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VOLUME 1, ISSUE 11  
NOVEMBER 2003

**November Workshop**

**Plotting the Novel:  
from Beginning to End**

**When:** November 5, 2003, 6:30-8:30 p.m.  
**Where:** Village at Skyline, 2365 Patriot Heights, Colorado Springs, CO  
**Who:** Christine Goff, author of the best-selling *Birdwatcher's Mystery* series  
**Cost:** \$20 PPW members, \$30 non-members.  
You can register via our Web site: [www.pikespeakwriters.org](http://www.pikespeakwriters.org)



During this two-hour workshop, Christine Goff will focus on structure, theme, clues, and turning points. She will also offer participants concrete suggestions on where to begin and where to end. The workshop will include several "hands-on" exercises designed to help the writer come up with a concept, then stay on track. So come prepared to work and you'll leave armed with valuable tools to help you improve your work.

Christine Goff began her career writing non-fiction, penning columns for several local newspapers in Summit County, Colorado and articles for regional and national publications. She

later edited rock- and ice-climbing guides for Chockstone Press; worked in graphic production for Living the Good News (a division of The Morehouse Publishing Group); and taught writing workshops at the Colorado Free University and the University of Colorado-Colorado Springs.

Goff's first two books, *A Rant of Ravens* (October 2000) and *Death of a Songbird* (2001) were named finalists for the prestigious WILLA Literary Award for Best Original Paperback Fiction. Her third novel, *A Nest in the Ashes*, was published in November 2002.

Information about Christine, her books, and her upcoming events is available on her Web site: [www.christinegoff.com](http://www.christinegoff.com).

**Carpal Tunnel is All in Your Head**

*By Linda Rohrbough*

On a shopping trip, a tall checker scanned my items. She wore spandex supports on both wrists. "Carpal tunnel?" I asked.

She nodded. "I had surgery," she said.

What a shame, I thought, when carpal tunnel can be so easily avoided in the first place. I didn't have time to tell her carpal tunnel isn't caused by injury to the wrist

and hand area—it's injury to the cervical spine.

For our purposes, I'll define carpal tunnel as pain, loss of motion and functionality in the shoulders, arms, and hands. Traditional treatment for carpal tunnel is to support the wrists. Often treatment includes surgery to cut open the carpal tunnel, the sheath in your wrist that houses the nerves flowing into your hand. Opening up the carpal tunnel will help increase the flow of nerve impulses, but it won't solve the problem if the problem is in your neck.



**Linda Rohrbough**

Let's start by a common sense look at carpal tunnel myths, some facts about nerve injury, and then talk about prevention.

First, carpal tunnel is called a repetitive stress injury. There's another term for "repetitive stress"—exercise. Our muscles are made to move in repetitive ways. Use makes muscles stronger and better, not weaker.

Second, carpal tunnel symptoms are in the hands, arms and shoulders. Yet in almost every other case of nerve injury, symptoms occur from the point of the injury down-

*continued on page 4*

**"Inspiration exists, but it has to find you working."**

**—Pablo Picasso**

## from the editor



*Happy November!* And welcome to the 11th issue of *Pikes Peak Writer*. This fall issue is chock full of great practical tools for your writing trade, including two authors' takes on carpal tunnel and

what to do about it. And if you recall from our September newsmag, I offered a deal. We—you and I—would submit our work to at least three agents or editors. I'm here to report that I held up my end of the bargain – I sent my project to three editors and one agent. Completing the manuscript, writing the proposal, signing the query letter, and

sealing those fragile papers inside an oversized envelope and delicately handing over our precious words to the post office clerk is an experience in itself, yes? Congratulations to us!

This issue marks my last as editor of the *Pikes Peak Writer*. Having been with PPW



for two years now, I find that it's time to turn over the reins. Seems I'm currently afflicted with "Not Enough Hours in the Day" Syndrome, and I must make some

changes in my life, both personally and professionally.

