be wearing leather or fur clothing.



*Christine Goff at workshop.*

 Your plot must have conflict and resolution.

 Prepare a chart for each character, listing long-range and short-range goals. Give your main character a fatal flaw that causes her trouble with personal relationships. Develop a barrier that is an outgrowth of the fatal flaw. Finally, allow your character's worst fear to be realized before she reaches an epiphany. Each of the character elements you describe in your chart will be developed into a scene in the plot.

 Goff uses the character chart to create a grid showing her story structure. For

each character, she fills out a five-column grid to show how the character is involved in the plot development, including the turning point, climax, and resolution. Every element in the grid must appear in the story to make it complete. Goff writes a scene or chapter from information in each grid.

 The grid may be used to write a chronological synopsis and to prepare a proposal for submission to contests, agents, and ultimately, to editors. Goff says that since perfecting this method to plot novels, she is rarely asked by editors to revise her work and it is easier for new editors to step into the project if the first editor leaves.

## PIKES PEAK WRITERS REGISTRATION FORM

Interested in joining us? If you'd like to become a member of the Pikes Peak Writers, just fill out this form and mail it to PPW, 4164 Austin Bluffs Parkway 246, Colorado Springs, CO 80918, along with your membership dues. All PPW memberships run from June 1 through May 31 of the next year and cost is \$25. Those new members joining PPW on Dec. 1, 2003 and later, have two options. They can join for the remainder of the 2003-2004 membership year for \$25 or they can pay \$40 and extend their membership through May 31, 2005.

For more information, visit [ww.pikespeakwriters.org](http://ww.pikespeakwriters.org).

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## Hot Topics

### Write Brain Sessions

This year, beginning February 24 at the Village at Skyline, PPW will sponsor free workshops for members. These workshops will include interactive, hands-on training from local writers, who will share their expertise in the areas of craft, business, and creativity. The sessions will also provide an opportunity for members to meet regularly, every month or two, for networking, socializing, and support. For more information, check the PPW Loop, the PPW Web site, and the *Pikes Peak Writers NewsMagazine*.

### PPWC Registration

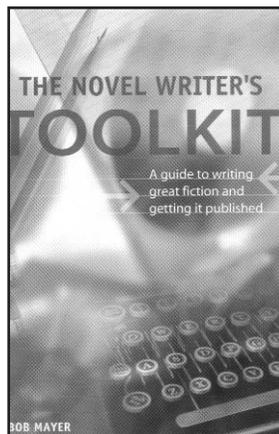
Pikes Peak Writers Conference registration begins January 1 for PPW members and February 1 for nonmembers.

## OUT OF BOOK EXPERIENCE

### *The Novel Writer's Toolkit*

A guide to writing great fiction and getting it published

by Bob Mayer



Would a mechanic attempt a tune-up without the correct tools? Would a surgeon perform an operation without the proper instruments? Neither should a writer tackle a story without his novel toolkit.

- What's the number one style problem for most writers?
- How much is too much detail?
- How do you distill four hundred manuscript pages into a one-page synopsis?

You'll learn these answers and more in *The Novel Writer's Toolkit*. Mr. Mayer offers you the tools that take you from preparation through publication. Presenting anecdotes, literary references, and clear guidelines, he teaches how to use these tools to succeed in your career. Pay attention to the first tool Mr. Mayer hands you—it is important.