

2011 Colorado Gold Workshop Descriptions

FRIDAY MORNING MASTER CLASSES

Friday Morning Master Classes are offered as an Add-on to the regular conference registration. These classes will begin at 8:00 a.m. on Friday, Sept. 9 and will end by noon. Attendees will receive their regular conference packets upon arrival at the Master Class room. Cost will be \$50 for RMFW members and \$60 for non-members. Participants must pre-register by August 15 to assure their spots. RMFW reserves the right to cancel any Master Class with less than ten registrants

1. **Laura Baker and Robin Perini** bring their standing room only workshop, **Discovering Story Magic**, to RMFW, teaching a three-step technique for developing characters and braiding conflict with plot to create a story that can't be refused. The dynamic presentation consists of a nitty-gritty explanation of this useful three-step technique (The Character Grid, Turning Points, and the Story Board) as well as hints for making it work for you during plotting and revision. Laura and Robin are nationally-known presenters who have garnered wide acclaim for their Discovering Story Magic system. Laura's suspense and romantic suspense titles have been nominated for the National Reader's Choice Award and the RITA. Robin is a seven-time Golden Heart finalist and often presents to standing-room-only crowds at RWA conferences. Her 2011 Golden Heart Finalist novel, *In Her Sights*, is a launch title for

Amazon's Montlake Romance. Her other 2011 Golden Heart Finalist novel, *Stolen Lullaby* (working title), will be a March, 2012 release from Harlequin Intrigue. See www.discoveringstorymagic.com.

2. RMFW's own **Sharon Mignerey** makes synopsis writing easier. Nobody likes to write a synopsis, but knowing how is an essential skill that every working writer needs to acquire. It's been said that a synopsis should read like a story being told around a campfire, but for most writers figuring out how to do this is more than a little daunting. **The I Hate to Write a Synopsis Workshop** shows how to deconstruct your story so you can see which elements to include and which elements to leave out. A workbook is included. Sharon is the author of eleven romantic suspense novels. Her titles have won the Golden Heart, the National Readers Choice Award, and the CRW Keeper Award. She possesses a MFA in Writing Popular Fiction from Seton Hill University. Visit her website www.sharonmignerey.com.
3. **Linda Rohrbourgh** is a nationally recognized consultant on marketing a manuscript. In her interactive **Learn to Talk About Your Work to an Editor or Agent** workshop, this award-winning author teaches a three-step formula for pitching any book – along with critical principles for success and the four most important things a writer must know about his/her manuscript. The workshop is interactive and attendees will leave with the tools they need to effectively pitch their books both in person and by mail. Linda has been writing since 1989 with over 5000 articles, seven books, and a number of national awards to her credit. Visit her website www.LindaRohrbourgh.com.
4. Practicing attorney **Susan Spann** will examine **Contracts and Copyrights: How to Read and Understand a Publishing Deal**. During the first part of the workshop, Susan will walk you through a basic publishing contract, explaining the various terms and issues writers should consider before signing. Then, audience members can ask questions about copyright, contracts, and other legal issues. Her teaching style

is active and she uses real-world examples to avoid dry terminology and explanations. Susan has over ten years' experience in publishing law and is legal counsel to the National Association of Independent Writers and Editors (NAIWE). She has also taught at both undergraduate and law school levels and at numerous conferences.

5. RMFW member **Margie Lawson** brings her **EDITS System: Adding Power to Every Page**. Participants will learn how to use the EDITS System to analyze patterns and tension and emotional power in their scenes, with special emphasis on chapter openings, endings, and turning points. Participants are requested to bring their first three to five chapters (printed, in a binder), a red pen, and five highlighters (pink, yellow, blue, green, and orange) for hands-on work. Writers who have taken Margie's on-line courses, or attended her master classes, credit her innovative deep editing approaches with taking their writing several levels higher—to publication, awards, and bestseller lists. In the last six years Margie presented over sixty full day Master Classes across the U.S., Canada, Australia, and New Zealand. For more information, please visit: www.MargieLawson.com.

