

# PIKES PEAK WRITERS

official publication of the pikes peak writers

## contents

NewsMagazine

From the editor  
page 2

Paul Gillette  
Writing Contest  
page 2

Damage Control  
Pages 3

Diving for  
Research  
page 4

Medical Detente  
page 5

The Reviewer Said  
page 6

Sweet Success  
Page 7

Calender Prompts  
Page 7

Joining PPW  
page 7

Hot Topics  
page 8

Out of Book  
Experience  
Page 8

VOLUME III, ISSUE 5  
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# MYTHWORKS™ Director Leads September Workshop

**WHEN:** September 25, 2004

**WHERE:** Village at Skyline  
2365 Patriot Drive  
Colorado Springs

**COST:** \$80 for members  
\$100 for nonmembers

Pamela Jaye Smith of MYTHWORKS™ will present an all-day PPW workshop titled “Mythic Tools for Writers” and “How to Create and Write Characters Through Their Inner Drives.” Smith will discuss the mythic elements that make *Romeo and Juliet*, *Star Wars*, *Fatal Attraction*, and *Titanic* memorable works of our time. She will suggest methods local writers may use to evolve mythic themes and plot points, mythic structure, symbols and imagery, and she will discuss archetypes and archetypes for creating dynamic characters and dialogue.



*Pamela Jaye Smith*

Smith is a consultant, speaker, producer, writer, and director with over twenty years experience. She is the founder of MYTHWORKS, a global consultation and resource company that helps individuals, organizations, the media arts, and the military be more creative and effective via applied mythology, ancient wisdom, new science, and the proven power tools of creativity. MYTHWORKS clients include a long list of corporate giants such as Microsoft, Hollywood studios, universities, and the U.S. Army. Her book, *Inner Drives: How to Write and*

*Create Characters Through the Eight Classic Centers of Motivation*, is soon to be released.

Smith has eight years formal training in comparative mysticism and is a certified teacher of the Wisdom Schools. Various projects have taken her to the arctic, the Andes, Southeast Asia, and New Zealand. She has filmed on the largest off-shore oil rig in the Gulf of Mexico, slept in grass huts, and eaten guinea pig at the foot of Ecuador's highest volcano. She has caught her own sushi breakfast in the Leyte Gulf and rappelled into the jungles of Mindanao searching for lost WWII Japanese gold. She is randomly pursuing a masters in military studies. She is an avid reader, drives a '77 Bronco, and enjoys opera. A dilettante approach to sports includes surfing, skiing, snorkeling, flying, go-cart and auto racing. She's driven an off-shore oil rig and an army tank—both under close observation. Smith promises to be an exciting speaker.

**Lunch is included in the cost for registrations received by September 17, 2004.**

Register via PayPal on our Web site, or mail registration information and payment to Pikes Peak Writers, 4164 Austin Bluffs Parkway #246, Colorado Springs, CO 80918.

Questions should be addressed to the Workshops Director at: workshops@ppwc.net.

## Celebrate National Banned Books Week with PPW

**“If you do not tell the truth about yourself, you cannot tell the truth about others.”**

—Virginia Woolf

Come celebrate National Banned Books Week with PPW, beginning September 25 at the Mythworks workshop. We'll celebrate our freedom to read and write by giving

attendees banned books as door prizes. You might go home with a copy of *Slaughterhouse-Five*, *Lord of the Flies*, or *I Know Why the Caged Bird Sings*. You'll definitely go home with new mythic writing tools and the inspiration to exercise your freedom to write.

Can you imagine not having read Judy Blume's *Forever*, or *Blubber*? What if *Catcher in the Rye*, *To Kill a Mockingbird*, *Of Mice and Men*, *Carrie*, *Beloved*, the *Harry Potter* series, or *The*

*Adventures of Tom Sawyer* had never been published? All these books were named on the list of American Library Association's One Hundred Most Challenged Books.

*A Light in the Attic* by Shel Silverstein is on the list also, and because September 25 is the writer's birthday, PPW will celebrate with cake and presents at the workshop. Don't miss this celebration.

## From the Editor



For many writers, September marks the beginning of the creative year. The kids are in school, the house is quiet, possession of the computer is unchallenged. The only hurdle in the way to fulfillment is the writer's inability to write about the intimate, honest feelings that create passionate writing.

