

**SEAK, Inc. 8<sup>th</sup> Annual MEDICAL FICTION WRITING FOR PHYSICIANS****October 26-28, 2007****Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA***"Far exceeded my expectations. I'd pay 3 times as much to attend!"**"Absolutely fantastic. Insightful. Informative and detailed. Bottom line and essential information."**"Excellent and useful."**"Well done."**"Always interested in writing, this was the push I needed."**"Perfect!"**"I appreciated all the anecdotal material, you can't find this in books."**"Excellent, inspiring, informative. I'm totally encouraged to write and will consider returning to the conference."**"The seminar motivated me, and leaves me feeling that a door has been opened."**"Outstanding, I loved it!"**"Excellent presentation, excellent speakers."**"Very good."**"The speakers were great. My only feedback is THANK YOU!"***Executive Summary**

**Make your writing dream a reality** at SEAK's 8th Annual Medical Fiction Writing for Physicians Workshop. *Medical Fiction Writing For Physicians* has been designed to give aspiring physician authors what they have never before had: hands-on and practical training on how to write medical fiction and get published.

**The course is taught by two *New York Times* best-selling physician-authors, Michael Palmer, MD and Tess Gerritsen, MD.**

Like all SEAK training, *Medical Fiction Writing For Physicians* 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 physician-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 physicians 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 Physicians and help launch your writing career
- Have your books signed by two *New York Times* best-selling physician-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 Michael and Tess each day
- An unforgettable, inspiring experience
- Actually have fun at a conference for physicians!

**Topics Covered**

- Personal Success Stories: Michael Palmer and Tess Gerritsen
- 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. 8<sup>th</sup> Annual MEDICAL FICTION WRITING FOR PHYSICIANS

## October 26-28, 2007

### 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 Michael Palmer and Tess Gerritsen?**

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

**Q. Is CME credit offered in conjunction with this course?**

*A. No. This is a fun and inspirational weekend, not a CME 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 in the *New York Times*?**

*A. Yes.*

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

*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 Clair Matturo, author of *Skinny Dipping*, whose win in a SEAK competition was the key to her getting published. Says Clair, "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 Michael and Tess'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-physicians attend?**

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

**Q. Will this course save me time?**

*A. Yes. Attendees avoid wasting valuable time by not going down blind alleys.*



MAKE YOUR WRITING DREAM A REALITY!!



FREQUENTLY ASKED QUESTIONS

**SEAK, Inc. 8<sup>th</sup> Annual MEDICAL FICTION WRITING FOR PHYSICIANS****October 26-28, 2007****Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA****Faculty**

**Michael Palmer, MD** is the *New York Times* best-selling author of *The Society*, *Critical Judgement*, *Silent Treatment*, *Natural Causes*, *Extreme Measures*, *Flashback*, *Side Effects*, *The Sisterhood*, *Miracle Cure*, *The Patient*, *Fatal* and *The Fifth Vial*. *Extreme Measures* was made into a 1996 film by Castlerock Pictures starring Hugh Grant and Gene Hackman.

His books have been translated into thirty languages. He trained in internal medicine at Boston City and Massachusetts General Hospitals, spent twenty years as a full-time practitioner of internal medicine, and is now an Associate Director of the Massachusetts Medical Society's Physician Health Program.



**Tess Gerritsen, MD** is the *New York Times* best-selling author of ten medical thrillers: *Harvest* (1996), *Life Support* (1997), *Bloodstream* (1998), *Gravity* (1999), *The Surgeon* (2001), *The Apprentice* (2002), *The Sinner* (2003), *Body Double* (2004) *Vanish* (2005) and *The Mephisto Club* (2006). She received her BA from Stanford University and her

MD from the University of California, San Francisco. She practiced as an internist for five years before leaving medicine to raise her children and concentrate on her new career as a novelist. Among her other writing credits are nine romantic thriller novels, as well as the screenplay for the 1993 CBS movie of the week, "Adrift," starring Kate Jackson. The feature film rights for *Gravity* have been sold to New Line Cinema.



**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 Medical Fiction Writing for Physicians* 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**

**Meredith Bernstein** is a New York literary agent who recently celebrated her agency's 25<sup>th</sup> anniversary. Her agency is looking for mainstream fiction; psychological suspense; medical thrillers; romances with a fresh twist or works by those who have previously been published in the genre.



**Regina Brooks** is the founder of Serendipity Literary Agency LLC., a boutique agency representing a diverse base of award-winning clients in the areas of adult fiction and non-fiction, young adult, and children's literature.