REGULAR WORKSHOPS

FRIDAY

8:00-11:50 am Friday Morning Master Classes: see conference brochure for descriptions, pre-registration required

8:00-11:00 am Editor/Agent Critique Workshops: Pre-registered participants receive feedback from editors, agents, and other attendees on their first ten manuscript pages. (three hours)

11:00 am - 4:00 pm Registration

12:00 pm

You Have to Start Somewhere (basic craft)

Peggy Waide

Sometimes the most basic writing concepts can be difficult to master in the beginning. This workshop will provide an overview of basic ingredients to make the most of the most of every page, every word, every scene such as P.O.V, Show Don't Tell, Voice, Scene Goals and more. (one hour)

Matching Firearms to the Period You're Writing (special interest)

C.M. Wendelboe

Examines the type of firearms used in crimes and those used by law enforcement, and their basic operation. The way in which novels and movies frequently get it wrong, and how to present these weapons accurately. (two hours)

Writing Dynamic Flash Fiction (genre, specific, basic craft)

Chantelle Aimee Osman

Learn about the fastest growing trend and how to apply the principals of a short story to a work of less than 1,000 words. (one hour)

Taking out the Mystery of a Mystery (genre specific)

Ben Leroy

What are the necessary elements in making your mystery the best it can be? Where does the dead body fall? Does there need to be a dead body? What's the most effective way of making your bad guy truly bad? Who is your sleuth? (one hour)

The Nitty Gritty of Book Promotion (marketing, career dev't)

Laura DiSilverio

Are you tired of promotion advice that consists of "You should network," and "You must be on Facebook"? This seminar gives specifics for building an effective book promotion campaign based on a formula tailored to your situation and goals: Money+Time+Inclination/Ability. (two hours)

1:00 pm

Editor/Agent Critique Workshops & Short Story Intensive (all levels)

Pre-registered participants receive feedback from editors, agents, and other attendees on their first ten manuscript pages or 4000-word short stories. (three hours)

Puttin' On the Moves! A Writers' Guide to Body Language & Styles (all levels)

Morgen Leigh

If you're tired of your characters doing nothing but grinning, grimacing, and raising their eyebrows, give them something new to do! Learn all about body language and styles with sociologist and writer Morgen Leigh. (two hours)

Show AND Tell (basic & advanced craft)

Linda Berry

Showing and telling are both tools of fiction. Learn how to decide which you need to do and how to do it. We'll focus on building strong scenes when you want to "show." Fiction writers are often advised to "show, don't tell." Not only is that advice confusing and

hard to understand, but in good fiction there's a place for both. In this workshop we'll clarify what "show, don't tell" means and consider when to do which. We'll work on using playwriting techniques to build strong scenes when you choose to show (dramatize) instead of tell (summarize). (one hour)

2:00 pm

Bang! Zoom! Pow! Those First 30 Pages and Why They are so Important and How to Make Them POP

(advanced craft)

Sara Megibow

Your ideal situation – an agent wants to read some of your work! Now, how do you make those first 30 pages REALLY stand out in the slush pile? This workshop is for those writers who know how to write a query letter and approach agents. It's for those writers who have workshopped and revised and researched. Now, they have a product that is ready to be seen but want to know how to make it really stand out. What are the common pitfalls of those first 30 pages? Are there clichés or mistakes that turn off agents and result in a "pass." If a writer could really get a critique form an agent before submitting, what would it say? (two hours)

Building You Brand & Using Your Website to Support Your Brand (career dev't & marketing)

Angela James

How many times has someone told you to build your brand, but not told you what that means? You think it might mean something about a tagline, or your website header, but in reality, building your brand is an important, and sometimes complex, endeavor. One that can start right before you ever publish a book and continue throughout your career. Learn what constitutes author brand, how it can support your career plan, why it's important, how you can get one, and some things you should avoid. In the second hour, learn how a website and a brand should work together, and how you can use your website to support your brand. Learn via actual visual examples things to avoid and things to consider when setting up and maintaining your website. (three hours)