The *NewsMag's* quote of the month is by Virginia Woolf: "If you do

not tell the truth about yourself, you cannot tell it about other people." Isn't she saying that the characters we create can only be as real as we are honest? Tami Cowden's Write Brain session last month dealt with the technical creation of a character's personality. Following her guidelines will no doubt result in a full-figured character, just like following a recipe for chocolate chip cookies will always produce our favorite sweet. The final step to making the character great, however, is digging deep into the writer's past experience in order to find the truth about each of those technical elements.

Writing on a related subject, Rodney Weems joins our contributors

this month, discussing the role that tragedy plays in inspiring writers to produce great works. To paraphrase his theme: "If we are writing in an effort to control our damaged personal worlds, there is a danger that we will stop telling the truth in the process." What do you think?

Welcome also to new contributors Kathy Brandt, who does research under water, and David Huffman, M.D., who shares an exciting detente in the Soviet Union. Michael Waite returns with an intriguing idea on how to improve our writing.

Enjoy.

Bimonthly *NewsMagazine* of the Pikes Peak writing community

**PIKES PEAK**  
**Writers**

*NewsMagazine*

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# Deadline for Entering PPWC Writing Contest is November 1

For the thirteenth year, Pikes Peak Writers Conference (PPWC) is proud to sponsor the Paul Gillette Memorial Writing Contest. We are looking for participants and judges to make 2005 the best contest year yet.

If you think your novel, short story, or screenplay is award-quality, or if you want to get impartial feedback on your work, this contest is for you. The standard entry fee is \$25 per submission, and if you want a one-page critique as well, add \$15.

The deadline for the contest is November 1, 2004. All entries must be post-marked by that date to qualify.

We have eleven categories for submission this year, nine novel-length categories as follows: Mystery/Suspense/Intrigue, Contemporary Romance, Historical Romance, Historical Fiction, Mainstream, Science Fiction/Fantasy, Children's (for ages 8-12), Young Adult (for ages 12-18), and Creative Nonfiction. Then we have one category for short stories of all genres and a category strictly for screenplays of all genres.

As in previous years, the top three win-

ners in each category will receive monetary awards and first-in-line selection at editor/agent appointments at the conference. First prize in each category is free registration at the Pikes Peak Writers Conference or \$100. Second prize is \$50, and third prize is \$25. All winners will be honored on Saturday, April 23, 2005, of the PPWC awards banquet.

If you've published, or you're an experienced critiquer, and have honed your skills judging other contests, please e-mail contest@ppwc.net and volunteer to help judge the contest. Judges who have not published may enter the contest and still judge, just not in the same category they've entered. It's a great way to learn and be a part of Pikes Peak Writers.

This year's coordinator is Dawn Smit Miller, taking over for Angel Smits, who had overseen the contest for the last three years.

The contest brochure (which includes rules, guidelines, and entry forms) will be mailed out in early September. This information will also be available at [www.ppwc.net](http://www.ppwc.net) and [www.pikespeakwriters.org](http://www.pikespeakwriters.org).



## GOLD NUGGETS

Prolific writer and lecturer Tami Cowden presented a PPW Write Brain session titled “Putting Personality on the Page” on July 20. Cowden listed four ways to add a living, breathing personality to the initial concept in the writer’s mind. She stated that the choices the writer makes in each of these categories form the writer’s unique voice.

These gold nuggets are from her lecture:

**Physical Description:** Begin with height, weight, physical features, and coloring, including hairstyle, wardrobe, mannerisms, facial expressions, transportation, and work and living environment. Spread these elements throughout the writing rather than use them in one paragraph as an info dump.

**Introspection:** Add the character’s internal reactions, her thoughts, and emotions. Direct thoughts should be italicized or underlined depending, upon your editor’s preferences. Example: *Darn, why did I do that?* Or Darn, why did I do that?

**Words and Deeds:** Add lots of realistic dialogue and deeds. How your character acts and responds to other characters shows the kind of person she is—heroic, fearful, brave, mean, loving, giving, truthful, etc. Be sure her acts and responses are consistent with her character.

**Perception of Other Characters:** You can show how other characters respond and feel about your protagonist without using the secondary character’s point of view. For example, have the protagonist’s boss ask her to work unpaid overtime and state that he knows she won’t mind because she has done it willingly before. He is telling the reader that the protagonist is either a doormat or is working for a promotion, depending upon how she responds. Do the same with other characters in your story.