**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, literary and commercial fiction.



**Jennifer Decharia** 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.



**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.

**Deborah Grosvenor** is an experienced literary agent and book editor representing several dozen leading authors. She discovered Tom Clancy and helped get *The Hunt for Red October* published.

**Kelly Harms** is an agent at the Jane Rotrosen Agency. She was formerly an editor at Morrow/Avon. She is currently building a list of commercial authors.



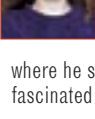
**Esmond Harmsworth** is a founding partner of the Zachary Shuster Harmsworth Literary Agency in Boston, Massachusetts. Harmsworth represents fiction and non-fiction. For fiction, he represents literary fiction, mystery, and crime.



**Christina Hogrebe** joined the New York Jane Rotrosen Agency in 2003 attracted by its diverse list of bestselling authors, from Jennifer Cruise and Luanne Rice to Tami Hoag and Lisa Gardner. She is actively seeking commercial fiction-edgy suspense, legal and medical thrillers, and has a special place in her heart for memoir and narrative nonfiction.



**Miriam Kriss** is a literary agent with the Irene Goodman Literary Agency in New York. She is interested in commercial fiction and thrillers. Her first solo sale was from a first-time author and hit several bestseller lists.



**Benjamin LeRoy** is the founder of Bleak House Books, an independent publisher of crime and dark literary fiction. He lives in Madison, WI, where he spends his free time working on his own writing and being constantly fascinated by the history of baseball and what it has meant to the fabric of America.



**Kate McKean** is a literary agent at Dystel and Goderich Literary Management in New York. Her interests lie in literary fiction, narrative non-fiction, sports related books, some genre works including true crime and women's fiction.



**Janet Reid** of JetReid Literary Agency looks for fresh, original story telling in all types of fiction and non fiction. Her clients include thriller writers, chick lit writers, and people with compelling personal stories.



**Rita Rosenkranz** is a Literary Agent in New York City. She specializes in all areas of non-fiction.



**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.



**Rachel Vater** currently represents fiction writers in the areas of fantasy, chick lit, women's fiction, true-to-life young adult novels, and mainstream commercial fiction. She is looking to build her non-fiction list in the areas of business / personal finance, women's career books, women's issues, social issues and spirituality by authors with strong credentials and a solid platform.

## SEAK, Inc. 8<sup>th</sup> Annual MEDICAL FICTION WRITING FOR PHYSICIANS COURSE SCHEDULE

*"Best writing conference I've ever been to."  
"Looked forward to it for several months; it was everything I'd hoped it would be."  
"Would highly recommend it."  
"I would attend again."  
"Inspiring, more useful & helpful than I imagined."  
"Stimulating, educational & worthwhile."  
"Great seminar!"  
"Information sharing was exceptional. If I succeed in writing it will be largely due to what I learned at this course."  
"Excellent, absolutely beautifully done."  
"I had a great experience and learned a great deal. I would recommend the conference to others."*

*"Exceeded my expectations."  
"Terrific."  
"A very good learning experience which I will be able to immediately apply to my writing."  
"Job well done, I would like to attend next year."  
"Really enjoyed meeting other new authors and Mike/Tess & talking w/agents."  
"Wish it were longer."  
"Superb."  
"Far beyond even the greatest hopes that I had."  
"Outstanding, informative and enjoyable"  
"1st rate"  
"2 thumbs up!"*

### Thursday, October 25, 2007 PRECONFERENCE

The Secrets to Writing a Best-Seller

### Thursday, October 25, 2007 PRECONFERENCE

How to Write Riveting Dialogue

### Friday, October 26, 2007 PRECONFERENCE

Writing Medical Fiction that Sells

### Friday, October 26, 2007 PRECONFERENCE

Non-Fiction Writing for Physicians

### Friday, October 26, 2007 PRECONFERENCE

Creating Memorable Characters

### Friday, October 26, 2007 PRECONFERENCE

How Physicians Can Get Their First Novel Published

### MAIN CONFERENCE Friday Evening, October 26, 2007

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

Personal Success Stories: Michael Palmer, MD and Tess Gerritsen, MD

Group Discussion

### MAIN CONFERENCE Saturday, October 27, 2007

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)

Tess Gerritsen, MD and Michael Palmer, MD - Bring your own books or purchase Tess and Michael'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.

