

SEAK

EXCELLENCE IN EDUCATION SINCE 1980

**PROUDLY
PRESENTS**

**Preconferences:
October 19-20, 2006**

**The Secrets to Writing a
Best-Seller**

Seminar Leader:
Richard Krevolin
see page 10

**How to Write Riveting
Dialogue**

Seminar Leader:
John Hough, Jr.
see page 11

**How Attorneys Can Get
Their First Novel Published**

Seminar Leader:
Sheree Bykofsky
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Screenwriting for Lawyers

Seminar Leader:
Richard Krevolin
see page 13

**Creating Memorable
Characters**

Seminar Leader:
Robert Dugoni, Esq.
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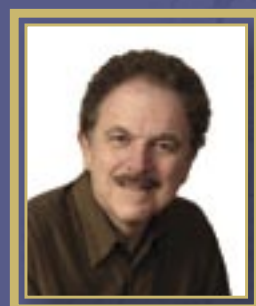
**Plotting the Blockbuster
Best-Seller**

Seminar Leader:
Michele Martinez, Esq.
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www.seak.com

5th Anniversary Legal Fiction Writing for Lawyers

Cape Cod, October 20-22, 2006



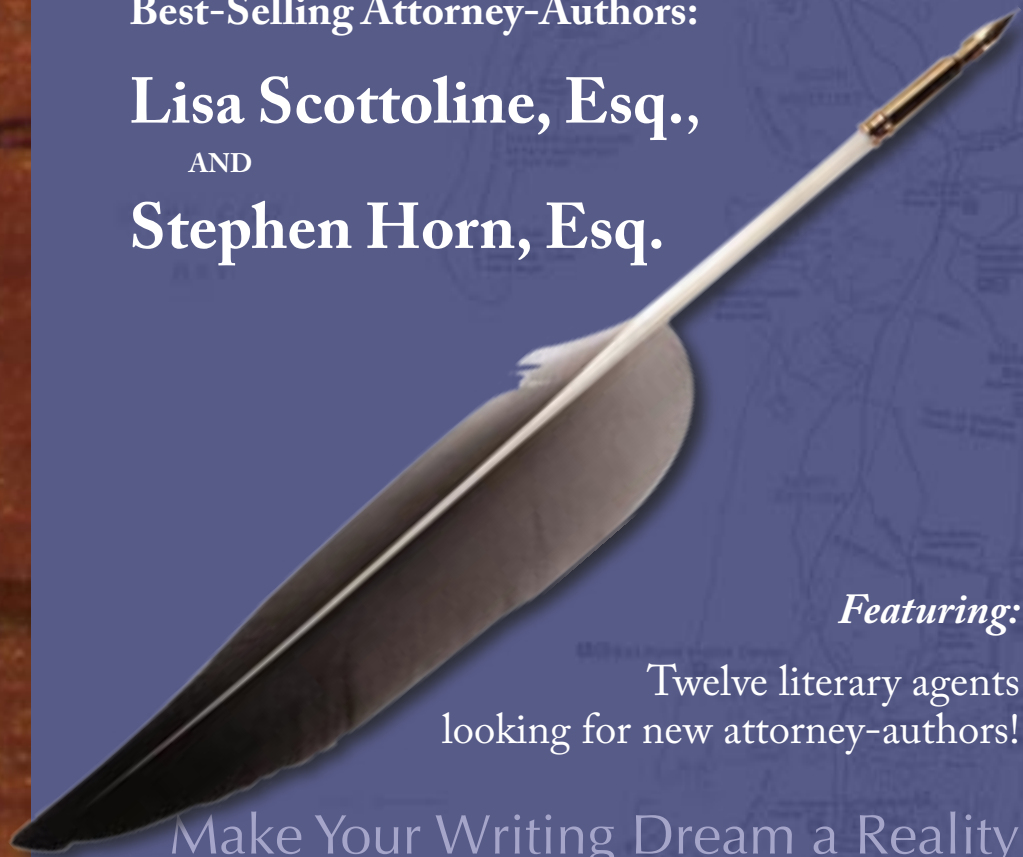
*Taught by New York Times
Best-Selling Attorney-Authors:*

**Lisa Scottoline, Esq.,
AND
Stephen Horn, Esq.**

Featuring:

Twelve literary agents
looking for new attorney-authors!

Make Your Writing Dream a Reality



Vineyard Sound



Hotel and Travel Information

Cape Cod is a true destination spot that features beautiful beaches, great restaurants, historic towns, sightseeing, kayaking, whale watching, museums, numerous bike trails, shopping, nightlife, and championship golf. Cape Cod is also the gateway to the islands of Martha's Vineyard and Nantucket. For more information on what to do on Cape Cod, please visit www.capecod.com.

Falmouth is one of the Cape's best playgrounds for vacationers of all ages and interests. It features over 75 miles of scenic coastline, ferries to Martha's Vineyard, countless dining options, numerous antique shops, the Shining Sea bike trail, the Woods Hole Oceanographic Institution (which found the *Titanic* and *Bismarck*, among other famous accomplishments), and numerous public golf courses. Nantucket ferries run from Hyannis, which is approximately thirty minutes (by car) from Falmouth.

Getting To Falmouth: The two major airports closest to Cape Cod are Logan International Airport in Boston, MA (70 miles) and T.F. Green Airport in Warwick, Rhode Island (65 miles). Barnstable Airport is 22 miles from the Sea Crest Oceanfront Resort, but this is a commuter airport that has smaller planes and fewer flights. T.F. Green is preferred over Logan as it is usually less congested. Rental cars, taxis and car service are available at all three airports.

Hotel Reservations: SEAK, Inc. has reserved a limited number of rooms at special rates (\$140.00 + tax) at the site hotel. Reservations are made by attendees directly with the site hotel by calling 1-800-225-3110 and asking for the SEAK Legal Fiction group rate.

Site Hotel: The Sea Crest Oceanfront Resort and Conference Center is located on Falmouth's Old Silver Beach, one of Cape Cod's most beautiful stretches of beach. Falmouth features quaint rose-clad cottages of an earlier day, a beautiful harbor, direct ferry service to Martha's Vineyard (five miles away), several public golf courses, the world-famous Woods Hole Oceanographic Institution, and many fine dining establishments. The Sea Crest features many amenities to occupy leisure time. These include: 700 feet of private, white sand beach, heated indoor pool, Jacuzzi, atrium for sun and relaxation, two-level fitness center, saunas, steamroom, recreational area with shuffleboard, basketball, badminton, volleyball, putting green, outdoor tennis courts, and deck.