Cowden concluded her lecture with the one rule of good writing. **Every scene must do three things: advance the plot, promote the theme, and reveal another layer of the character of every person in the scene.** Cowden may be reached at [www.tamicowden.com](http://www.tamicowden.com).

*Write Brain sessions are free to PPW members. One session is well worth the \$25 membership fee. Look for the schedule under Calendar Prompts for upcoming sessions.*

# DAMAGE CONTROL

By Rodney Weems

In March 1981 I was as far as you can imagine from becoming a writer. Through no choice of my own, and less than a month later, I began writing—irrevocably. But I discovered that the very circumstances that ushered in a new life can bar the gates to full success later on. For writers in particular, the gift that brings us to the beginning of our journeys can conspire against success further down the road.

Recently, I read an Amazon.com review of Hemingway’s famous Nick Adams stories. The critique said, “In many ways Nick’s life paralleled Hemingway’s. Nick was an action man and damaged. He saw the world through knowing eyes.” Those last lines seem to describe not just Hemingway’s work, but that of many of the best writers—the sad, aspiring beauty of Rilke, Wordsworth, and Dickinson; the world-weary genius of Fitzgerald and Steinbeck; the depressive clarity of Sylvia Plath, Edna St. Vincent Malay, and numerous others.

No one whom I know wants to think of himself as damaged. But when it comes to writing, a good solid loss of innocence seems to be helpful—(said tongue-in-cheek, because sometimes that price is tragically high).

My personal journey as a writer began the night I picked up a telephone, and less than three minutes later set it down, having heard that someone I loved committed suicide. Before that moment, my life had been Mayberry-RFD perfect, and I had hardly written one voluntary word. Within days I easily exceeded the word count of all twenty years prior. Since then I’ve noticed that many writers take an almost reflexive solace in the stories they choose to craft. It’s as if the pain and damage incurred does make for more “knowing eyes.”

Unfortunately, the word “damaged” has negative connotations, suggesting the exception to some understood norm. In this context it implies that others are not damaged, while the writer is. I have a problem with



using damaged as a descriptor of writers only, because all people are damaged eventually—that’s what it is to be mortal. The main difference between a writer and a non-writer is that, for some reason, the writer feels compelled to hold a pen in his hand while grappling with these realities.

While others have the option of hiding from dark family secrets, childhood tragedies, and loneliness, the coin and currency of the writer is knowledge and use of these common human bonds. Whether portrayed through humor, drama, fiction, or another medium, the craft of writing requires familiarity with suffering, and with the hopes and dreams that powerfully accent that darkness.

How authors use these elements varies, but given the power of the pen, many writers enter the craft as a way of controlling their world—as a way of rewriting the past, the present, or the future. There is an element of playing God in all this, of creating new worlds, righting wrongs, and reliving events that we want to end differently.

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**“...when it comes to writing, a good solid loss of innocence seems to be helpful.”**

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But there is also an irony here—a trap—because once a story really begins to take flight, the best writing takes on a life of its own. If we enter our stories, insisting on worlds safer and more predictable than the real world we have temporarily left behind, of having characters and events unfold in just the way we planned, then we take out of our stories the element we most need to put into them—the controlled spontaneity of a real and rich life. Great pieces of writing can make us laugh, dream, comprehend or, as Ralph Elision suggested, they can be fashioned into rafts of hope. Set adrift, they reach their final destination best if we are willing to relinquish a portion of that control which we sometimes come to our type-writers to find.

—Rodney Weems is a graduate of the U.S. Naval Academy. He has authored several screenplays, most recently optioning his second work, *Troubled Waters*. [RAWeems@aol.com](mailto:RAWeems@aol.com)

# DIVING INTO RESEARCH



By **Kathy Brandt**

When I plunged into mystery writing, I knew very quickly that diving would be the who, what, and where of my novels. I was following standard advice—"write what you know." I've been a scuba diver for almost twenty years and have been sailing in the British Virgin Islands for ten. So my character, police diver and underwater investigator, Hannah Sampson, was a natural.

I've dived the wrecks that Hannah dives in my stories when she sets out to solve heinous crimes. They are dark, claustrophobic places, where air tanks clanging off hulls serve to emphasize the fact that I am jailed by steel. I try to forget that hundreds of people died in the watery tomb a century or more ago. I swallow the fear and go on. My protagonist, Hannah Sampson, does the same as she dives in extreme, life-threatening conditions.