# SEAK, Inc. 8<sup>th</sup> Annual MEDICAL FICTION WRITING FOR PHYSICIANS COURSE SCHEDULE

## Letters from past attendees:

### MAIN CONFERENCE Sunday, October 28, 2007

7:30 - 8:00	<b>Continental Breakfast</b>
8:00 - 10:00	<b>Plot (Continued)</b> Subplots, Handling Transitions, Starting and Ending Chapters, Suspense and Surprise, Themes, Flashbacks, Writing Exercises, Group Discussion
10:00 - 10:15	<b>Break and Networking Opportunity</b>
10:15 - 11:15	<b>Getting Published (Presented By SEAK's Panel of Agents)</b> Agents, How to Write a Synopsis and Query Letter, Publication Process, Manuscript Appearances and Mechanics, Ancillary Markets, Book Tours
11:15 - 12:15	<b>Small Group Breakout Sessions with Agents</b> 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	<b>Lunch (Provided) with Faculty &amp; Agents</b>
1:30 - 3:00	<b>Research, Editing, and Revising</b> How to Research Cost Effectively, Editing Process, When is Enough Revising Enough
3:00 - 3:15	<b>Break and Networking Opportunity</b>
3:15 - 5:00	<b>Writer's Problems and How to Overcome Them (Spouses invited)</b> Writer's Block, Distractions, Fears, Leaving the Nest
5:00 - 5:15	<b>Concluding Remarks</b>



*"It's been hard to get back to work this week without constantly seeing the "What if" in everything around me. Not only was your seminar the most fun I've had at a medical meeting in years, I have decided to challenge myself and see if I can really get a manuscript together. This week I was able to get nearly 60 pages written by getting up at 4:30am, and writing for two hours before I left for work. My wife thinks you created a monster! I wonder when the fire will burn out? Hopefully not until the 350th page. Thanks again for a great time!"*

*"I thought you would like to hear a success story. I attended your Fiction Writing Class for Physicians. Since then I recently sent my manuscript-in-progress to some agents and it got picked up. I'll be finished soon then it's off to find a publisher. How about that?"*

*"Last year's SEAK Medical Fiction Writing Workshop was the first writing workshop or conference I have ever attended. I had written two novels prior to attending the conference and had been unable to acquire an agent. I finally recognized that I needed some help. At the conference, I met a senior agent from a very prestigious firm, who was kind enough to take an interest in my partially completed novel, with an eye to representation. Another agent has also contacted me. This is my big chance to succeed in being represented and published. I owe it all to your conference and the agent I met there."*

*"I wanted to share my recent good news with you. I was just awarded first place in a national short story competition, The Hackney Literary Awards. To accept this honor I will attend the Writing Today conference at Birmingham Southern College and will give a reading of my work, as well as receiving a cash award. I am very excited and wanted you to know that I credit your course for teaching me to write at a competitive level."*

*"I attended the SEAK Fiction conference on Cape Cod. I still even a few months later recall the time there and enjoyed it thoroughly. Your conference, including Michael and Tess were great! I also wanted to let you know that the SEAK conference was inspirational to me. I thought of Michael's use of the prologue and came home invigorated to try it, and I think it has made a big difference for the start of my book. So, thanks. I am excited to send it off again to get an agent's attention."*

*"The medical fiction writing conference on Cape Cod was an inspiring, wonderful experience for me. Tess Gerritsen and Michael Palmer were exceptional instructors, and so accessible and down-to-earth. Very encouraging listening to them, especially where I am, just getting started. Thank you for the effort assembling all the agents- it was great to get a chance to talk with them, and gain a more practical perspective on going further. The conference was so well done, and I know that took a lot of dedication. Thanks again."*

## COURSE SCHEDULE

**PRECONFERENCE: SECRETS TO WRITING A BEST-SELLER**

Thursday, October 25, 2007

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. 25, 2007)****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 Essentials 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" was 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 25, 2007****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: CREATING MEMORABLE CHARACTERS**

Friday, October 26, 2007

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

**EXECUTIVE SUMMARY**

This course will teach you how to create memorable characters. Characters can make or break your story. Creating a memorable and intriguing character is often 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. Attendees are encouraged to bring excerpts of their work for reading aloud, comment and critique. Questions will be welcomed.

**SCHEDULE**

- 7:00-8:00**      **Registration and Continental Breakfast**
- 8:00-9:00**      **The Importance of Character in Fiction: What do the works of Shakespeare and Robert B. Parker have in common?**

The construction of a novel can begin with character as well as with a story line. If a character or characters are good, story inevitably follows, because every character has one. We will discuss the importance of character in fiction—to what extent is good fiction dependent on good characters, and why?