HOTEL & TRAVEL INFO

Sea Crest Resort



Sea Crest deck and beach



A quiet Cape spot



SEAK, Inc. 5th Anniversary LEGAL FICTION WRITING FOR LAWYERS

October 20-22, 2006

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

"Unbelievably helpful"

"Motivational, energizing, inspiring & informative"

"Didn't want to take the breaks I enjoyed the sessions so much"

"Very professional & to the point—definitely for lawyers"

"Best time I ever had in a room with a bunch of lawyers"

"On a 1-10 scale, a 10"

"I learned more than I have in 10 years in a writing program"

"Well worth the time, effort & money"

"Best conference I've ever attended"

"Rejuvenated to write"

"See you next year!"

Executive Summary

Make your writing dream a reality at SEAK's 5th Anniversary Legal Fiction Writing for Lawyers Workshop. *Legal Fiction Writing For Lawyers* has been designed to give aspiring lawyer authors what they have never before had: hands-on and practical training on how to write legal fiction and get published.

The course is taught by two *New York Times* best-selling attorney-authors, Lisa Scottoline, Esq. and Stephen Horn, Esq.

Like all SEAK training, *Legal Fiction Writing For Lawyers*, will be hands-on, lively, and interactive. Attendees will have the opportunity to get all their questions answered. Attendees will also have an opportunity to get their writing and query letters reviewed and evaluated.

The faculty also features numerous literary agents looking for new lawyer-authors. Space is limited for this special workshop. Early registration is highly recommended.

Seminar Benefits

- Learn to write from your peers who have made the transition from practicing lawyers to international best-selling authors.
- Gain practical writing experience
- Get written feedback from concise writing exercises dealing with conflict, premises, dialogue, and writing action scenes
- Have a portion of your manuscript (if you have one) reviewed and critiqued by a faculty member at no extra charge
- Soup to nuts fiction writing: from naming characters to getting an agent and getting published
- Have your query letter reviewed and critiqued (with suggested improvements) by a faculty member at no extra charge

- Have your query letter placed in the hands of numerous literary agents (if desired)
- Gorgeous location
- Motivation to write – Others have made the breakthrough and so can you!
- Enter the National Fiction Writing Competition for Lawyers and help launch your writing career
- Have your books signed by two *New York Times* best-selling attorney-authors
- Network with agents and colleagues at the seminar meals and during the private "book party" reception Saturday night
- Small group breakout sessions with agents Sunday morning
- Breakfast and lunch with Lisa and Stephen each day
- An unforgettable, inspiring experience
- Actually have fun in a room full of lawyers!

Topics Covered

- Personal Success Stories: Lisa Scottoline and Stephen Horn
- Mechanics of Writing: Premises vs. Plot, Ideas, Settings and Atmosphere, Showing vs. Telling, Points of View
- Character: Naming and Describing, Back Story, History, Motivation, Relationships, Conflict, Dialogue, Minor Characters, Evolution of Characters
- Plot: Building Scenes, Pacing, Developing, Suspense, Crisis and Resolution, Opening Hooks
- Getting Published: Agents, Writing a Synopsis and Query Letter, Acquisition and Publication Process, Manuscript Appearance, Ancillary Markets, Book Tours
- Writing Exercises and Group Discussions

EXECUTIVE SUMMARY, SEMINAR BENEFITS &
TOPICS COVERED

SEAK, Inc. 5th Anniversary **LEGAL FICTION WRITING FOR LAWYERS**

October 20-22, 2006

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

Frequently Asked Questions

Q. Do I have to have a manuscript to attend or benefit from this course?

A. No. All you need is a desire or interest in writing.

Q. If I have never written fiction before, is this course for me?

A. Yes. This course will help both the new and experienced writer.

Q. Will this course help me get started?

A. Attendance is the first step to getting started. Don't put it off.

Q. Will this course be work or fun?

A. It will be lively, interactive, and fascinating. You will "work" as much as you want to.

Q. Will I get a chance to meet and talk to Lisa Scottoline and Stephen Horn?

A. Yes. They will both be at the course for three days and available to talk with you.

Q. Is CLE credit offered in conjunction with this course?

A. No. This is a fun and inspirational weekend, not a CLE conference.

Q. Can my spouse attend with me?

A. Your spouse is welcome to attend the Friday night reception, the Saturday night "book party" and the last session on Sunday dealing with writer's problems.

Q. Is this the same course featured on the cover of the February 2004 ABA Journal?

A. Yes.

Q. What types of feedback on my writing will I receive?

A. A written critique of concise writing exercises, a written review of up to three chapters of your manuscript and a review and critique of your query letter.

Q. Will I get a chance to meet and talk with agents?

A. Yes. There are small group breakout sessions with the agents on Sunday morning specifically for this purpose. Additionally, there will be agents in attendance at the seminar lunches and at Saturday night's book party.

Q. Why should I enter the Fiction Writing Competition?

A. Three reasons. It's fun, it's free and a good showing can launch a new career in writing. Just ask past winner Claire Matturo, author of Skinny Dipping, whose win in the competition was the key to her getting published. Says Claire, "The SEAK prize proved to be my toe in the door with Carolyn Marino, my Editor and Vice-President of HarperCollins."

Q. Will I be able to ask questions?

A. Yes. There will be substantial time reserved for questions and answers.

Q. Are there things for my spouse to do while I'm in class?

A. Cape Cod is a great area for people of all interests to spend time. We recommend that you have a car available and your spouse will be able to enjoy many activities including: golf, museums, touring the islands of Martha's Vineyard & Nantucket, whale watching, kayaking, fine dining, shopping, historical sites, hiking, fishing, bicycling, etc.

Q. Will you have Lisa and Stephen's books available for sale?

A. Yes.

Q. If I submit a query letter to you, what will happen to it?

A. We'll give you feedback on how to improve it and will distribute it to all the agents on our panel if you so request.

Q. Can non-lawyers attend?

A. The course is designed for lawyers and the vast majority of those in attendance will be lawyers, however it is open to anyone interested in writing.

Q. Will this course save me time?

A. Yes. Attendees avoid wasting valuable time by going down blind alleys.

MAKE YOUR WRITING DREAM A REALITY!!