I readily admit that I'm not the fearless diver that Hannah is. I'm sometimes just plain terrified at depth, when nitrogen narcosis sends me to the edge of panic. For

some divers, every fifty feet of depth is like drinking one martini. It's actually called the "martini effect." Divers hallucinate and have been known to take their regulators out of their mouths, thinking they can breathe water and swim with the fishes. However, it's not drunkenness that overcomes me. It's stark fear.

So, you may ask, why the heck do you dive if it's so frightening? And why on earth would you want to relive it in your books? It's because the underwater environment is the most magical place I know, teeming with color and life, yet serene. It's like swimming in a world like *Alice In Wonderland*: gliding under arches blanketed in color, my bubbles catching and sparkling like mercury in the rocks above my head; flying along underwater walls covered in reef life, the sea floor thousands of feet below; chasing turtles and following manta rays, playing with sea lions, touching Christmas tree worms, and encountering hammerheads that completely ignore my presence. I want to share this wonder and also let people know that the environment is fragile and must be protected.

I was working on the manuscript for my second book, *Dark Water Dive*, when I was

offered the opportunity to join some twenty rescue-and-recovery divers for three days of training. I was the only female in the class—a writer of all things—and the only one who had never dived in black water conditions, in lakes murky with sediment, where the diver swims blind. This group of extreme divers took me in and showed me the ropes. I learned about evidence retrieval and preservation, and that fingerprints, fibers, even blood, can be recovered if the diver handles a weapon or body correctly underwater.

We performed training exercises at a mucky brown pond. Our instructor tossed a couple of "bodies" into the water and we were to locate them. We interviewed the "witnesses," determined the last-seen point, and developed the search pattern. I was part of the team, operating the radio, recording data, and serving as line tender to the rope that was tied to the diver and guided him in his sweep for the body. I kept the line taut as the diver swept the bottom, searching blind. When the arc was complete, I gave two sharp tugs, and he turned to do another sweep further out into the lake. Only one diver at a time searched in the blackness. That lone diver was completely isolated in a foreign and dangerous environment, connected to shore only through the headset in his face mask. Others waited at the water's edge to back him up if he got into trouble.

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**"...the underwater environment is the most magical place I know, teeming with color and life, yet serene."**

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The members of this dive team were well aware of the risks. Recently, they lost a fellow diver who had gotten disoriented in an underwater pipe and drowned. With his air running out, he'd panicked. When they recovered his body, his fingers were bloodied from trying to claw his way out. Every one of the divers knew it could just as easily happen to them. But they are good at what they do. So is Hannah Sampson.

—Kathy Brandt is the author of two underwater investigation mysteries: *Swimming with the Dead* and *Dark Water Dive* (NAL/Signet, \$5.99). The third, *Dangerous Depths*, is due to be released in May 2005. Visit her Web site: [www.ksbrandt.com](http://www.ksbrandt.com).

# Medical Detente on the Volga River

By David Huffman, MD

Ideas for writing are everywhere. Travel creates novel experiences and material for short stories. A recent trip to Russia presented me with just such an opportunity.

My wife, Carol, and I sailed the Volga River from Moscow to St. Petersburg on the *MS Repin*, a small riverboat, with one hundred passengers. This was our first trip to Russia. I came to learn about the country. My wife came to see what her life would have been had her grandparents not emigrated from the Ukraine. While creature comforts were few, we were enjoying ourselves...that is, until Yaroslavl.

The day before, when we had stopped in Gulich to visit a Russian Orthodox church and to shop, Philip, one of our cruise directors—having learned I was a physician—asked me to diagnose an American passenger who was ill with vomiting and diarrhea. I suggested treatment and rest. The following morning she seemed better.

The next morning, on the tour of Yaroslavl, I learned that a second passenger was ill, and I told Philip that I was concerned we might have an epidemic of gastroenteritis.

Philip returned to the ship and asked the Russian doctor assigned to our ship to evaluate the situation. The doctor was a retired military physician, who told us he made \$35 per month. To supplement his income, he gave massages, which raised questions in my mind about his qualifications.

After the doctor examined the women, he announced that he didn't know what was wrong. He insisted that the patients leave the ship and be admitted to a local hospital.

When I returned from the tour of Yaroslavl, Philip was concerned and asked me to see the ladies again. In contrast to the Russian doctor's assessment, I thought they were better and they didn't require hospitalization. Furthermore, since they didn't want to go to the hospital, I thought their wishes should be respected.