Worse and Worse: Increasing Conflict and Complexity in your Storytelling (advanced craft)

Laura DiSilverio

Most of us avoid conflict in our personal lives; yet, we need to include more of it in our stories and novels. This seminar will help you use conflict strategically to move your story, complicate your characters' lives, and involve readers more deeply in your storytelling. (one hour)

Let Your Characters Take the Wheel (basic craft)

Sue Vidars and Becky Martinez

Learn to plot by putting your characters in charge. Get the basics of good character development and then learn to use the Plotting Wheel to take your book from a beginning that hooks the reader to a satisfying conclusion. (two hours)

3:00 pm

Oh Boy! Writing for Reluctant Readers (genre specific)

Ronald Cree

Explore YA topics and writing styles with boy appeal. Discover new ways to tap into one of publishing's most requested (and woefully unfulfilled) demographics. (two hours)

Are They Worth It? The Joys and Stings of Critique Groups (general interest)

Robin D. Owens

Explore how critique groups work and how to get the most out of them as well as the best methods for giving and receiving critique. Learn how to pick the group that's right for you and how to deal with less-than-perfect situations. (one hour)

4:00 pm

Perfecting the Pitch – Life isn't Just an Elevator Ride (special interest)

Karen Albright Lin

Authors are not always comfortable peddlers of their own material. This workshop will help you discover your own angle, not the standard memorized log line. Explore your unique connection to your book and how to use that to entice an agent or editor. (one hour)

What Do Editors Do All Day? (general interest)

Ben LeRoy and Terri Bischoff

Two editors discuss the business of publishing, editor responsibilities, and the role of editors in the publication process. (one hour)

Press Release Boot Camp (marketing, special interest)

Susan Mitchell

Learn how to target a release to make it timely, how to distribute a release, and how to follow up with the media and tracking. This session will also include an Interactive Press Release Exercise. (one hour)

5:00 pm Novel Idea Follies (Join the Players in Big Thompson for some light pre-dinner comedy)

5:30 pm Cash Bar

6:00 pm Italian Buffet with Kickoff Speaker: RMFW Writer of the Year

7:30 pm Book Sale

Literature & Liquor (a casual workshop held in the lounge where we can do a short reading of published short story, discuss how it works—and maybe how it doesn't—and let the conversation—and drinks—flow from there. — Electric Spec editors Betsy Dornbusch, Lesley Smith, & David Hughes)

SATURDAY

7:00 am Continental Breakfast

8:00 am

The Devil's Cup: Poisons (special interest)

Martha Husain

Explore the fascinating but deadly topic of poisons and their use throughout history and literature. This workshop will give a brief overview for writers on different kinds of poisons, their sources, how they work, their effects, how they can be administered, and antidotes or treatment options. (one hour)

Agent Panel One (all levels)

Guest Agents

Agents Jennifer Unter, Molly Jaffa, Amy Moore Benson, and Marissa Corvisiero answer writers' questions about the submission and acquisition process. (one hour)

Here Be Monsters: Writers Beware (general interest)

Margie Lawson

Don't let mind monsters detour or derail your writing career. Learn how to corral Whine-nona, Frenzy-etta, Anal-Anna, No-Action Desi-straction, Shasta-Procrasta, and Susie-Lose-Her-Musie – and keep your writing career going as strong as your creativity. (one hour)

Writing Paranormal Worlds (genre specific)

Mario Acevedo, Jeanne Stein, and Warren Hammond

Three paranormal authors talk about the unique aspects of writing paranormals: choosing a sub-genre, world building, defining your paranormal characters, story structure, conflicts, interpersonal aspects (romance and sex), and style. (one hour)