FREQUENTLY ASKED QUESTIONS

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"Authors were individually excellent—dynamic together"
"Authors did everything to be accessible to the audience"
"Authors were great students of their arts and willing to pass it on"
"The intelligence and total lack of pretension of two terrific people carried the program"
"Witty, open, enthusiastic and energetic authors"
"Stephen and Lisa are great. They're a wealth of knowledge and they're doing their best to share it"

"Fabulous. It really exceeded my expectations. Steve and Lisa have been very generous, informative, engaging, dynamic."
"A privilege to have had a private audience with 2 best-sellers—dynamic, energetic instructors—loved it"
"Enlightening feedback Lisa & Steve gave on people's premises/openings/ dialogues, etc."
"Steve and Lisa's passion for teaching & sharing with us is phenomenal"

Faculty



Lisa Scottoline, Esq. is the author of best-selling legal thrillers that draw on her insider's experience as a trial lawyer at a prestigious law firm and also her judicial clerkships in the state and federal systems of justice. Scottoline won the Edgar Allan Poe Award for excellence in suspense fiction for her second thriller, *Final Appeal*, and her first novel,

Everywhere that Mary Went, was nominated for the same high honor. Subsequent novels, *Running from the Law*, *Legal Tender*, and *Rough Justice*, were national bestsellers and received starred reviews in *Kirkus Reviews* and *Publishers Weekly*. She is also the author of four *New York Times* bestsellers *The Vendetta Defense*, *Killer Smile*, *Moment of Truth*, and *Mistaken Identity* - a book that was also chosen by the Coca-Cola Company in their campaign to promote the pleasures of reading (excerpts of the novel were distributed with nine million packages of Diet Coke). *Devil's Corner* was released in the Summer of 2005 and *Dirty Blonde* is being released March 14, 2006. Scottoline graduated *magna cum laude* from the University of Pennsylvania and *cum laude* from its Law School, where she won the Henry Loughlin Prize for Legal Ethics upon graduation. Scottoline's novels have been translated

into over twenty-five languages. A native of Philadelphia, she lives with her family in the Philadelphia area and invites readers to visit her website: www.scottoline.com.



Stephen Horn, Esq. was born in the Bronx, New York, and received an engineering degree from Rutgers University. He commanded an infantry company of the 101st Airborne Division in Vietnam. As a prosecutor in the Justice Department's Civil Rights Division, he tried criminal cases and participated in some of the department's most famous investigations, including the killing of four Kent State

students by the Ohio National Guard and the assassination of Dr. Martin Luther King, Jr. The first piece of fiction of any kind Horn wrote, *In Her Defense*, became a *New York Times* bestseller and has been translated into eight languages. *In Her Defense* utilizes his experiences as a prosecutor and defense attorney. *Law of Gravity* was released in the Summer of 2002. Now in the private practice of law, he lives outside Washington, DC, with his wife and two children.



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Faculty



Steven Babitsky, Esquire was a personal injury attorney for twenty years. He is the co-author of ten books and is the developer of SEAK's *Legal Fiction Writing for Attorneys* seminar.

Beth Wechsler, MSW brings a combination

of writing and group facilitation skills to the workshop. Nationally known for her books for high-risk youth, her stories have been published in *Yankee*, *eBay Magazine*, the *Boston Globe*, *Consumer Reports* and regularly in Cape Cod newspapers.



Literary Agents



Regina Brooks is the founder of Serendipity Literary Agency, a boutique agency representing a diverse base of award-winning clients in the areas of adult fiction.



Sheree Bykofsky is the co-author of *The Complete Idiot's Guide to Getting Published* and is a New York literary agent who represents some 100 book authors in all areas of adult non-fiction and literary and commercial fiction.



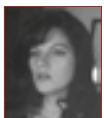
Liza Dawson is president of Liza Dawson Associates and represents a select list of fiction and nonfiction authors. The agency has placed nearly two hundred and fifty books in the eight years since it was established.



Jennifer DeChiara formed her literary Agency in 2001. DeChiara was a literary agent with Perkins, Rubie & Associates and The Peter Rubie Literary Agency. A New York City-based writer, she has worked in the editorial departments of Simon & Schuster and Random House and has been a writing consultant to several major corporations.



Tamar Ellman worked at Sanford J. Greenburger Associates prior to joining the Laura Dail Literary Agency in December of 2005. She is interested in acquiring anything she enjoys. Please see www.lidlainc.com for more information.



Sorche Fairbank started Fairbank Literary Representation in 2002, when she first moved to Cambridge MA. Since then, Ms. Fairbank has had the honor of representing and working with accomplished and best-selling authors such as Robin Moore (*The French Connection*, *The Green Berets*, *Hunting Down Saddam*), Xaviera Hollander (*The Happy Hooker*, *Child No More*), Edgar-winner and Pulitzer Prize nominee John McAleer (*Ralph Waldo Emerson: Days of Encounter*, *Rex Stout: A Majesty's Life*), AP Journalist of the Year (Ohio) David Yonke, Jazz legend Benny Golson, Edgar-winner Rex Burns, and political dynamo, Charles Euchner.



Jo Grossman is excited at the prospect of discovering and nurturing new mystery talent through her newly formed Grossman & Holmes, a literary agency specializing in mystery and suspense. Her growing list of clients includes Kris Neri, Tim Wohlforth, Louise Crawford and Robert Weibezahl. (www.grossmanandholmes.com)



Esmond Harmsworth is a founding partner of the Zachary Shuster Harmsworth Literary Agency in Boston, Massachusetts. Harmsworth represents fiction and non-fiction. For fiction, he represents literary fiction, mystery, and crime. He is in charge of the agency's foreign rights department and deals directly with publishers in London.



Miriam Kriss is a literary agent with the IRENE GOODMAN LITERARY AGENCY in New York. She is interested in commercial fiction, legal fiction and thrillers. Her first solo sale was from a first-time author and hit several bestseller lists.



Peter Miller is an agent at PMA Literary and Film Management, Inc. He is most interested in agenting action/suspense fiction, and thrillers.



Meredith Phelan began her publishing career at Houghton Mifflin in Boston, MA. She is thrilled to be a part of the Imprint team and looks forward to handling projects – both fiction and nonfiction, commercial and literary – that resound with a refreshing narrative style and a unique message. In particular, she is interested in sophisticated women's fiction (think urban chick lit), pop culture, lifestyle, animals, and absorbing nonfiction accounts.



Susan Ann Protter is a New York Agent who is interested in suspense fiction including thrillers.



Katharine Sands is a literary agent with the Sarah Jane Freymann Literary Agency in New York City. She represents a wide range of authors in a broad range of categories including legal non-fiction, literary fiction, and dysfiction. She has represented the literary estate of Norman Wexler, Academy Award-nominated for *Saturday Night Fever*, *XTC: SongStories*, and *Under the Hula Moon* by Jocelyn Fuji (as co-agent). Her books have appeared in *Publishers Weekly* and the *New York Times Book Review*.