It is my honor and privilege to introduce your new *PPW NewsMagazine* editor, Maxine Davenport. Maxine has been assistant editor for several months now and has done an outstanding job. A seasoned writer, retired attorney, former newspaper editor, and willing volunteer, Maxine moves into her new position with great enthusiasm and plenty of know-how. Please welcome her!

And now, on to this issue, made possible by talented volunteer writers, folks who signed on as PPW members and who have kindly offered their words of wisdom, humor, and how-to's.

So grab that first-fall mug of hot cocoa, your favorite homemade pumpkin-walnut cookie, and find your place at the foot of a golden-leaved tree.

Enjoy, and farewell!!

*Bimonthly NewsMagazine of the Pikes Peak writing community*

**PIKES PEAK WRITER**

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# Conference Clips

## 2004 PPWC Registration Dates and Fees

*By Charles Rush, Director, 2004 PPWC*

We will again bring you the best commercial fiction conference for the value in the United States, on April 23-25,

2004; here are a few changes in the registration procedures and dates:

We'll have the registration brochure in your mailbox and on the Web site the last of December. Pikes Peak Writer members may register early, January 1-31, 2004 at a cost of \$225. Open registration begins February 1 for \$225 (members) and \$250 (non-members). Registration postmarked after April 12, 2004 will require fees of \$300 (members) and \$325 (non-members).

A reminder: to help you plan for this event, readings with editors and



appointments with editors/agents will be based on (1) writing contest winners and (2) time of receipt of registration.

One of the changes we have planned this year is an expanded sit-down buffet on Friday night with the opening ceremonies in the same room. Another is increased meal choices for the vegetarian fare.

We have a great faculty and schedule lined up for the 2004 Conference. Check out the brochure when you receive it and see for yourself. We look forward to seeing you on April 23rd!

**Charles Rush, Director  
2004 PPWC**

# Critiquing Critique Groups

## Tips from the Pros

By Karen M. Jenista, Assistant Editor, PPW Newsmagazine



If you attended last year's PPW Conference, you probably heard critique groups mentioned a few times. If you weren't at the conference, chances are that you're aware of these groups anyway. Articles abound that describe the many values of a good critique group.

Critique groups are valuable and there's sure to be one that suits you. Character is at least as important as the benefits a group can offer. Some groups are strictly business, others add a social element by meeting over dinner or taking retreats for brainstorming sessions.

Sometimes groups set aside time from critiquing to share writing books, articles, magazines, conference notes, or to discuss aspects of craft that benefit all members.

The key is, as Pam McCutcheon with the Wyrld Sisters for 12 years says, to "make sure you know what you want from a group. If you have the basics of grammar and punctuation down, but need help with storytelling, then you might not want to join a group that carps on commas." Maxine Davenport, member of the Monday Night Critique Group, concurs. "If you want to

socialize and get encouragement from other writers, don't punish yourself by joining a group with strict writing and critiquing deadlines. Their goals are different, and you and they will be miserable."

Other issues to consider are the size of the group, how often it meets, and the skill level of the members. Size will determine how often you can submit and the volume of material to critique. Charlie Rush's former group has five slots, and sometimes a standby, scheduled per meeting. That's 100-120 pages to critique. Size also affects the amount of time spent on individual submissions, and possibly the intimacy of the group. If intimacy is important to you, the number of members is worth thinking about.

The frequency of meetings should match your time constraints. The group Jennifer Webster-Valant belongs to meets once a month, but members can submit 20-50 pages of their manuscripts. The Monday Night Critique Group submits 20 pages and meets every week. "A disadvantage might seem to be the time commitment critiquing each other's work, instead of spending time on our own writing," says Davenport. However, she does add that "finding errors in others' work makes us more aware of the same kind of error in our own manuscripts, so it is time well spent."

The skill level of a group is worth thinking about. After all, as Webster-Valant says, "We all benefit from the others' strengths." Skill can make a difference to beginners and veterans.