The Fearless Writer (basic & advanced craft, creativity)

Laura Baker

Packed with writing exercises, this class helps students progressively hone in on their own dramatic powers, then puts those strengths to work with the writer's own story ideas. With an emphasis on discovering each writer's individual strengths, this class helps beginners as well as veteran authors create their own hallmark and, using Laura's solid fiction foundation of a Story Box, then build on the bedrock of their strengths in storytelling and transform a concept into a compelling story, empowered with emotional resonance. Prep ahead for writing exercises by bringing your title, first line, last line, a sentence or passage with the most unusual or significant detail, and the most important line of the manuscript. (three hours) **NOTE:** This workshop will **NOT** be recorded.

9:00 am

Layering Complexity, Texture and Theme Using Subplots, Secondary Characters, and Villains

(basic and advanced craft)

Robin Perini

In this popular workshop, attendees will learn practical techniques to take maximum advantage of subplots, secondary characters and villains to emphasize the theme of the book, up the emotional punch, and create a story with heart and substance. (two hours)

The Solitary Vice, a conversation about the writer's life (general interest)

Bernard Cornwell

A conversation with aspiring authors covering Bernard's experience of the business and words of advice, with Q&A. (three hours)

Police Procedure for Crime Writers: Writing Scenes that will Work (special interest)

Laura Manuel

Police Procedural: what investigators can tell from the physical crime scene plus psychological profiling of scene. An open Q & A is also planned for any police procedural or forensic questions. (three hours)

I've Been There Before: Writing Effective Flashbacks (basic craft)

Karen Albright Lin

How to write flashbacks that work, the historical trends as well as the current upsides and downsides to using them. We'll explore how a flashback is different from a memory or exposition about the past. What makes one effective? (one hour)

10:00 am

Fiction Genres: Where Does Your Book Fit? (basic & advanced craft)

Linda Rohrburgh

You've written the book of your heart but you can't sell your book if you don't know your genre. Learn what genre is, elements of specific genres, which are most popular, and which genres are best for new writers to break in. (one hour)

11:00 am

Turn Your Research into Revenue (general interest, career dev't)

Becky Clark

When you write your novel, don't let all that research about medieval armor, or FBI protocol, or the perils of the World's Worst Superbug go to waste. Repurpose your information for syndication and let it earn money for you by selling your books and/or Kindle downloads. (one hour)

Writing Fiction from Real Life (basic and advanced craft)

Cindi Myers

Turning a real life story into a novel, whether an event from history or an incident in your own life, requires pulling out all your storytelling tools to transform dry facts into compelling fiction. (one hour)

Erotica is More than Plumbing (genre specific)

Thea Hutcheson

Erotica is hot, but it's more than sex. Stop flogging yourself and learn how to let your characters parlay sex into riveting, tense, exciting conflict smoothly, with a satisfying climax that leads to a golden glow of success. (one hour)

12:00 – 1:30 Lunch (On your own, table-mate coordination at restaurant entrance if desired.)

1:30 pm

From Proposal to Publication (and Everything in Between) (general interest)

Rachelle Gardner

An overview of the publishing process, including how agents work, what publishing contracts look like, and what to expect when working with a publisher. (three hours)

Editor Panel (general interest)

Editors Angela James, Latoya Smith, Lindsey Faber, Brain Farrey, and Moshe Feder answer writers' questions about the submission and acquisition process. (one hour)

Guest editors**Writing Historicals & Memoirs** (genre specific)

What every author of history-based fiction needs to know: where to obtain historical information, how to evaluate it, and how much to include. (one hour)

Joyce Moore**The Art and Craft of Voice** (advanced craft)

Voice: the great intangible writer's tool can lift an ordinary novel into the realm of the extraordinary and memorable. This workshop delves into techniques and ideas about developing—or improving—your storyteller's voice and the voices of your individual characters. (two hours)