David Hale Smith is the founder and president of DHS Literary, Inc., a literary agency in Dallas, Texas. Since starting the agency in 1994, Smith has managed dozens of authors' careers and made hundreds of deals for his clients, negotiating publishing contracts with companies such as Alfred A. Knopf, Algonquin, Bantam Books, Broadway, HarperCollins, Morrow, Putnam, Random House, Simon & Schuster, St. Martin's Press, Viking Penguin, Warner Books, and others. Smith works with both literary and commercial fiction – especially mysteries, suspense novels and thrillers – as well as a broad range of nonfiction. His agency also sells film, foreign and all subsidiary rights.

"The agents helped immeasurably with my query letter."

"Adding AGENTS made it a big draw"

"Talking to agents was very helpful"

"I loved the "debriefing" session after the session with the agents to get some perspective"

SEAK, Inc. 5th Anniversary **LEGAL FICTION WRITING FOR LAWYERS** COURSE SCHEDULE

“A++++”
 “Lots of fun”
 “Well organized—efficient and effective”
 “Very, very helpful”
 “Rejuvenated to write”
 “Very stimulating; wonderful learning experience.”
 “Made me want to go right back home and continue my novel”
 “Valuable, fast paced well organized”
 “Just what I needed! I feel empowered and know I can do this”

“I enjoyed it. The in-depth discussion of plot and character was excellent”
“Excellent course! Would recommend it to anyone interested in writing legal fiction”
“Fantastic info. very informative, detailed info, useful”
“Professional, well planned, featured information useful to writers of every skill level”
“Superb”
“Great networking opportunity”
“Time flew, fun!”
“Excellent 5 stars!”
“Really gave me hope”

MAIN CONFERENCE Saturday, October 21, 2006

7:30 - 8:00 Continental Breakfast

8:00 - 10:00 Mechanics of Writing

Premises vs. Plot, Ideas and Where You Get Them, Setting and Atmosphere, Showing vs. Telling, Points of View, Writing Exercise, Group Discussion

10:00 - 10:15 Break and Networking Opportunity

10:15 - 12:15 Character

Naming and Describing Your Characters, Back Story, History of Characters, Motivation, Relationships, Conflict, Dialogue, Minor Characters, Evolution of Characters Throughout the Book

12:15 - 1:30 Lunch (Provided) with Faculty

1:30 - 2:30 Character (Continued)

Writing Exercise, Group Discussion

2:30 - 2:45 Break and Networking Opportunity

2:45 - 5:15 Plot

Building Scenes, Developing Suspense, Pacing, Crisis and Resolution, Opening Hooks, Writing Exercise, Group Discussion

5:15 - 6:30 Book Signing (Spouses Invited)

Lisa Scottoline, Esq. and Stephen Horn, Esq. - Bring your own books or purchase Lisa and Stephen's books at the seminar

8:00 - 11:00 pm “Book Party” Reception (Spouses Invited, Entertainment Provided)

Meet, mingle and mix with fellow attendees, agents and faculty members at a private reception in the hotel's Surfside Lounge.

Thursday, October 19, 2006 PRECONFERENCE

The Secrets to Writing a Best-Seller

Thursday, October 19, 2006 PRECONFERENCE

How to Write Riveting Dialogue

Friday, October 20, 2006 PRECONFERENCE

How Attorneys Can Get Their First Novel Published

Friday, October 20, 2006 PRECONFERENCE

Screenwriting for Lawyers

Friday, October 20, 2006 PRECONFERENCE

Creating Memorable Characters

Friday, October 20, 2006 PRECONFERENCE

Plotting the Blockbuster Best-Seller

MAIN CONFERENCE Friday Evening, October 20, 2006

7:00 - 8:30 Reception (Spouses Invited, Hors D'Ouerves and Cocktails provided)

Personal Success Stories: Lisa Scottoline, Esq. and Stephen Horn, Esq.

Group Discussion

SEAK, Inc. 5th Anniversary **LEGAL FICTION WRITING FOR LAWYERS** COURSE SCHEDULE

MAIN CONFERENCE Sunday, October 22, 2006

- 7:30 - 8:00** **Continental Breakfast**
- 8:00 - 10:00** **Plot (Continued)**
Subplots, Handling Transitions, Starting and Ending Chapters, Suspense and Surprise, Themes, Flashbacks, Writing Exercises, Group Discussion
- 10:00 - 10:15** **Break and Networking Opportunity**
- 10:15 - 11:15** **Getting Published** (Presented By a Panel of Agents)
Agents, How to Write a Synopsis and Query Letter, Publication Process, Manuscript Appearances and Mechanics, Ancillary Markets, Book Tours
- 11:15 - 12:15** **Small Group Breakout Sessions with Agents**
Each agent on faculty will run a question and answer/interaction session with a small group of attendees. Attendees should have their concise pitches ready.
- 12:15 - 1:30** **Lunch (Provided) with Faculty & Agents**
- 1:30 - 3:00** **Research, Editing, and Revising**
How to Research Cost Effectively, Editing Process, When is Enough Revising Enough
- 3:00 - 3:15** **Break and Networking Opportunity**
- 3:15 - 5:00** **Writer's Problems and How to Overcome Them** (Spouses invited)
Writer's Block, Distractions, Fears, Leaving the Nest
- 5:00 - 5:15** **Concluding Remarks**



Letters from past attendees:

"What a pleasure it was to be at the Legal Fiction Writing Seminar on Cape Cod this past weekend. Thank you and all the SEAK staff for all of your tremendous work in putting on the seminar. I am now inspired and motivated to get my manuscript in shape and get it sent off to those agents who showed great interest in my query letter and the fact that I won second place in the contest. One of them actually called my home on Monday to ask for 100 pages; said he was "intrigued" by my query letter! Just great!

I enjoyed meeting you, Lisa and Steve. I can tell you that without a doubt it was the best seminar of any kind that I have ever been to and perhaps the best money I have ever spent on anything. Thanks again."

"I worried whether and how you were going to pull this off.

Well, you did it in spades. A combination of your organizing skills and Lisa's and Steve's teaching skills resulted in one of the most valuable experiences ever. Lisa and Steve gave the program a personal touch, allowing for lots of interaction while imparting so much of their inside knowledge about the craft of writing in a fresh and interesting way.

In my case, I walked away with a real understanding of the ways in which my manuscript needed to change. And the willingness of the literary agents to issue to SEAK attendees what amounted to an open invitation to submit queries (or more) will be an invaluable door-opener.

Congratulations and thanks for the top-notch conference. And please pass those along to the two authors and your staff.

P.S. You are going to receive a lot of letters like this. (By the way, thanks for your feedback on the writing exercises. Really nice to receive such a thoughtful response.)"

