

19th Annual Florida Writers

# Remote Conference

October 15th - 18th, 2020

## Conference Program

Create an  
Illusion



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The Florida Writers Association, Inc. (FWA) is a nonprofit 501(c)(6) organization that supports the state's established and emerging writers. Membership is open to the public and includes writers, poets, editors, publishers, and agents of all genres. Our motto, "Writers Helping Writers," is demonstrated daily by our volunteers across the state of Florida and beyond.

# Conference Team



Chrissy Jackson  
Conference Chair



Chris Hamilton  
Project Manager  
RPLA Co-host



Arielle Haughee  
Marketing  
Platform Design



Mary Ann de  
Stefano  
Website



Rita Boehm  
Sponsorship &  
Advertising



Rick Bettencourt  
Platform Design



Chris Coward  
RPLA Chair  
RPLA Co-host



Elizabeth Hyatt  
Registration



Su Gerheim  
Collections  
RPLA Admin



Bill Opperman  
RPLA Show  
Admin



Paul Iasevoli  
Project Manager



Melody Dimick  
FWF  
Training



Elaine Senecal  
RPLA Admin  
Registration



Tami Whiting  
RPLA Admin



JC Gatlin  
Collections



Anne Dalton  
Training



Herb Sennett  
Training



Jessica Cobine  
Training

 *Anne Dalton, Esquire*  
*Attorney at Law and Mediator*



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# Welcome

Welcome to the 19th Annual Florida Writers Remote Conference! We are so happy you decided to join us. This year will certainly look different from other years, but we will still have the same quality workshops and standard of excellence.

Please make sure to experience all we have to offer, from socializing in the Writers Lounge to visiting our sponsors in the Exhibit Hall to seeing all we have to offer in our Store.

This program is interactive, and you will be able to click on images to visit ad sponsors or pages of the FWA website. We want this entire online experience to be as easy to navigate as possible for all attendees, but sometimes gremlins take over.

If you are having problems logging in or viewing a workshop, email **[fwaconferencehelp@gmail.com](mailto:fwaconferencehelp@gmail.com)** for assistance. Our help team will get back to you as soon as possible.

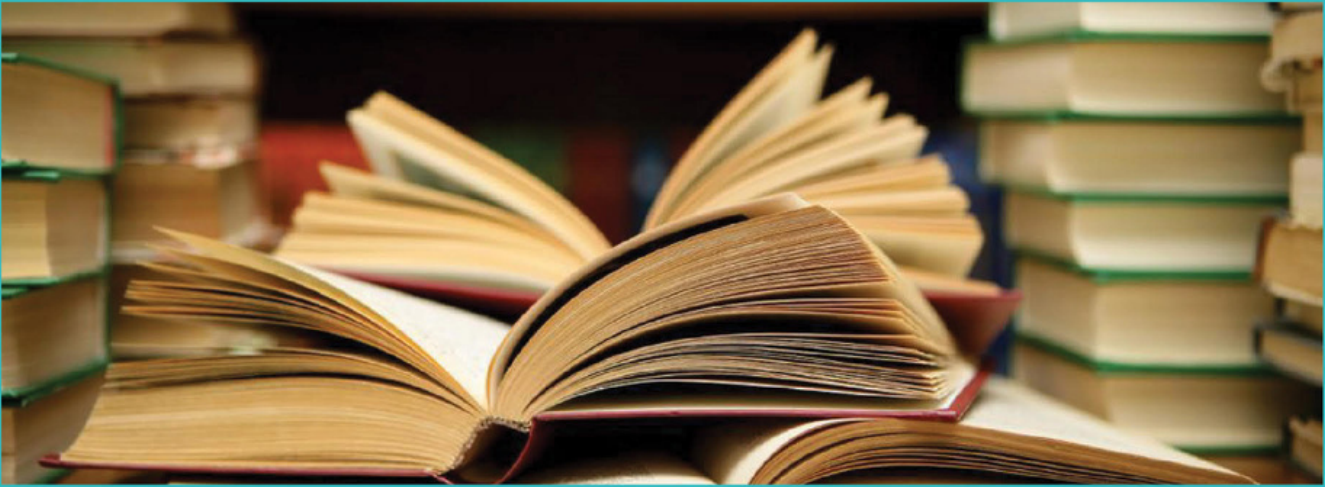
Thank you for sharing this experience with us. You can see all we have to offer from FWA at [floridawriters.net](http://floridawriters.net).