"Critique groups are most helpful to early writers. A key ingredient is to have one or two members who can mentor the starting writers," Rush says. "A caution is to not be in a critique group where you may be held from learning, [for example], where you know more than most of the group about the craft. Always be challenged."

Perhaps, though, the most important thing you should consider is whether you even want to join a group. Some writers feel that the critique process stifles their creativity. At the conference, one presenter said she doesn't let anyone see works in progress so her vulnerable creative child can play freely

without being judged. And judgments do happen—we all bring our personal biases to the process. Besides that, though, groups can develop common attitudes: shaping pieces to be more commercial, or suggesting changes in levels of sexuality and crude language beyond a writer's comfort.

McCutcheon warns about "group think": "Group think can be dangerous—you don't want everyone's work to sound alike, so it's important to encourage distinctive voices. If a group tries to mess with your voice so you sound homogenized, leave immediately!"

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**"Because I don't trust my voice, I began writing to the group's comments."**

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And if you haven't found your voice? I floundered for that reason—because I don't trust my voice, I began writing to the group's comments. Their critiques were honest and thorough, but without an inner compass, I wrote myself into a corner, facing the wall! Another disadvantage is offered by Rush: "A weakness of the critique group format is that we only see small pieces at a time. So, we have to avoid focusing in on issues that would be clear to a reader who has access to the whole book. ... We can end up...discussing points that aren't really significant in the overall scheme of things."

Having said all that, keep in mind all the assets of critique groups. People who belong to groups swear by them. If you decide to join one, look for the group that suits you and your needs. When you find a match, you may be surprised at how attached you can get. The trust necessary for effective groups creates bonds among members. "We've become good friends...sisters in writing," says McCutcheon.

And the appreciation runs deep. "If I ever publish, their names will all be on the dedication page," Davenport says. "I would not have been able to do it without them."

# Carpal Tunnel

continued from page 1

ward. Christopher Reeve damaged his nerves at his neck, and is paralyzed from his neck downward. If a nerve injury causes pain and loss of motion, then it makes sense the injury must be upstream from the highest point where symptoms are present. Using this reasoning, the damage we call carpal tunnel would have to be above the shoulders and arms, not at the wrist.

Third, it's helpful to look at carpal tunnel-prone occupations: cigar rollers, newspaper delivery people (who roll newspapers), grocery store checkers, needle pointers, and writers who use computers.

To prevent carpal tunnel, the trick is to make sure you do not pitch your head forward and down. For writers who work at computers, the monitor must be at or above eye level. The average human head weighs as much as a bowling ball. The muscles of the cervical spine are not designed to hold the head pitched forward. Looking down with the head for extended periods causes the muscles in the neck to spasm. Soon the spasms cut off the flow of nerve impulses downstream. The deceptive part is that you can't feel the muscle spasms. Other than maybe some stiffness in the neck, everything seems okay. Meanwhile the flow of nerve

impulses down to the shoulders, arms, and hands is getting strangled. You can get away with doing this for some time before you start to feel pain or even discomfort. By then it's difficult to associate working with your head bent down to the resulting pain and loss of motion. I looked around the grocery store that day, when I met the clerk with carpal tunnel, and the rest of the checkers were considerably shorter. They didn't bend their heads forward and down to see what they were scanning.

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**“To prevent carpal tunnel, the trick is to make sure you do not pitch your head forward and down.”**

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I'm 5'7". My monitor is on a \$15 stand, so the lower edge of my computer screen is 12 inches from my desk surface. My laptop is my primary PC, so in my office (where I spend most of my writing time) it is connected to an external monitor, a full-size keyboard, and an external mouse. If you have a laptop and can't afford an external monitor, see if your laptop will allow you to connect an external keyboard and mouse (most will). Then be sure your laptop screen is at eye level and use the external keyboard

and mouse for your hands. It may not be pretty to look at, but who cares?