Philip thanked me. With that, Carol and I went to the lounge for a drink, hoping our experience was over.

Not satisfied with my recommendation

and the ladies wishes, the Russian doctor informed Philip, that a "specialist" from Moscow would come, evaluate the situation, and determine whether we had an epidemic aboard the ship.

Three hours after our scheduled departure from Yaroslavl, the Moscow specialist arrived in an ambulance. After a cursory evaluation, he announced that he would take the two women to a hospital in Moscow.

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**"In rapid, untranslated Russian, they had an intense argument."**

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Carol and I were in our cabin when Philip knocked on our door and pleaded with me to become involved again. I agreed because the two women were frightened and needed an advocate. After evaluating them, I reiterated my assessment that they were improving and didn't need to go to the hospital.

We had an impasse. Philip suggested we hold a meeting in the lounge to resolve the issue. Attending the meeting were the two Russian doctors, the ship's captain, a translator, and the two guides for our group. Afraid I might become the scapegoat, I asked Carol, who speaks Russian, to attend.

At the meeting, I explained my findings and recommendations. At that point, the ship's doctor stood with a red face. In rapid Russian, he complained that everyone was ignoring his recommendations and stated that patients didn't have the right to refuse his recommendation. He said he was trying to be a colleague. For a moment all remained quiet. Then he continued his rant, stating that maritime law required that the patients be taken off the ship and admitted to a hospital.

At that point, the captain stood and addressed the doctor. In rapid, un-translated Russian, they had an intense argument.

I felt uncomfortable. What had I gotten into? I longed for a White Russian cocktail or a shot of vodka to cut murky tension that pervaded the room.



David Huffman, MD

After thirty minutes of impasse, I suggested that, since apparently unlike Russian citizens, the American women had the right to decline the Russian physician's recommendations, we could have the ladies sign a "refusal of treatment recommendation." That would absolve the Russian doctors of any legal responsibility. The ship's doctor seemed satisfied.

After continued discussion, everyone agreed. We drafted the refusal notes and the ladies signed them. Everyone seemed happy with the outcome, particularly the women, who were recovering.

Before he left, the Moscow "specialist" presented a bill for \$1,700 to our tour director, illustrating, in my opinion, the doctor's primary concern. I suspect that if the women had gone with him in his ambulance, the bill would have been huge. Fortunately, the women recovered, we had no infectious outbreak, and we continued our cruise, but both the ship's doctor and the captain remained distant and unfriendly toward me.

In the end, my experience helped me empathize with our many American leaders who have confronted the Soviets over the years.

Writing this story has provided me two opportunities. I am able to communicate my experience not only to friends, but to a larger audience. I think all writers should look for subject matter in everyday experience.

*—David Huffman is a retired medical oncologist. During his career, he published over fifty medical articles. Since retirement, he has written several short stories and published a novel, Summer Solstice.*

# The Reviewer said...

by Michael Waite

The challenge of mastering the craft of writing fiction is a daunting one. Yet it's a challenge the serious aspiring writer takes on relentlessly, and one at which the best published writers never stop working. But how do you know how good you are? How can you judge the depth of your savvy, the surety of your grasp of the craft?

Here's an exercise I find immensely valuable when I want to find my score on the Dope-O-Meter, or when I just want to mentally stretch before a craft-study session or a round at the keyboard. I've included examples to demonstrate how it works, but the idea is this: mine novel reviews, picking out the gripes and weaknesses the reviewer finds with the work, and then decide how you would fix or avoid such problems. (The reviewer rarely points out the solution). This exercise is a great way to test yourself—to find out what you know, or what you just think you know. Maybe even discover what you didn't know you had to know. You know?

You can also make use of the reviewer's positive comments. You ask yourself: how did the author do that? How'd she pull it off so successfully? What are the elements the author must have employed? You can take the answering explanations and explorations as deeply as you care to, researching and expanding on the underlying concepts, and the complex interlinkings of those concepts, until you have them down cold. The exercise will be of more benefit if you have read the book being reviewed, but reading it is not necessary. In the craft of storytelling, there's usually more than one right way to get something done.