-Your FWA Conference Team

# SHAKESPEARE'S SECRETS

by Bonnie Hoover Braendlin

Coming Fall 2020 [www.bonniehooverbraendlin.com](http://www.bonniehooverbraendlin.com)



When Ariadne Caulfield and Judith Sheridan, professors at Rutherford College in the small north Florida town of Coowahchobee, return from their exciting adventures in Venice, Italy (*Love and Death in Venice*, the first novel in this series), they are immediately plunged into another murder mystery.

About Hoover Braendlin's First Novel: *Love and Death in Venice*  
"This atmospheric tale leads you down narrow winding streets and complex waterways, where violent Mafiosi interact with innocent academicians and terror collides with tiramisu."  
Sheila Ortiz-Taylor, author of *Outrageous*

## FWA's Mission

The Florida Writers Association helps authors and aspiring writers in Florida and beyond to learn, grow, network, and find resources to cultivate their inner muse, improve their writing, and navigate the publishing industry.

## Our Core Values

- ~Generosity: to live the creed of "Writers Helping Writers" through mutual support, respect, and harmony.
- ~Integrity: to be honest and fair.
- ~Excellence: to encourage writers, individually and as a membership group, to continue to learn, improve, create, and succeed.

[fwaconferencehelp@gmail.com](mailto:fwaconferencehelp@gmail.com)

# Schedule-at-a-Glance

## Thursday, October 15

**Any time:** Welcome Tour with Marketing Chair Arielle Haughee

**Any time:** President's Address from Rick Bettencourt

**Any time:** Message from Conference Chair Chrissy Jackson

**7:00 - 8:00 pm:** Greg Pincus and Robert N. Macomber

## Friday, October 16

**9:00 - 10:00 am:** Crafting a Dual Timeline Narrative

**10:20 - 11:20 am:** Panel: From Small Time to Big Time

**12:00 - 1:00 pm:** Collection Celebration in Writers Lounge

**1:00 - 2:00 pm:** Newsletters: A Writer's Greatest Resource

**2:20 - 3:20 pm:** Panel: Why You Need Diverse Characters and  
How to Write Them

**7:00 - 8:00 pm:** Unmasked Mixer in Writers Lounge

## Saturday, October 17

**9:00 - 10:00 am:** Out of Sight, Out of Mind: Writing Fiction POV

**10:20 - 11:20 am:** Agent Panel: Query Letters That Work

**1:00 - 2:00 pm:** Why You Need an Audiobook & How to Make One

**7:00 - 9:00 pm:** Royal Palm Literary Award Ceremony

## Sunday, October 18

**11:00 - 12:00 pm:** Building Imagery Through the Use of Color

**12:20 - 1:20 pm:** Panel: Writing Nonfiction Through a Fiction Lens

## Any Time

**Bonus Workshop:** Scrivener 101

**Bonus Workshop:** Four Must-Have Webtools

Make sure to fill out the session evaluation after each workshop!



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# Detailed Schedule

## Thursday, October 15

Start Here!



### **Any time: Welcome Tour w/ Marketing Chair Arielle Haughee**

Arielle Haughee (Hoy) is a five-time RPLA-winning author, editor, speaker, publishing consultant, and the owner of Orange Blossom Publishing. She is the author of *The Complete Revision Workbook for Writers*, multiple children's books, and the editor of the How I Met My Other anthology series.

Start Here!



### **Any time: President's Address from Rick Bettencourt**

Rick Bettencourt likes to entertain readers with compelling, thought-provoking stories involving the LGBT, powerful women, and underdogs. He has written several novels including *Summerwind Magick*, *Building Us*, *Tim on Broadway*, and *Marketing Beef*. Rick was vice president of finance before moving up to president in June, 2020.

Start Here!



### **Any time: Message from Conference Chair Chrissy Jackson**

Chrissy Jackson was elected vice president in 2005, and became president in 2009. In 2007, she co-founded Florida Writers Foundation, a 501(c)(3) charitable organization created to fight illiteracy across the state. She has directed the annual conference for Florida Writers since 2005.

# Thursday, October 15

Thursday Evening



## **7:00 - 8:00 pm: Greg Pincus and Robert N. Macomber: A Conversation**

Join two literary heavyweights as they discuss their careers, the world of writing and publishing, and keys to success. You won't want to miss their insights into the craft of writing and how to keep up with change in the industry. *Watch this conversation live for the opportunity to ask questions!* And stop by our store to purchase books by these two great authors.