The cool thing about correct head placement is that carpal tunnel symptoms go away fast. I recently borrowed an office and felt carpal tunnel symptoms. My keyboard was at a comfortable height, I had a wrist rest, and my knees were bent with my feet flat on the floor. Only thing left was the monitor. I finagled a way to get the monitor up higher and the pain went away within an hour.

As an end-note, my sister-in-law made her living delivering the *Rocky Mountain News*. She got carpal tunnel. I told her my findings. She didn't believe me and had carpal tunnel surgery anyway. Three years later, when problems persisted, she found a doctor who suggested surgery on her cervical spine. She tried to obtain the x-rays of her cervical spine before the previous surgery, but they had gotten lost. Bottom line is she had to pay for the second surgery. But she's functional and her pain is gone.

Don't let this happen to you.

*Linda Rohrbough has been writing about the computer industry since 1989 and has more than 5,000 articles and five books to her credit. Her work has been honored three times by the Computer Press Association. Two of her books were named best general book of the year and she was awarded first place in the on-line news category for her work in cyberspace. A broken back as a result of a car accident motivated her switch to fiction, and she is currently at work on a techno-thriller novel. E-mail Linda at Linda@PCbios.com or visit her website [www.PCbios.com](http://www.PCbios.com).*



**By Charles Rush**  
**PPW First Vice President**

Two years ago, when we formed the non-profit writing organization, Pikes Peak Writers, we wanted it to have three main thrusts—the existing class-act writers conference, year-round workshops to educate writers, and a periodical news magazine to inform, educate and spice up our writer lives. I approached my friend, Susan

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## VOLUNTEERISM

Rust, and asked her to volunteer as our NewsMagazine Editor-In-Chief. Despite a demanding personal life (she drives 100 miles to and from work each day), Susan took on the challenging job of starting the magazine. Look at what she's done: this is the 11th bi-monthly issue of the *Pikes Peak Writer*, an outstanding publication for members that provides articles on how to improve writing, offers advice from regional and national writers, announces writing programs, etc. In short, she provided a major addition to the writing education of our readers.

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So why did she do it? Why put in the

long hours? Why put up with those of us who missed her deadlines and made her grind her teeth? I'll try to answer.

Susan volunteered because she received satisfaction in supporting a worthwhile cause that helped fellow writers. She volunteered because she knew she would be part of a very good team. She volunteered to give herself an insider's view of the craft of writing. She volunteered because it gives her the privileged opportunity to rub elbows with the likes of Robert Vaughan, Donald Maass, and Kristen Weber at the 2004 PPWC. Susan, and all of us, volunteered out of a sense of contribution to a worthy cause and with a desire to learn more of the craft of writing.

You can be a PPW volunteer, too. Send your name, e-mail address, and any information to help us place you in a volunteer job to: [volunteer@ppwc.net](mailto:volunteer@ppwc.net). We will get it to Deb Courtney, our new volunteer coordinator.

# September Contest Workshop a Hit



Angel Smits, pictured at left, and workshop participants.

If you're entering the Paul Gillette Memorial Writing Contest (deadline November 3!), hopefully you attended Angel Smit's workshop, "Writing Contests: Friend or Foe?"

Smits offered a plethora of inside tips for submitting a winning entry. Smits has been in charge of the PPWC contest for several years and before that was a winner many times, so she knows whereof she speaks. In case you missed it, here are your gold nuggets:

## Benefits of entering contests:

 **Local Contests:** Once your entry is in the mail, the pressure is off. You did it. You will get written evaluations of your work even if you don't win. For a few extra dollars you can get a written evaluation from the judge. If the judge says your work stinks, put the evaluation away until its odor lessens, then take out the evaluation and learn from it. Finally, if you write back and thank the judges, they may remember you and your work and will dis-

cuss it with you when you meet at workshops or conferences.

 **Regional contests:** You get lots of feedback if you win here because the agents, editors and publishers may be interested in your work.