Let's try an exercise using Karen Valby's review in *Entertainment Weekly*. The book reviewed is *The Kalahari Typing School for Men* by Alexander McCall Smith. The reviewer writes: "In spots, Kalahari feels a wee rushed. Smith awkwardly abandons some story lines—Precious' (the protagonist) foster son is caught killing hoopoe birds and then is never heard from again."

I think, pay off! When something out of the ordinary happens, something that should have consequences, then PAY OFF. Show the consequences and their impact on the story, characters, and plot. If there's no

room to pay off in the word count restrictions or later flow of the story, then don't spend words writing about it in the first place—at least not to an extent that it gains importance and demands a resolution.

The lesson learned is: Be careful. Pay attention to loose ends. Sloppy or lazy writing is never appreciated. Better story planning and tighter outlining will avoid such drops. Also, keep notes during the initial burn of the first draft, notes that instruct and suggest and remind. Notes that can be reviewed before revision.

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## "How can you judge the depth of your savvy, the surety of your grasp of the craft?"

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Returning to the Valby review, she continues: "The plots are good fun and make for quick, easy reads. But it's the book's warmth and simple wisdom that earn a reader's devotion."

More thinking: How is that perceived warmth generated? Likable characters, most likely, carefully crafted to be individuals with whom the reader can empathize, ones readers enjoy following, page after page, like wearing a comfortable pair of shoes. There's conflict, no doubt, but not serial killers sticking severed heads on stakes and shock-rock like that. It's conflict that hums, maybe barks, but doesn't explode all over the reader. A quick, easy-reading plot that is good fun would in no way be twisted, heavy, or convoluted. No tricky stuff. No showing off. The characters are cute, and quirky, and somewhat complex. The messes they get themselves into are amusing and easy for the reader to sympathize with, though not at all mundane and simplistic in solution.

Of course, all of this is easier to pull off when spread upon the fresh, interesting, and exotic bread of an African Kalahari Desert setting. The writing should be smooth and unpretentious, inviting and accessible in style, the author's voice sure and authoritative.

Now it's your turn. Jump down into the pit with the reviewers and see how you do:



Jennifer Reese, in *Entertainment Weekly*, reviews *My Sister's Keeper* by Jodi Picoult. Reese writes: "My Sister's Keeper crackles when the characters wrestle with unanswerable moral questions.... Unfortunately, Picoult has overburdened an elegant and riveting premise with irre-

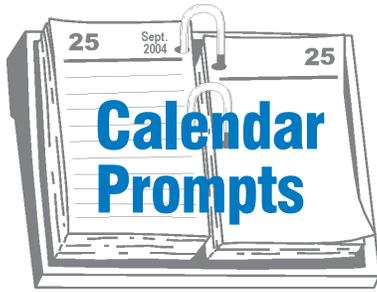
levant sentimental subplots. Told from seven different points of view—at least three too many—Soapy discussions like this dilute the effect of Picoult's sharp central narrative. A taut, issue-driven novel can't support many extraneous players...."

Here are a few questions to get you started. Reese puts forth a few simplistic solutions that seem plausible enough. Are they? In a multi-viewpoint story, how many is too many? How is the right balance, the right proportion, determined? Recognized? What renders a subplot irrelevant and how can you fix it, make it matter? In what way do discussions dilute the main narrative? How can you compensate, weave the subplots tighter? What criteria can be used to determine which players are extraneous? And what about that elegant and riveting premise? What are the elements of a great premise? Err...what is *premise*?

Your second review is by Viva Hardigg, in *Entertainment Weekly*. The book is *Villa Incognito* by Tom Robbins (who also wrote *Even Cowgirls Get the Blues*). Hardigg writes: "A circus-size cadre of minor characters and subplots makes *Villa Incognito* rich in spectacle but thin on character development." She continues, "Those who cherish his [Robbin's] gift for metaphor, simile and verbal riffs will revel in their plenitude here. Yet for every bon mot that entertains ('round belly jiggling like a Santa Clause implant') lurks a heavy-handed attempt that fails ('Dickie's heart felt suddenly like an iron piano with barbwire strings and scorpions for keys')."

So, what do you think?

—Michael Waite is the past director of the Pikes Peak Writers Conference and co-author of The Writer's Barnstorming Kit, available from Gryphon Books for Writers. [gryphonbooksforwriters.com](http://gryphonbooksforwriters.com).



## Mark Your Calendars Now

Please note the following changes to the PPW workshop schedule. Mark these dates on your calendar so you don't miss the workshops.