PRECONFERENCE: SECRETS TO WRITING A BEST-SELLER

Thursday, October 19, 2006

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

EXECUTIVE SUMMARY

There are fundamental principles and little-known secrets in all best-selling writing. Spend 8 hours with master teacher, Prof. Richard Krevolin and learn the secrets behind writing dynamic dialogue and creating surprising plots and characters that come to life. Like all SEAK training, *Secrets to Writing a Best-Seller* is lively and interactive. Attendees will have the opportunity to get all their questions answered. There will be video examples and networking opportunities. NOTE: There will not be time for people to share their pages or read excerpts of their work aloud.

SCHEDULE (Thursday, Oct. 19, 2006)**7:30 - 8:30** Registration and Continental Breakfast**8:30 - 9:30** The Basic Principles of Storytelling!

The history of storytelling and how, we, as human beings, are hard-wired to remember stories and then, how, you, as a writer, can tap into this.

9:30 - 11:30 Creative Writing 101: A Master's Degree Course in Creative Writing in 120 Minutes or less!

Getting Started, The Classic Aristotelian three act story structure, The Seven Essential Elements of Storytelling, Subplots – The "A", "B" and "C" story line, inciting incidents and causal relationships in drama, the importance of themes, tone and symbolism, creating original story-lines and scenes, writer's block - how to overcome it.

11:30 - 12:00 Using Myths to Deepen and Enrich Your Story

How you can tap into mythical elements to help write stories that sell.

12:00 - 1:00 Lunch With Faculty (Provided)**1:00 - 2:00** You Don't Say or The Essence of Good Dialogue!

The basics of good dialogue will be illustrated with video excerpts from Hollywood films.

2:00 - 3:00 Put on Your 3-D Glasses and Create 3-D Characters!

The basics of character creation, development and arc.

3:00 - 4:00 The Art of Revision

The key to writing that sells is the author's ability to revise and rewrite. Proven techniques to make your writing come to life.

4:00 - 5:00 The Creative Writer's Survival Guide!

Questions and answers about agents, publishers, and even book tours. Inspiring stories and tips on how to survive as a writer in a world that does not foster artistic creativity. Guerrilla tactics on how to make a living as a writer, lessons on perseverance, patience and persistence and how to sell what you write.

FACULTY

Richard Krevolin is an author, playwright, screenwriter, and professor. A graduate of Yale University, Richard went on to earn a masters degree in screenwriting at UCLA's School of Cinema-Television, and a master's degree in playwriting and fiction from USC. For 15 years Richard has

taught both undergraduate and graduate screenwriting classes at USC Cinema/TV School as well as UCLA Film School, Ithaca and Pepperdine. Under his guidance, his students have sold film scripts and TV shows to Universal, Paramount, Dreamworks SKG and numerous other studios and production companies.

He is the author of the books, *Screenwriting From The Soul* (St. Martins Press), *Pilot Your Life* (Prentice-Hall), and *How To Adapt Anything Into A Screenplay* (Wiley & Sons). Richard has several screenplays under option and in development. Furthermore, his newest script, "How to Shag a Woman Properly" will be released in 2006. He is also the author of four young adult novels that will be published in the next year.

He was one of the writers of the documentary, *Fiddler on the Roof: 30 Years of Tradition*. He was a finalist in the \$500,000 Kingman Screenwriting Award, the Chesterfield Contest, the Klasky-Csupo Writing for Children Contest, the Nicholl Fellowship Screenwriting Award, the USC One-Act Play Festival, the HBO New Writers Project, and the Eugene O'Neill National Playwrights' Conference. His one-man show, *Yahrzeit*, was a huge hit at the Santa Monica Playhouse, running for five sold-out months. Under a new name, *Boychik*, it opened Off-Broadway at Theater Four in New York City and is now touring the country. He received a Valley Theatre League nomination for best director and best play for his one-man musical *RebbeSoul-O*.

His play, *King Levine* opened at the Odyssey Theater under the direction of Joseph Bologna and after receiving rave reviews, transferred to The Tiffany. It was also nominated for an Ovation Award as Best Adaptation. In the past few years, Richard had two one-person plays open in L.A., *The Lemony Fresh Scent of Diva Monsoon Man* (starring Ruth DeSosa) at the Rose Alley and *Seltzer Man* (starring David Proval of *The Sopranos*) at the Tiffany. His newest one man play, MEYER LANSKY, has been translated into Hebrew and ran in Tel Aviv at the Cameri Theater in 2005. His plays have been performed with Ed Asner, Allen Arbus, Jean Smart, Mackenzie Phillips and Richard Kline.

Krevolin has been a panelist and keynote speaker at a variety of popular writers' conferences, including the Maui Writer's Conference, The Santa Fe Screenwriters Conference, the Hollywood Film Festival, The Surrey Writer's Conference, and The Learning Annex.

PRECONFERENCE: HOW TO WRITE RIVETING DIALOGUE

Thursday, October 19, 2006

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

EXECUTIVE SUMMARY

All good novelists write good dialogue; there is no good fiction without it. It is one of the writer's most potent and versatile tools, and it is perhaps surprising that so many writers use it to such mediocre effect. *How to Write Riveting Dialogue* will teach you how to write dialogue that moves your story, reveals character, and delights the reader. Attendees are encouraged to bring excerpts of their work for reading aloud, comment and critique. Questions will be welcomed throughout.

SCHEDULE

7:00 - 8:00 Registration and Continental Breakfast

8:00 - 9:00 **The Watergate Tapes: How Art Does Not Imitate Life, and Vice Versa.**

The difference between real life dialogue and the dialogue in good fiction, and how real life dialogue can lead the writer astray.

9:00 - 10:00 **Lean, Tight, Shapely: The Beauty of Good Dialogue.**

When we say "the art of writing dialogue," we mean just that. Attendees will learn how to write dialogue with your eye as well as your ear, and to uncover its edgy music, how to avoid repetition and redundancy, and to maintain the essential brisk pace.

10:00 - 10:15 Break and Networking Opportunity

10:15 - 11:00 **Action is Character, Dialogue is Action.**

Attendees will learn the fine art of using dialogue to define and reveal character.

11:00 - 12:00 **Dissonance: The Sine Qua Non of Good Dialogue.**

No tension, no drama. Attendees will learn how to sustain tension in your dialogue in all scenes, at all times. Yes, all scenes: even the most cordial and affectionate.

12:00 - 1:00 Lunch (Provided With Faculty)

1:00 - 2:00 **Staying Focused: Surprise in Every Line.**

It is easy, in writing dialogue, to become careless. People speak carelessly, after all, and that same natural carelessness tends to creep into the dialogue we write. The antidote is to focus on every line, to test it to yourself to make sure it works for you. Attendees will learn the different ways in which it does so.