 **National contests:** There are bigger prizes, winners might get a publishing contract, editors and agents may be attracted. No feedback.

 **Before you enter:** Know your goals and follow contest requirements precisely. Learn to write a synopsis. Take advantage of books like *Writing the Fiction Synopsis* by Pam McCutcheon. Follow the formatting requirements for individual contests. Memorize and follow *Formatting & Submitting Your Manuscript*, Neff, Prues and the Editors of *Writer's Market*.

 **Caveat:** Smits concluded the workshop by discussing the various genre requirements. Verry interesting. Conclusion: Don't enter the wrong category or you will be disqualified before the contest begins.



## Sarah Rickman

Sarah writes, "My novel, *Flight From Fear*, which won first place in the PPWC Paul Gillette Historical Fiction competition in 1999, has been named a finalist in the 2003 WILLA Literary Awards competition in the category Original Softcover. The WILLA Awards are named for western woman writer Willa Cather. This literary competition is sponsored by Women Writing the West and this year's awards are for books published in 2002. The winners' and finalists' awards will be presented at the annual WWW conference in Tucson in October.

"*Flight From Fear* is based on the story of the WASPs—the women who flew airplanes for the Army in WWII. In addition, my essay, "Fifty Years of Potluck," has been accepted for publication in the western women writers' anthology *Crazy Woman Creek*—edited by Linda Hasselstrom, Nancy Curtis and Gaydell Collier and to be published in spring 2004 by Houghton Mifflin."

Yowzers, Sarah! Congratulations on your successes! We can say we knew you WHEN.

## Pikes Pique, or . . .

### AZAMNIG AND TURE

(Source Unknown)

Aoccdrnig to rscheearch at Cmabrigde Uinervtisy, it deosn't mttar in waht oredr the ltteers in a wrod are, the olny iprmoetnt tihng is taht the frist and lsat ltteer be at the rghit pclae. The rset can be a total mses and you can siltl raed it wouthit porbelm. Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe. Prtety dran azamnig, huh?





By Paul A. Hansen, Ph.D.

Not long ago I encountered the problem that afflicts some of us who write, those who have spent very much time at the computer, especially using a mouse. Medically, we know it as carpal tunnel syndrome, a problem that affects the dominant hand, creating acute pain in the wrist and the arm. What to do?

Fortunately, I talked with a friend who was playing with the idea of using Voice Recognition Software. I thought that sounded like a useful idea and decided to try it

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**“If your hand, wrist, or arm are “talking to you” with pain, you might wish to consider talking back with VRS.”**

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also. It is not cheap, so I set about researching what might be the best software to buy. I found the highest marks for a package called Dragon NaturallySpeaking. I began with version 6 last year but recently upgraded to version 7, which is a marked improvement.

I have found the software an interesting challenge to use. Version 7 recognizes my voice and words much more efficiently than

## or How to Use Voice Recognition Software

the previous one. Though the number of mistakes is significantly less, it still makes mistakes, especially with words that sound alike. The biggest challenge for me is to put my brain in gear before I engage my mouth, not a bad idea no matter where I am, or what I am doing! In fact, that piece of advice has been offered in the past. In jest, surely!

We are often advised to outline our writing to guide and keep us on track, which helps us know where we’re trying to go. That certainly applies to using Voice Recognition Software, which in my case is the “Dragon” (hereafter I’ll refer to it as VRS). When you type, unless you are an extremely rapid typist, your brain is actually working much faster than your fingers, enabling you to stay ahead of your typing and flow your text. However, when I first began to use a VRS, I found it more difficult to keep my brain ahead of my voice. Perhaps it’s because using my voice engages the same part of my brain as my thought processes. Whereas when I’m typing, my brain can move along ahead of my fingers, or I can let my fingers keep on typing while my brain is working at the next thought to be expressed.