**September 17:** Deadline for registration to include lunch with your *MYTHWORKS* workshop fee.

**September 25:** *MYTHWORKS* Workshop, Village at Skyline.

**November 1:** Deadline for *PPWC Paul Gillette Memorial Contest*

**November 3:** *Write Brain Session*, to be announced.

**December 1:** *PPW Volunteer Appreciation Celebration*, to be announced.

### Puns Are Fun:

 *Those who jump off a bridge in Paris are in Seine.*

 *A backward poet writes inverse.*

 *A hangover is the wrath of grapes.*

—Authors unknown

## Sweet Success



Matt Bille's second nonfiction book will be out this month. *The First Space Race* is being published by Texas A&M University Press under the sponsorship of the NASA

history office. The book, co-authored with Erika Lishock, recounts the frantic efforts to launch the first satellite in the 1950s, a race won by the Soviet Union's *Sputnik*. Bille also has horror and science fiction novels being shopped by an agent he met at the Pikes Peak Writers Conference.

**Maggie Bonham** gets the award for being the busiest writer we know. Her epic fantasy novel *Prophesy of Swords* was accepted by Yard Dog Press and will be out sometime next year.

Her compilation of dog short stories, *A Dog's Wisdom*, has been accepted by John Wiley and Sons and will be out in 2005. *Having Fun in Agility Without the Competition* will be on the shelves in November 2004. *The Complete Idiot's Guide to Golden Retrievers* will be published in 2004 or 2005. Bonham is the author of twelve books. skywarrior3@aol.com

**Dianne Hoover** received an honorable mention for a short story, "Suffer the Little Children," in *Byline Magazine* in June. deshoover@earthlink.net.



Kathy Brandt is busy appearing at conferences and book signings for her latest novel, *Dark Water Dive*. Look for her at Mountain and Plains Bookseller Association in Denver, September 17; in

Manhattan, Kansas, September 30-October 3; Bauchercon Conference, October 7-10; and the ALA Big Book Bash in Denver, October 23. kbrandt@ColoradoCollege.edu

**Carol (Lady K'Lyssia) Hightshoe's** short story "Legends Reborn" was published in the summer issue of *Pangaia Magazine*. It's off the press, so look for it. www.wolfsingerpubs.com



**Pam McCutcheon** sold two more romance novels this summer—numbers eleven and twelve—to Warner Forever under the pseudonym Paige McKay. She says they are a bit

different from her usual style—darkly humorous with a kick-butt heroine. She's thrilled and so are her fans. pammc@yahoo.com

Fire works went off for **Kathleen "Kat" Wells** this summer, and they had nothing to do with July 4th. She was notified that her second book, *New Heights*, was being published in Holland by Kensington. She has author copies in case someone wants to read *Nieuwe hoogten* in Dutch. kathleenwells@mindspring.com.

## 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 for one year, and the cost is \$25. For more information, visit [www.pikespeakwriters.org](http://www.pikespeakwriters.org).

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## Hot Topics

### Legal Questions

Do you have legal questions concerning copyright law, fair use of another's work, trademarks, or contracts with agents, publishers, and co-authors, for example? A local attorney who specializes in patent, trademark, and copyright law for technological and creative arts, has offered to answer questions for PPW members in a bi-monthly column for the *PPW NewsMagazine*. If you have a question, send it to the editor. If there is interest, the first column will appear in the November issue.

### Get Published

*PPW NewsMagazine* accepts quality manuscripts on subjects of interest to writers. Send queries to the editor, maxdav@adelphia.net. Nine-hundred word limit. No compensation.

## OUT OF BOOK EXPERIENCE

### Writing from the Inside Out By Dennis Palumbo

Writer's block. Procrastination. Loneliness. Doubt. Fear of Failure. Fear of rejection. Just plain fear. What does it mean if you struggle with these feelings on a daily basis? It means you're a writer.

Written with a unique empathy and deep insight by someone who is both a fellow writer and a noted psychotherapist, *Writing from the Inside Out* sheds light on the inner life of the writer and shows positive new ways of thinking about your art and yourself. Palumbo touches on subjects ranging from writer's envy to rejection, from the loneliness of solitude to the joy of the craft. Most of all, he leads the reader to the most empowering revelation of all—that you are enough. That everything you need to navigate the often tumultuous terrain of the writer's path and to create your best work is right there inside you.