2:00 - 3:00 **"I despise you," she said, glaring at me, and what is wrong with this sentence.**

How dialogue is used to evoke gesture and facial expression, and why writing fiction is harder than writing for the movies.

3:00 - 3:15 Break and Networking Opportunity

3:15 - 4:15

The Biggest Decision of All: When to Write a Character From the Inside and When Not To.

There's no easy answer to this question and, often, no categorical one. The decision is yours. Attendees will learn how to make it, and what to consider as you do.

4:15 - 4:30

Conclusion and Takeaways**FACULTY**

John Hough, Jr. is the author of the novels *A Two Car Funeral*, *The Guardian*, *The Conduct of the Game*, and *The Last Summer*. He is also the author the non-fiction works *A Peck of Salt*, *A Dream Season*, and *A Player For a Moment*. He is a former speech writer for United States Senator Charles Mathias and a former writer for the *New York Times* while serving as the assistant to James Reston. John is an experienced writing teacher. He resides on Martha's Vineyard.



PRECONFERENCE: HOW ATTORNEYS CAN GET THEIR FIRST NOVEL PUBLISHED

Friday, October 20, 2006
Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

"Excellent & informative"
"[Well] worth the trip here"
"Very helpful for someone trying to get first novel published"
"Great"
"Very informative"
"Excellent! Very informative. I came here knowing absolutely nothing about this industry and really feel like I know a lot now"

"Extremely useful. Demystified a lot of the 'book pub industry'"
"Very fact specific, good how to"
"Excellent practical knowledge clearly relayed"
"Insider tips"
"[Sheree has] great presence & style"
"I truly admire [Sheree's] passion – She is the kind of agent that I want"
"Covered the topic as advertised"

LEARNING OBJECTIVES

Following this course, attendees will be able to:

- Understand what fiction sells
- Create ideas for novels with commercial potential
- Understand how the book publishing business works
- Write a superior query letter
- Understand how to locate and work with the right agent
- Submit novel excerpts prior to completion of your novel
- Submit their novel directly to editors
- Evaluate the utility of unsolicited submissions
- Decide whether to use a book doctor
- Evaluate whether to self-publish
- Know what to realistically expect in their first book contract
- Access the additional resources they need
- Find an agent
- Get their first novel published

- 10:30 - 12:00 **The Five Reasons You Need an Agent: Locating, obtaining and working with your first agent**
- 12:00 - 1:00 **Lunch with Faculty (provided)**
- 1:00 - 1:30 **What Agents are Looking for in a New Writer and Vice Versa: All about the agent/author relationship**
- 1:30 - 2:00 **When you don't need an agent: how to work without them**
- 2:00 - 2:45 **Perfecting the 30-second Pitch: how to make the most of your meetings with agents and editors-exercise: reviewing attendees' pitches**
- 2:45 - 3:00 **Break and Networking Opportunity**
- 3:00 - 3:30 **Book Doctors for Attorneys: Advantages and disadvantages**
- 3:30 - 4:00 **Subsidiary Rights**
- 4:00 - 4:30 **Advances and Book Contracts: What you can expect and need to know**
- 4:30 - 5:00 **How Becoming a Published Author is Just Like Becoming a Contestant on Wheel of Fortune**

SCHEDULE

Friday, October 20, 2006

- 7:30 - 8:00 **Registration and Continental Breakfast**
- 8:00 - 8:15 **Introduction: An overview of the day**
- 8:15 - 8:30 **Publishing fiction vs. non-fiction: Using your unique legal expertise and training**
- 8:30 - 9:30 **Studying the book market: The six secrets of getting published**
- 9:30 - 10:15 **Writing the Superior Query Letter: includes exercise reviewing attendees' query letters**
- 10:15 - 10:30 **Break and Networking Opportunity**

Faculty



Sheree Bykofsky is the co-author of *The Complete Idiot's Guide to Getting Published* and is a New York literary agent who represents some 100 book authors in all areas of adult non-fiction and literary and commercial fiction. Sheree speaks about all areas of publishing at colleges, writers' conferences, and seminars across the country, including the 92nd Street Y in New York City, and she also teaches the publishing overview course at NYU.

PRECONFERENCE: SCREENWRITING FOR LAWYERS

Friday, October 20, 2006

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

"Extremely informative & very valuable"

"Terrific"

"Fantastic - great learning and great entertainment"

"Rich was excellent"

"Fantastic. Can't believe how much info he shared."

"The professor made the material come alive."

"An excellent, flawless presentation."

"Nice Job - funny and entertaining."

"Consistently high level & entertaining"

"Would [even] be helpful to people at the seminar who are not interested in screenwriting"

"Good info on just writing (some of the best writing education I've ever had)"

"Materials apply to all genres."

"While learning about screenplays, we learned a lot about writing overall."

EXECUTIVE SUMMARY

Screenwriting for Lawyers is designed to give aspiring attorney-authors what they have never had before: hands-on and practical training on the specific techniques needed to write a saleable screenplay. This course is also beneficial for students not specifically interested in writing screenplays as much of the materials apply to all genres. This preconference was very well received when first presented in 2004 and 2005 as the above quotes indicate. Don't miss it.

SCHEDULE

- 7:30 - 8:30** Registration and Continental Breakfast
- 8:30 - 9:30** Classic Aristotlean Storytelling or An Engaging Character Overcomes Tremendous Obstacles to Reach a Desirable Goal!
- 9:30 - 11:00** Screenwriting 101: Everything They Teach You at Film School in 120 Minutes or Less!

The Golden Rules of Screenwriting: The basics of storytelling, conflict, establishing a sympathetic character who wants something badly, three-act structure (beginning, middle, end), inciting incident, active pursuit, legitimate manipulation of audience response, overcoming obstacles, THE SILVER RULE - show don't tell, tension, exposition, genres, books vs. films, characterization, character arc, raising stakes, planting (foreshadowing) and pay-off, and involvement. (All illustrated with filmic examples. Time permitting.)

11:00 - 12:00 Final Draft: Creating a unified format

There is a standard format used by all of the Hollywood studios for screenplays. This format is called the master scene format and it is the clearest, cleanest way to tell a visual story. It prioritizes

only two things - what the characters do and what they say! Feelings, thoughts, and backstory are the verboten. Show us the story and we must glean everything from what the characters say and do, with the emphasis on the visual over the verbal.