Susan Mackay Smith and Carol Berg**Conflict: the Engine the Drives Your Story** (basic and advanced craft)

Conflict is the engine that drives your story forward. Learn what makes a compelling conflict and how to turbo-charge your story to make it a page turner. (one hour)

Cindi Myers**2:30 pm****No Plotters Allowed** (basic & advanced craft)

Solutions to Writers Block for those who Can't, Won't or Don't Plot -- a motivational and practical workshop for writers at all levels, from beginner to multi-published. With a special bonus segment for RMFW--the debut of *I KNOW I LEFT MY MUSE AROUND HERE SOMEWHERE* -- how to write through rejection, criticism, and the continuing changes in publishing. (two hours)

Allison Brennan**How do You Know When You've Arrived if You Don't Know Where You're Going?**

(general interest, career dev't)

Learn useful steps to keep you focused on your goals, plan your next non-fiction or fiction project and stay on track until you've finished. (one hour)

Cynthia Richards**Creating Character Flaws** (basic and advanced craft)

Perfect characters are boring, but complex characters can be a lot of fun for the reader and the writer. Get ideas and help in creating flaws for your characters that will make them come alive on the page. (one hour)

Sue Vidars and Becky Martinez**3:30 pm****MA/MFA: What's Next?** (career dev't)

So, you've earned the MA/MFA degree and you're wondering what's next? Come learn about some options that might be available to you and converse with your fellow MA/MFA past and present colleagues. (one hour)

Sarah Joy Freese**First Sale Panel** (special interest)

Authors who have made their first sale during the past year will share insights and answer questions. (one hour)

First Time RMFW Authors**Fair is Foul and Foul is Fair: Copyright, Infringement, and Fair Use** (special interest)

Confused about copyright? Flailing with Fair Use? Come get the scoop from an intellectual property lawyer. (one hour).

Susan Spann**4:30 pm****The Faster I Go, the Behinder I Get—Time Management for Busy Writers** (general interest)

If everyone gets 24 hours/day, why do others happily cross off all their To Do list items while you barely have time to slog through your emails? In this practical workshop, you'll leave with a plan to slay the worst of your time management demons. (one hour)

Becky Clark**How to Write Realistic Dialogue** (basic and advanced craft)

Realistic dialogue is one of the most important and difficult things for writers to achieve. In this workshop, students will learn to transform their characters' spoken words, into dialogue that is taut, dynamic, tension-filled, and--above all-- realistic. (one hour)

Kirt Hickman**Belabour Him as You See Fit: Steampunk Self-Defense** (special interest)

Learn the how to describe a fight between two characters with Victorian social weapons (umbrella, stick, boxing, savate, jiu-jitsu; no firearms). See an array of actual weapons (umbrellas, walking sticks; sword canes). The purpose, function, and proper employment of each item will be explained. Participants will be able to lift and swing them under close supervision. Some mention will also be made of the type of damage a stick, punch, kick, or joint-lock/submission hold can do in trained hands. Use of hats, hatpins, and coats/capes will be demonstrated. (one hour)

Terry Kroenung**PAL Meeting (special interest)**

Annual meeting of RMFW's published authors. (one hour)

Takin' It in the Shorts (genre specific, career development)

Will ePublishing bring back shorter works? There is a substantial amount of discussion, and sometimes animosity, between the different factions on ePublishing as to what effect the medium will bring a rebirth to the short story. (one hour)

Ron Heimbecher**5:30 pm Cash Bar**

6:00 pm Awards Banquet with Keynote Speaker: Bernard Cornwell

SUNDAY

7:00 am Continental Breakfast

8:00 am

Map, Trap, and Zap (general interest)

Ron Heimbecher

Free or Dirt Cheap: A handful of toys to help you focus on getting words down. Most of the tools discussed in this session are currently available for PC, Mac, iPad, and will most likely be for Android Honeycomb 3.0 tablets by the conference. Each segment will contain a brief description of the tool, the functional result of using it, and available platforms, followed by a live projected demonstration, from either iPad or laptop computer. (one hour)