VRS takes some getting used to. First, you

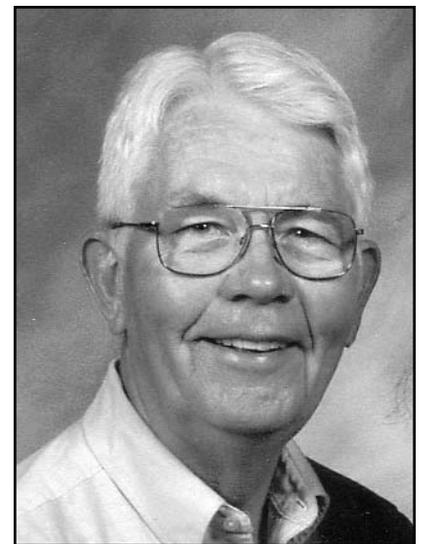
have to train the software to your voice. This involves reading passages into the software, some that are required by the software, others may be of your own choosing. This creates a history of your style of writing and your vocabulary. You can always add special words to your vocabulary list, though this involves a break from the flow of your writing. You have to click on the toolbar at the top of the screen, type in the word you want, speak it, and then you can use it in your text.

Second, you have to speak clearly. Mumbles do not work! You do not have to speak in a truncated manner, but you must enunciate clearly. I have found it helpful to reset my audio settings each time I sit down to write, adjusting the volume and the audio quality. Speaking at a normal pace actually works better than a slow pace.

While VRS is far from perfect, it does offer some relief for the intensive use of your mouse hand. For example, to highlight your errors for correction, instead of using the mouse, you can simply say: “select (the word or phrase you want)”

which the program automatically highlights for correction. At that point, you can speak the correction, and the VRS will insert it.

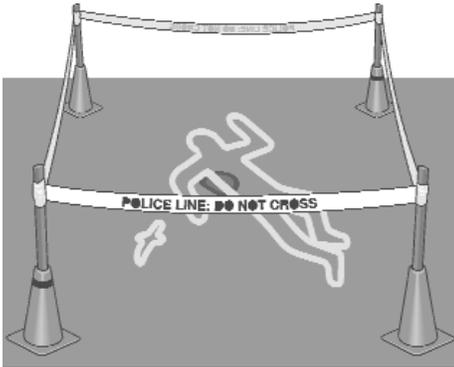
So if your hand, wrist, or arm are “talking to you” with pain, you might wish to consider talking back with VRS. However, keep in mind, you will need to tame your Dragon!



Paul Hansen is a writer and psychotherapist in Longmont, CO. Though previously published in non-fiction, he is working on his first fiction book, an adventure novel of flying and UFOs, as well as a little romance.

# January Workshop Sneak Preview

## PPW CSI: Professionals on Profiling, Weaponry and Crime Scene Investigation



“profiled” on our Web site, so check periodically for bios and topics.

Your workshop fee includes a “New York Deli” buffet lunch. Even if you’re not a mystery, thriller or suspense writer, come share a relaxing lunch in a picturesque environment with fellow writers while you learn how to use local and national resources to research crime-related story material. You never know—the heroine of your romance might

be interested in a cop, or knowledge of ballistics might come in handy in your SF battle, or you might be inspired to write crime-related creative non-fiction or a who-dunnit.

Don’t miss out on this great opportunity for insider information! Details to follow on the PPW Web site and in the January issue of the newsmagazine.

### Save the Date!

**When:** Saturday, January 10, 2004, 9:30 a.m.-4:30 p.m.

**Where:** Village at Skyline, 2365 Patriot Heights, Colorado Springs, CO

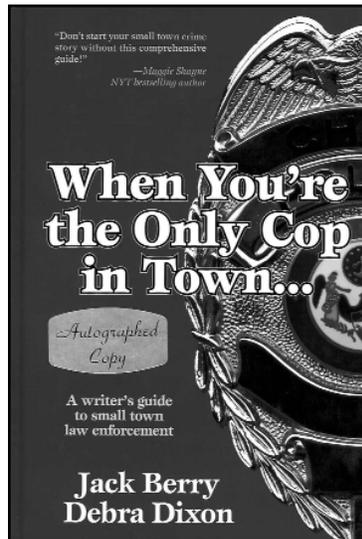
**Cost:** \$50 PPW members, \$75 non-members. For this exciting all-day workshop, register via our Web site: [www.pikespeakwriters.org](http://www.pikespeakwriters.org)