- 12:00 - 1:00** Lunch With Faculty (Provided)
- 1:00 - 2:00** What Agents Are Looking For in a New Writer/Client
- 2:00 - 3:00** You Don't Say or The Essence of Good Dialogue!
- The basics of good dialogue. This will be illustrated with excerpts from famous Hollywood films:
- Why it should be used sparingly
 - What makes it credible
 - Why it should add texture to the action not just underline or repeat it
 - The essence of subtle, artful dialogue that adds to the image system instead of taking the place of the visual
- 3:00 - 5:00** Friday Afternoon at the Movies or Structure, Structure, Structure!

The key to writing is structure. So, we all will watch excerpts from a classically structured Hollywood film and analyze the heck out of it, including identifying the Act 1, 2, and 3, turning points, unifying filmic devices, climax, etc. Then we will look at the scene-o-gram and how it applies. Further, we will look at causal relationships in stories and the intricate dynamic of sequences, scenes, and beats - taking us to the essence of non-dialogical storytelling.

FACULTY

Richard Krevolin. Please see Rich's bio on page 10.

PRECONFERENCE: CREATING MEMORABLE CHARACTERS

Friday, October 20, 2006

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

EXECUTIVE SUMMARY

Characters make your story. Creating a memorable and intriguing character can be the difference between an agent or an editor deciding to commit several days of her life to read 450 pages, or putting your manuscript down.

8:00 - 8:30 Registration and Continental Breakfast**8:30 - 9:00 Introduction of Instructor, Robert Dugoni, Esq.**

Bob will explain how he went from a journalist to a lawyer to a novelist. He'll discuss the pitfalls along the way, living with and learning from rejection, and how he re-educated himself into a novelist, so you can as well.

9:00 - 10:15 Characters and Their Roles in Story Structure

Students will learn the basic character profiles as initially described by Joseph Campbell and more recently expounded upon by Michael Volger in his book, *The Writer's Journey*, what roles these characters play in the story, how the writer can use them to create problems, solve problems, or impart information seamlessly, and when and where these characters traditionally fit within classic story structure.

10:15 - 10:30 Break and Networking Opportunity**10:30 - 11:15 Creating Memorable Characters**

Learn how to create memorable primary characters through the utilization of physical attributes, clothing or manner of wearing clothing, psychological attributes and mannerisms, actions and dialogue.

Using examples from well-known fiction and non-fiction, including authors Stephen King, Stephen Hunter, J.R.R. Tolkien, and the instructor's own work, students will study the techniques for making:

1. Heroes not wimps. A well-rounded protagonist is heroic, yet still vulnerable and capable of change.
2. Villains not caricatures. An antagonist is frightening when he/she is real. That means creating well-rounded villains and avoiding cardboard stereotypes and clichés.
3. Sidekicks and mentors: Learn how to make a secondary character stand out using markers, without the character overtaking the story from your primary characters.

**Students should bring to class a description of a character (protagonist, antagonist or secondary character) from a novel or nonfiction book they have read that resonated with them and be prepared to discuss why.*

11:15 - 12:00 Characters All Around Us

If a character in a novel seems unbelievable to you, get out more and meet people. Using the techniques previously discussed, students will participate in an in-class exercise to describe an antagonist, protagonist, and secondary character each in three sentences.

12:00 - 1:00 Lunch with Faculty (provided)**1:00 - 1:45 How to Write Character Sketches and Biographies**

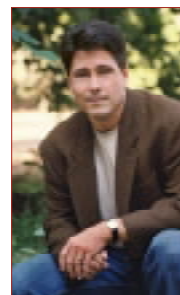
Once you have names and descriptions of the heroes, villains, and secondary characters of your story, what are the nuances that will make them real to your readers? Then, how do you incorporate those sketches into your novel without stopping the story to introduce a character each time a new character appears on the page? Novelists can learn from screenwriters and playwrights who can't offer a character sketch each time a character appears.

1:45 - 2:30 Action Versus Flashbacks. Inner Monologue Versus Exterior Dialogue

This section of the class will focus on when the writer should use action and flashbacks to help define her character and when to use dialogue versus interior monologue to further define the character for the reader. Techniques will be discussed to improve dialogue, to show without telling how the character feels, to show how the writer can use all of his or her senses to help the character use all of his or her senses, and how to use particularity in detail to individualize characters.

2:30 - 2:45 Break and Networking Opportunity**2:45 - 4:15 Critique of Student Manuscripts**

Students should come to class with the first chapter introducing a protagonist, antagonist, or secondary character. The class will discuss techniques learned to offer suggestions for further character development to bring the students work fully to life.

4:15 - 4:30 Concluding Roundtable: Questions and Answers**Faculty**

Robert Dugoni, Esq. is the author of the nonfiction thriller, *The Cyanide Canary*, (Simon & Schuster 2004) - a Washington Post 2004 Best Book of the Year Selection and the Idaho Book of the Year. Bob recently signed a two-book deal with Time-Warner Books. His novel, *The Jury Master*, will be published March 2006 and has already been sold to publishers in nine foreign countries. His second novel *False Justice* will follow in January 2007. He is a two-time winner of the Pacific Northwest Writers Association Literary Award for fiction. Bob graduated Phi Beta Kappa from Stanford University with a degree in journalism and worked briefly as a reporter for the Los Angeles Times before obtaining his doctorate of jurisprudence from the University of California at Los Angeles School of Law. He has practiced as a civil litigator in San Francisco and Seattle for seventeen years. In 1999 he left the full-time practice of law to return to writing. He lives with his wife and two children in the Pacific Northwest. In addition to writing he is an accomplished speaker and teacher.

PRECONFERENCE: PLOTTING THE BLOCKBUSTER BEST-SELLER

Friday, October 20, 2006

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

EXECUTIVE SUMMARY

So, you want to write a bestseller? Take a look at the bestseller lists. They're dominated by crime fiction, and the crime titles are dominated by blockbuster books from such famous thriller authors as John Grisham, James Patterson, Dan Brown and Patricia Cornwell. What is a thriller? There's no narrow definition. According to International Thriller Writers, a thriller is characterized by "the sudden rush of emotions, the excitement, sense of suspense, apprehension, and exhilaration that drive the narrative, sometimes subtly with peaks and lulls, sometimes at a constant, breakneck pace." In short, a thriller thrills. How? In large part, through skillful plotting. As a lawyer, you are uniquely positioned to write such a bestseller. You have the material: many bestselling titles are legal thrillers informed by insider knowledge of the legal profession. You have the credibility: agents and editors love real-life lawyers whose bios mirror those of their protagonists. This course will give you the practical writing tools you need to help you craft the type of blockbuster novel that tops the bestseller lists.