Agent Panel Two (general interest)

Guest Agents

Agents Sara Megibow, Sandra Bond, Rachele Gardner, and Rebecca Strauss answer writers' questions about the submission and acquisition process. (one hour)

E-Publishing: A Quick & Dirty Workshop on Formatting for e-Publication

(special interest, career dev't, advanced craft)

j.a. kazimer

Interested in e-publishing? Find out how to quickly and easily convert your manuscript into the proper format to upload to amazon.com, Barnesandnoble.com, and other e-publishers. (one hour)

Secret Ingredients—We all know the recipe. What makes one cozy rise and another fall flat?

(genre specific)

Terri Bischoff

Join Midnight Ink editor Terri B for a discussion of Cozies from the basics to the special seasonings that sell. (one hour)

Fantasy Fundamentals (basic craft, genre specific)

Carol Berg

What are the decisions you have to make when you set out to write traditional or urban fantasy, science fiction, paranormal romance, or other not-quite-this world fiction? We'll consider societal structure, technology or lack thereof, metaphysics, terminology—everything from gods to stew. (two hours)

9:00 am

Pow! Bang! Charge! Writing Physical Action (craft, special interest)

Susan Mackay Smith

Learn what works and what doesn't when writing physical action, from fist fights to pitched battles. Breaking down scenes from published novels to illustrate, the workshop guides writers to a deeper understanding of the tactics and techniques behind writing believable and exciting physical action. (two hours)

Mastering Character Viewpoint (basic & advanced craft)

Kirt Hickman

Your character's viewpoint must permeate every aspect of your writing, from the portrayal of her thoughts and emotions, to setting descriptions, level of detail and specificity, narrative tone, and even your word choices. "Mastering Character Viewpoint" will explore every aspect of viewpoint and the many ways it must influence your writing. (one hour)

Mythic Structure and Storytelling (advanced craft)

Sharon Mignerey

Myths are both a link to the past that explain how and why events happened and an inspiration for writers and storytellers. The more writers understand the psychological power of myth and its associated archetypes, the more they can use these tools to create interesting, compelling, and original stories. (three hours)

What Was The Question? How to Keep Your Story on Track

(basic and advanced craft)

Mario Acevedo, Jeanne Stein, and Warren Hammond

You've got great prose. Wonderful descriptions. But your readers keep asking: where is the story going? What's the story about? Three authors will discuss how to keep your story on track by reviewing narrative techniques and plotting strategies. (one hour)

10:00 am

The Dos and Don'ts of Technology and Publishing (general interest)

Eric Sidle, Carol Berg, and Kristin Nelson

The DOs and DON'Ts of technology and marketing in publishing. An agent, author and technologist discuss the coming changes and cover quick ways technology and the internet can help or hurt your success. (two hours)

Nice Guys Finish Last (basic craft)

Kay Bergstrom

Evil villains are memorable and exciting, but they can't carry a book. Five steps to develop sympathetic characters that aren't dead boring. (one hour)

Show Me About Book Publishing (general info)

Judith Briles

Create and publish the book you've dreamed of, even become a best-selling author. Learn the secrets of publishing and save thousands of dollars from mistakes that most first time (and second!) authors make. (two hours)

11:00 am

How to Write that Script (basic craft, special interest)

Chantelle Aimee Osman

We've all said "that would make a great movie", but few of us have the nerve to sit down and try to write it. Get the fundamentals, as well as tips on the common mistakes new screenwriters make. (one hour)

Liposuction for Your Overweight Manuscript (basic and advanced craft)

Linda Berry

Find ways to identify redundancies, develop weight-bearing metaphors and strong similies, eliminate unsightly errors, improve overall tone, and pack power into every word. (one hour)

12:00 – 1:30 Lunch Buffet with Closing Speaker Allison Brennan