PPW will bring in experts in various areas related to crime scene investigation, profiling and weaponry. Learn how to add depth, texture and authenticity to your writing by providing specific, accurate details and descriptions. Emphasis will be placed on research and resources, so you’ll come away knowing how to locate information and experts when you need them.

One of the workshop presenters is Bob Duncan, a litigation support crime scene reconstructionist as well as an NRA firearms instructor. Additional presenters will be

## OUT OF BOOK EXPERIENCE

### a PPW Bookshelf Review



If you write crime stories, if you plan to attend the January PPW CSI Workshop, or if you just like to know what goes on behind the scenes of a criminal investigation, you’ll want to check out the book *When You're the Only Cop in Town* by Jack Berry and Debra Dixon. It’s a writer’s guide to small town law enforcement authored by the Debra Dixon who wrote the popular *Goal, Motivation and Conflict*, and Jack Berry, her father.

Jack Berry has worked patrol in a large sheriff’s department and as a detective in the theft division and in narcotics investigations. This book was written to tell writers what they need to know before venturing into a literary crime scene. It’s a quick, fun read and an easy way to do research. So read the book and come to the January workshop armed with great questions!

## 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 of \$25 good through May 31, 2004. For more information, visit [www.pikespeakwriters.org](http://www.pikespeakwriters.org).

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone (     ) \_\_\_\_\_ E-mail \_\_\_\_\_

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## Hot Topics

### Appointments

The Pikes Peak Writers Board of Directors elected the following PPW officers: Chris Mandeville, workshop director (new officer position), effective September 2003 for two years, and Maxine Davenport, editor, *Pikes Peak Writer*, effective November 2003 to fill Susan Rust's unexpired term through this next year.

Congrats to you both and welcome!

Congrats also to Deb Courtney, PPW's new volunteer coordinator!

### It's a Date

Don't forget! **November 3** is the post-marked-entries deadline to enter the **Paul Gillette Memorial Writing Contest!** January 1 kicks off early registration for PPW members. February 1 kicks off open registration for the general public. The conference is set for April 23-25, 2004, at the Wyndham Hotel in Colorado Springs.

### Pikes Peak Writers Open Meeting

The Pikes Peak Writers will have its next meeting on Tuesday, November 18, 6:30 p.m., at the Celebration Place in the Citadel Mall. Everyone is invited to attend this short meeting and enjoy the socializing afterward.

### New Deadlines for *Pikes Peak Writer*

Please note the following change in deadlines for your submissions to the news-magazine's staff: All announcements, articles and features should be sent to [maxdav@att.net](mailto:maxdav@att.net) no later than the 20th day, two months prior to publication. This is five days earlier than your prior deadlines.

### Information Needed

Author under contract seeks contact information about book doctors, freelance editors, and ghostwriters for inclusion in a directory to be published in September 2004 by M. Evans. Contact Elizabeth Lyon at [elyon@ordata.com](mailto:elyon@ordata.com) to receive a form for the requested information.

### Improv Room at the 2004 Conference

At the 2004 Pikes Peak Writers Conference, we will designate an IMPROV ROOM where writers can relax, talk to other writers, type up their notes, eat cookies and interface with faculty members who stop by. A big part of any writers conference is the informal mix and discussions, and our IMPROV ROOM will serve as the catalyst.

### Booksigning

Pam McCutcheon will sign her latest romantic comedy, *My Favorite Husband* at *Author, Author!* bookstore on Saturday, December 6, 12-2 p.m.

Signed books make great stocking stuffers, so come on by and get one!