- 9:00-10:00**      **Idiosyncrasy: What Long John Silver, Huckleberry Finn, Harry Angstrom, Augustus McCrea, Lady Ashley, Daisy Buchanan and just about anyone in a novel by Charles Dickens have in common.**

A fictional character can be described as “larger than life,” but only in the sense in which we sometimes apply the phrase to real people. Babe Ruth is said to have been “larger than life,” but this figurative largeness, both on and off the baseball field, was the sum of his eccentricities. Memorable characters are, by definition, unique, and uniqueness is comprised of idiosyncrasy. What is idiosyncrasy, and how is it manifested?

- 10:00-10:15**      **Break and Networking Opportunity**
- 10:15-11:00**      **Painting by numbers, or how not to create a fictional character.**

It is true that we create or invent our characters, but this process of invention is more intuitive than calculated. Actors talk about “finding” a character they play, and writers come to their invented characters by a similar process. Think of it as an act of discovery rather than invention. Characters are NOT assembled piece by piece, characteristic by characteristic, as you would paint a picture by color-coded numbers, or put together a robot. Characters come whole, whether suddenly or gradually, as you find or discover them.

- 11:00-12:00**      **Action is Character: The most effective and memorable way to write character.**

F. Scott Fitzgerald said this famously, and there is no better rule for writing memorable characters. Characters are what they do. They reveal themselves in every action and reaction, every decision they make, whether split second or meditated. Attendees will be instructed in the difference between writing characters externally and writing them from the inside, and the uses of both in revealing character. When is it sufficient to let a character's actions speak for themselves, and when not?

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

- 1:00-2:00**      **Plausibility: He wouldn't say that—or would he?**

Implausibility can infect an entire work of fiction like a virus. What makes a fictional character plausible or implausible in the first place? To what extent can the writer rely on the reader's willing suspension of disbelief? Know your characters. If you do, truly, then you will know what they can, or cannot, plausibly do, say, or think.

- 2:00-3:00**      **Ambiguity: Is his name really Jimmy Blevins?**

Some characters, in some cases, must necessarily have a certain mystery about them. They are written from the outside, obviously, and while there is doubt as to their motives, pasts, or truthfulness, they must be vivid and alive, they must be convincing as characters. Is it necessary for the writer to know the unrevealed truth about them?

- 3:00-3:15**      **Break and Networking Opportunity**

- 3:15-4:15**      **Sophie's Lie: How character shapes story.**

It can take awhile to get to know someone intimately in real life, and the same is true of your characters in fiction. The more time you spend with them, the better you know them, and sometimes they can surprise you. These surprises may push your story in an unexpected direction. Writing, said the late Peter Davison, is a process of discovery. We'll discuss this, and how to approach your fiction with the necessary flexibility of thought and imagination.

**FACULTY**

**John Hough, Jr.** Please see John's bio on page 26.

**PRECONFERENCE**

# PRECONFERENCE: NON-FICTION WRITING FOR PHYSICIANS: Getting Your Non-Fiction Work on the Fast Track to Publication

Friday, October 26, 2007

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

"All presenters top-notch."

"Superb."

"Provided practical advice I can use."

"Excellent."

"Very useful insights into the process of publishing and writing."

"Excellent, I learned a great deal and came away very motivated."

"Outstanding."

"It inspired me, I will start writing."

"Excellent, exceeded expectations."

"Lots of good advice, inspiring. I am now ready to take the plunge."

## EXECUTIVE SUMMARY

*Non-Fiction Writing For Physicians* provides hands-on and practical training on how to write medical non-fiction and get published. Much of this course is focused on how to publish a non-fiction book that will be targeted toward the public. In this course, the faculty also addresses how to write or edit professional books and textbooks as well as how to publish magazine articles. Attendees will have the opportunity to get all of their questions answered. There will be a number of opportunities to meet with and network with the faculty – a critical part of what successful writers need to do. Attendees will also have an opportunity to get their writing, query letters, and proposals reviewed and evaluated by the faculty (samples of which should be brought to the course).