8:00 - 8:30 **Registration and Continental Breakfast**

8:30 - 9:00 **Introduction of Instructor, Former Federal Prosecutor Michele Martinez**

For eight years, Michele was an Assistant United States Attorney in the Eastern District of New York, specializing in narcotics and gang cases. From kingpins to killers, from the FBI to the Royal Thai Police, Michele dealt with enough real-life bad guys and cops to provide material for a lot of books. She left the U.S. Attorney's Office in 2001 to spend more time with her kids and turn her hand to writing crime fiction. Michele's first novel, *Most Wanted*, was hailed as a "breakout" debut by USA Today and appeared on a number of lists of the top fiction debuts of 2005. Her follow-up, *The Finishing School*, was published in January 2006 to critical acclaim. Michele will tell you about her journey from staring at a blank screen to finding a top agent to landing a front-list deal with a premier publisher.

9:00 - 10:15 **Material is All Around You: Generating a Blockbuster Idea**

"Write what you know" is the golden rule for creating authentic and compelling fiction. Learn how to mine your own professional experience -- whether in civil or criminal practice -- for true-to-life scenarios that not only have the legs to carry a blockbuster novel but will set your writing apart from the competition.

10:15 - 10:30 **Break and Networking Opportunity**

10:30 - 11:00 **Point of View in the Blockbuster**

A gripping plot requires a point of view that aids in building suspense. Discussion of first- vs. third-person narration, shifting narrators, using multiple time periods to give depth to your crime story, prologues and epilogues, and writing "killer" chapters

without spoilers, with illustrations from best-selling crime novels.

11:00 - 11:30 **Tone and Pacing in the Blockbuster**

Great legal fiction grabs the reader by the throat on page one and never lets go. Discussion of over-arching considerations in creating excitement, including voice, sentence structure, fast starts, dialogue and action.

11:30 - 12:00 **Outlining vs. Seat-of-the-pants**

Once you have a blockbuster idea and decide on the structure of your narration and pacing, you're ready to plot your novel. This mini-segment will consider the pros and cons of outlining versus just sitting down and writing.

12:00 - 1:00 **Lunch with Faculty (Provided)**

1:00 - 1:45 **Tricks of the Trade, Part I**

Discussion of techniques for creating suspense when your novel is a whodunit, including sub-plots, red herrings, and characterization of the good guys vs. the bad guys

1:45 - 2:30 **Tricks of the Trade, Part II**

Discussion of methods for intensifying suspense in your blockbuster other than keeping the reader guessing whodunit. Includes consideration of onstage vs. offstage violence, ticking clocks, cliffhanger chapter endings and other techniques.

2:30 - 2:45 **Break and Networking Opportunity**

2:45 - 4:15 **Critique of Student Manuscripts**

In order to interest an agent in your manuscript, you need to hook them on page one. Students should come to class with the first chapter of their manuscript. The class will apply techniques learned to offer concrete suggestions on improving the openings of each other's books, and thus better their chances of landing that big deal.

4:15 - 4:30 **Concluding Roundtable: Questions and Answers**

Faculty



Michele Martinez, Esq.'s critically acclaimed thriller series features Manhattan federal prosecutor Melanie Vargas and includes *MOST WANTED*, *THE FINISHING SCHOOL*, and the forthcoming *COVER-UP* (January 2007). Michele is a graduate of Harvard University and Stanford Law School, a former associate at Debevoise & Plimpton, and a former Assistant U.S. Attorney in the Eastern

District of New York, where she specialized in narcotics and gang cases and served as Deputy Chief in the Narcotics Unit. She lives in Manhattan with her husband and two children. Her website is www.michelemartinez.com.

THE VERDICT IS IN

"UNBELIEVABLY helpful"

**"Authors were individually excellent
—DYNAMIC together"**

**"MOTIVATIONAL, energizing,
inspiring & informative"**

**"The INTELLIGENCE and total lack
of pretension of two terrific people
carried the program"**

**"I learned MORE than I have
in 10 years in a writing program"**

**"A privilege to have had a
private audience with 2
bestsellers—DYNAMIC, energetic
instructors—loved it"**

"BEST conference I've ever attended"

"REJUVENATED to write"

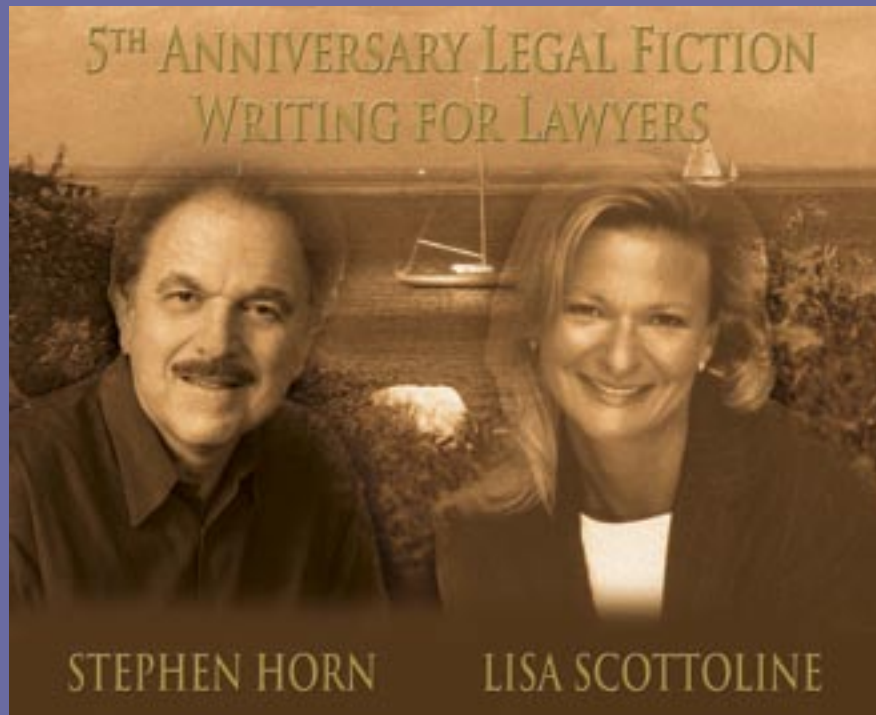
**"Steve and Lisa's passion for
teaching & sharing with us
is PHENOMENAL"**

"A++++"

*"The agents helped
immeasurably with my
query letter."*

*"Talking to agents was
very helpful"*

*"Just what I needed!
I feel empowered and
know I can do this"*



*"Excellent course!
Would recommend it
to anyone interested in
writing legal fiction"*

*"Great networking
opportunity"*

"Really gave me hope"

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