### **Greg Pincus: National Guest of Honor**

Greg Pincus is a novelist, screenwriter, poet, and social media consultant. He and his work have been featured in *The New York Times*, the *Washington Post*, and blogs and websites around the world. He is the author of *The Fourteen Fibs of Gregory K.* and *The Homework Strike*. He combines his love of the Fibonacci sequence and poetry; his childhood passions, into works that make you smile.



### **Robert N. Macomber, Florida Writer of the Year**

Robert N. Macomber is an award-winning serial author of fourteen books in *The Honor Series*. He is an internationally acclaimed lecturer, accomplished seaman, former Department of Defense consultant, leader of expeditions, host of *Reader Rendezvous* around the world, and a book reviewer for the *New York Journal of Books*. Above all, he is a unique storyteller who blends historical facts with thrilling adventures and compelling human traits.

# Friday, October 16

Friday Morning



## 9:00 - 10:00 am: Crafting a Dual Timeline Narrative

Dual timeline novels such as *Gone Girl* and *The Time Traveler's Wife* are mega-bestsellers. Learn how transitions, irony, and clever parallels between two narratives make them work, and how to keep plot beats organized through revisions.



**Sarah Penner** is the debut author of *The Lost Apothecary*, a 2021 lead title from Park Row Books, an imprint of HarperCollins. Sarah belongs to the Historical Novel Society and the Women's Fiction Writers Association.

Friday Morning



## 10:20 - 11:20 am: Panel: From Small Time to Big Time

Everyone has to start somewhere, and it's incredibly rare to have your first book launch you to the top of the charts. So how do you go from smaller projects to larger ones that involve agents, big publishers, and even national television? This panel will explore how four different authors took a variety of paths to work their way from more humble beginnings to larger successes.



**JC Gatlin's** last book, *21 Dares*, was #1 on Amazon's Top Mystery Suspense and Top Young Adult charts. *H\_NGM\_N*, was published by Millford House Press. JC is part of the RPLA team and a board member of FWF.



**Veronica H. Hart**, president of Paranormalice Press, LLC, has been an RPLA Rubric Coordinator since the inception of the program and a judge for over ten years. She is a multi-award winner as well as a published author, both traditionally and self-published.



**Lawrence Knorr** is the co-owner of Sunbury Press, Inc. and has authored or co-authored over twenty books, mostly on history or biography.



**Sylvia Longmire** is an accessible travel writer and the founder of the award-winning Spin the Globe travel blog. Her writing has been featured in The New York Times, New Mobility magazine, and Lonely Planet, and she has published three accessible travel-related books. Ms. Longmire is also a subject matter expert and author of two books on Mexico's drug war and border security. She is a frequent guest on major media outlets.

Writers Lounge



### **12:00 - 1:00 pm: Collection Celebration in Writers Lounge**

Join Collection admins Su Gerheim and JC Gatlin as they celebrate the release of *Create an Illusion: FWA Collection Volume 12*. Hear from Person of Renown Mark H. Newhouse and watch the winners' slideshow.

Friday Afternoon



### **1:00 - 2:00 pm: Newsletters: A Writer's Greatest Resource**

A newsletter is one of the most important pieces of a writer's platform, and yet not a lot of budding writers really know how to use them. Learn what a mailing list is and how to build and maintain one, as well as the differences between a few popular mailing list sites. You will also learn why newsletters are so important to publishers and how to use them to promote yourself.



**Chrysa Keenon** is an agent with the Cyle Young Literary Elite agency. She has published over 400 pieces of fiction, including poetry, short stories, stage plays, nonfiction articles, and book reviews. She has won many awards for her writing, most recently 1st Place in Sci-Fi/Fantasy for the Blue Seal Award.

**Attendees will be able to send Chrysa their author newsletters for critique. See page 29 for instructions.**

Friday Afternoon



## 2:20 - 3:20 pm: Panel: Why You Need Diverse Characters and How to Write Them

Including diverse characters enriches your story and makes it better reflect people in the real world. You need to represent cultures accurately, which can be tricky and seem intimidating to get right. This panel will discuss the importance of including diverse characters, what to avoid, and how to successfully include people who are different from yourself.



Author of middle grade and young adult, **Rod Martinez's** first novel *The Juniors* was picked up by a publisher and he's written over a dozen more since then. Rod was recipient of the 2017 Jerry Spinelli Scholarship and the 2018 Professional Development for Artists Grant in Tampa.