1:30-2:00

Building Your Platform—Sales, Marketing and Promotion (Julie Silver)

2:00-3:00

Panel Discussion with an Agent, Editor, and Ghostwriter (Regina Brooks, Jean Thompson Black, and Sharon Cloud Hogan)

3:00-3:15

Break and Networking Opportunity

3:15-4:30

Networking—meet with faculty about your non-fiction book idea

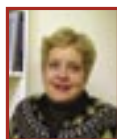
## LEARNING OBJECTIVES

- Pick a medical subject and turn it into a book you get paid to write
- Meet face to face with literary agents and editors
- Write a successful non-fiction book proposal
- Understand how to find the right literary agent
- Describe the way medical book publishers operate
- Increase your motivation to write, find the time to write, and become a better writer
- Understand the option of editing a book or collaborating with a medical writer
- Publish articles in medical trade journals and magazines
- Negotiate a favorable writing contract
- Recognize the skills you need to develop beyond your MD degree

## COURSE SCHEDULE

8:00-8:30	Introduction (Julie Silver, Course Director)
8:30-9:00	Publishing Basics—What You Need to Know to Get Your Non-Fiction Published (Julie Silver)
9:00-9:30	How to Approach an Editor or Literary Agent with your Non-Fiction Book (Julie Silver)
9:30-10:00	How to Publish Magazine and Trade Journal Articles
10:00-10:15	Break & Networking Opportunity
10:15-11:15	What You Need to Know About Literary Agents (Regina Brooks, Literary Agent)
11:15-12:00	Non-Fiction Book Proposals that Sell (Jean Thompson Black, Editor)
12:00-1:00	Lunch (Provided with Faculty)
1:00-1:30	Contracts and the Business of Writing (Julie Silver)

## FACULTY



**Jean Thompson Black** is a Senior Acquisitions Editor for Science and Medicine at Yale University Press. Jean manages trade, scholarly, professional, reference, and course books in the life, physical, environmental, and cognitive sciences, as well as consumer health, history of science and medicine, the medical humanities, and bioethics.



**Regina Brooks** is the founder of Serendipity Literary Agency LLC, a boutique agency representing a diverse base of award-winning clients in the areas of adult fiction and non-fiction, young adult, and children's literature. Before forming her own company, Brooks was the youngest and first African-American editor to work in the college division at John Wiley & Sons Inc., a leading non-fiction publisher.



**Julie Silver, MD** is the *Non-Fiction Writing for Physicians* course director, an Assistant Professor at Harvard Medical School and an award-winning and prolific writer. Two of her most recent books are *Chronic Pain and the Family* (Harvard University Press, 2004) and *Easy EMG* (Elsevier, 2004). Dr. Silver has also written for a number of national magazines including the women's magazine *All You* and *Writer's Digest*. She is currently working on several books including a children's book on the history of polio that will be published by Candlewick Press.



## PRECONFERENCE: HOW PHYSICIANS CAN GET THEIR FIRST NOVEL PUBLISHED

Friday, October 26, 2007

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

*"Absolutely awesome."*

*"Sheree was humorous and informative. I especially appreciated her offer to look at our books. It made it a special bonus to attend the seminar."*

*"Good, very informative for those of us trying to get their 1st novel published."*

*"Have Sheree back next year."*

*"Sheree did an outstanding job."*

*"Sheree was great!"*

*"Excellent, very practical and helpful."*

*"Lots of questions and answers time—great!"*

*"Superb."*

*"Well done, very helpful."*

*"Great, thank you!"*

### 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 Physicians: 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 26, 2007

- 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 medical 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: WRITING MEDICAL FICTION THAT SELLS

Friday, October 26, 2007

Sea Crest Oceanfront Resort, Falmouth, Cape Cod, MA

### EXECUTIVE SUMMARY

Learn from practicing physician/author Gary Birken, MD how to write medical fiction that sells. This course covers material which is supplemental to that covered on Saturday and Sunday and is an ideal preconference for those who are looking for additional practical advice from a practicing physician who has broken through.

8:00 - 8:30 Registration and Continental Breakfast

8:30 - 9:30 Personal Success Story, Gary Birken, MD

Gary Birken, MD will explain how as a practicing pediatric surgeon he was able to get "his foot in the door" and breakthrough with three successful medical thrillers. Gary will offer practical advice to physician attendees on making their personal breakthrough a reality.

9:30 - 10:15 Planning Your Medical Thriller

Gary will explain the successful formula and process he uses to take the initial idea and develop the story and characters to bring his medical thrillers to life.

10:15 - 10:30 Break and Networking Opportunity

10:30 - 11:30 Secrets of the Craft of Medical Fiction Writing and How to Use Your Medical Background Most Effectively. "Learn the Rules Before You Break Them".