**Nadine Vaughan** holds a doctorate in psychology, a master's degree in medical aspects of psychology, a bachelor's degree in criminology, and has decades of experience as a clinician. She has taught diversity studies (and other types of psychology) at colleges in California, Washington, and Florida.



**Elle E. Ire** writes science fiction featuring kick-ass women who fall in love with each other. She currently has three novels out from Dreamspinner Publications with *Woven* coming in October, 2020. Naomi Davis at BookEnds Literary Agency represents her work.

## Are Gremlins running amok in your website?



Let Nate Hoffelder worry about your website while you focus on your next book!

Writers Lounge



### 7:00 - 8:00 pm: Unmasked Mixer in Writers Lounge

Grab your favorite drink and leave your mask behind! Join Tami Whiting and Arielle Haughee in the lounge to meet, mingle, and laugh with other writers and industry folks. And did someone say prizes??

This will be a Zoom event where attendees can choose to have their cameras on or off. If you do not have Zoom on your device, you will have to download it first. [Click here.](#) (It's free and quick.)

## Saturday, October 17

Saturday Workshops



### 9:00 - 10:00 am: Out of Sight, Out of Mind: Writing Fiction POV

One of the trickiest writing skills is writing from the viewpoint of fictional characters. How do you set aside your writer's point of view and express what a fictional character sees, hears, thinks, and experiences? Learn how to keep viewpoint consistent and interesting in this workshop.

**Ken Pelham's** *Out of Sight, Out of Mind: A Writer's Guide to Mastering Viewpoint* was named the Florida Writers Association's 2015 Published Book of the Year. In 2014, Ken co-founded the Alvarium Experiment, a groundbreaking writers' consortium that has published five anthologies of speculative short stories, including many award winners.



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### 10:20 - 11:20 am: Agent Panel: Query Letters That Work

As agents, we have seen it all. Join us to learn what we hate, what we love, and what works when you write your query letter. Learn how to get our attention. Attendees will be welcome to query agents from this panel.



**Malaga Baldi** has worked as an independent literary agent since 1986. Baldi believes the strength of the author’s voice and the heart of the story to be key when considering new work.



**Cate Hart** joined Harvey Klinger Literary Agency in 2019 after five years with a New York agency. She specializes in historical, whether in young adult, women’s fiction and romance, or narrative nonfiction.



**Claire Draper** studied Queer Diversity in Children’s Literature at New York University’s Gallatin School of Individualized Study, then continued her pursuit of great books for young readers by interning at Rare Bird Lit and the Children’s Book Council. In early 2019, she moved to the Bent Agency.