An in depth look at the proven techniques of writing a medical thriller. Some of the topics to be addressed: "You already know how to write" – build on that knowledge. "The overdose syndrome" – Adding the right amount of medicine to your medical thriller's recipe. Conveying medical information – talking to your reader in the same way you talk to your patients. The "Do's and Don'ts of fiction writing" – how to avoid the pitfalls. Showing versus telling. Less is usually better. The differences and similarities of how main stream authors approach fiction.

Plot development. The beginning, middle, and end. The necessity of creating obstacles for your characters to overcome. Not underestimating your reader's intelligence. Pacing and building the tension.

11:30 - 12:00 How to Use Description in Your Writing. "Too Much or Too Little?"

Using all five senses, avoiding clichés and too many metaphors, revealing and developing your characters through description and much more.

12:00 - 1:00 Lunch with faculty (provided)

1:00 - 2:00 Characters and Dialogue – Inventing a Hero/Heroine Your Readers Will Love

How to create likeable, believable and consistent characters. Creating desire in your characters. The use of recurring characters, etc. Dialogue – possibly the most important element

of your manuscript. Follow the rules in this area more than any other.

2:00 - 2:30 Revising Your Manuscript

Good novels are re-written, not written. How to "airbrush" your manuscript for the best possible result. How do you know when it's ready?

2:30 - 2:45 Break and Networking Opportunity

2:45 - 3:15 Writing Best Selling Medical Thrillers

Gary's genre is fast paced medical thrillers. In this segment Gary will explain and demonstrate the characteristics and formula for most successful medical thrillers including the "Conspiracy," a young, attractive, intelligent, idealistic, protagonist, setting, short sighted/evil bureaucrats and much more.

3:15 - 3:30 Writing While Practicing Medicine

Gary will explain how he is able to continue his busy and successful medical practice as a pediatric surgeon and still find the time to write medical thrillers. He will discuss where and when to write. If he can do it, so can you.

3:30 - 4:15 Advice From the Trenches: Practical Advice For Aspiring New Physician-Authors

Gary will discuss practical issues such as finding and working with an agent, opinions and assistance from friends and family, manuscript preparation, and the financial and other rewards of getting published.

He will discuss how to deal with and overcome rejection and the value of believing in oneself and persistence.

4:15 - 4:30 Concluding Roundtable Discussion

Gary will make brief concluding remarks and open the floor to any additional questions.

### Faculty



**Gary Birken, MD** is a practicing pediatric surgeon in Coral Springs, Florida. He is the author of the successful medical thrillers: *Error in Judgment*, *Plague*, and *Final Diagnosis* published by the Berkley Publishing Group.

He is currently board certified in both general and pediatric surgery.

For the past 18-years, he has been on staff at the Joe DiMaggio Children's Hospital where he is presently the Surgeon-in-Chief and the acting Director of Medical Affairs. He also serves as the chairman of the Board of the Memorial Healthcare System Foundation.

Dr. Birken has four children, plays basketball regularly and holds a black belt in martial arts.



**ALSO FROM  
SEAK , INC.**

see pages 20-31

# 8<sup>th</sup> Annual Medical Fiction Writing for Physicians

Cape Cod, October 26-28, 2007

**Preconferences:  
October 25 & 26, 2007**

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

**How to Write Riveting  
Dialogue**

**Writing Medical Fiction  
that Sells**

**Non-Fiction Writing for  
Physicians**

**Creating Memorable  
Characters**

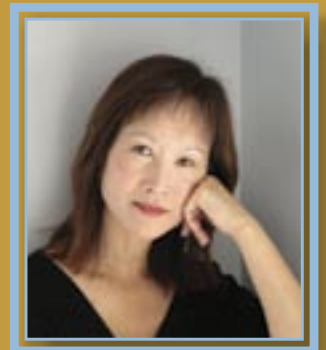
**How Physicians Can Get  
Their First Novel Published**

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

**Michael Palmer, MD**, author of  
*The Society, Critical Judgment, Silent Treatment,  
Natural Causes, Extreme Measures, Flashback,  
Side Effects, The Sisterhood, Miracle Cure,  
The Patient, Fatal, and The Fifth Vial.*

AND

**Tess Gerritsen, MD**, author of  
*Body Double, Harvest, Life Support, Bloodstream,  
Gravity, The Surgeon, The Apprentice,  
The Sinner, Vanish, and The Mephisto Club.*



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