**Attendees will be able to query these agents with their manuscripts. See page 29 for instructions.**

*Arielle Haughee*

Editor, Speaker, Publishing Consultant

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Saturday Workshops

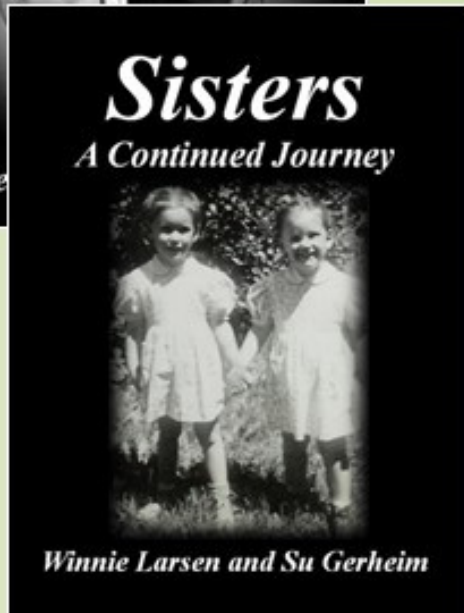
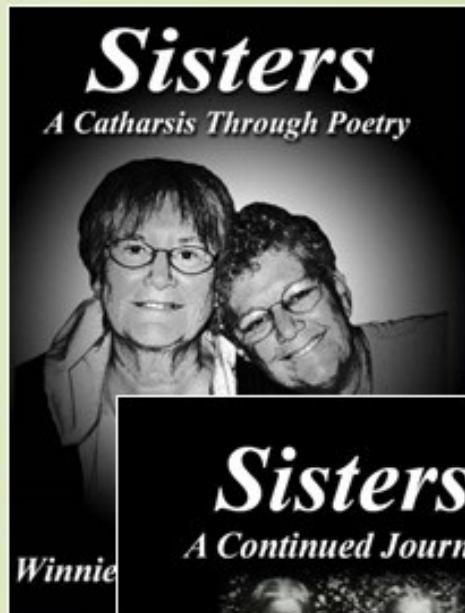
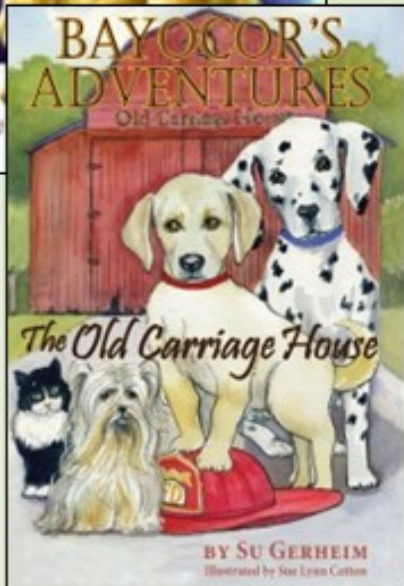
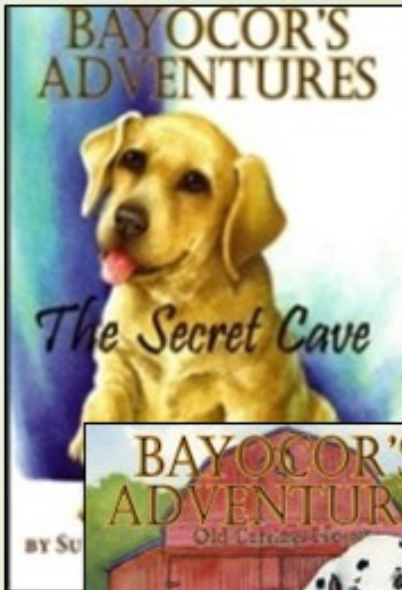


## 1:00 - 2:00 pm: Why You Need an Audiobook & How to Make One

Audiobooks are booming, and your book could be streaming into thousands of ears right now! Learn how to set up your book title on ACX, select a payment option, choose a narrator, proof your audio files, and promote your new audiobook. We'll also discuss other audiobook producers as alternatives.



**Nancy J. Cohen** writes the Bad Hair Day Mysteries. Titles in this series have won a Readers' Favorite gold medal and a RONE Award, placed first in the Chanticleer International Book Awards and third in the Arizona Literary Awards. Her instructional guide, *Writing the Cozy Mystery*, was an Agatha Award finalist, won a gold medal in the President's Book Awards and earned first place in the Royal Palm Literary Awards.



sugerheim@gmail.com



Winnie Larsen



Su Gerheim

RPLA (Saturday Evening)



## 7:00 - 9:00 pm: Royal Palm Literary Award Ceremony

Join MCs Chris Coward and Chris Hamilton as they host the most anticipated event of the weekend, the RPLA ceremony. Tune in to see who wins each genre category and who gets the biggest prizes of all—Unpublished Book of the Year and Published Book of the Year! Florida Writers Youth RPLA Awards will be at the beginning of the ceremony. This also when the President and Vice President give their awards, and the peer-nominated winner of the Kaye Coppersmith Award is revealed.



## Sunday, October 18

Sunday Workshops



### 11:00 - 12:00 pm: Building Imagery Through the Use of Color

Creating illusions is the mark of a poet. Participants will intensify their imagery by utilizing colors from a Color Thesaurus, "Painted Words" (designed by Ms. Ghai) that will directly enhance sensory phrase, mood, emotion, tone and structure in their poetry.



**Gail Ghai** is a poet, teacher, author and workshop leader. She has conducted poetry workshops for the Pittsburgh Center for the Arts, International Poetry Forum, Carnegie Museum, Peace River Writers and Poetry Life in Sarasota. She is currently the moderator of the Ringling Poets in Sarasota.

Sunday Workshops



### 12:20 - 1:20 pm: Panel: Writing Nonfiction Through a Fiction Lens

Learn to present your nonfiction with a "spoonful of sugar." It may be the best way to get your nonfiction read and sold. Is it a good idea? When is it not appropriate? How do you do it?



**Dr. Arthur Doweyko** writes science fiction and fantasy and his novels include: *Algorithm* (2010 RPLA), and *As Wings Unfurl* (First Place 2014 RPLA), *Anthology: My Shorts* (pub 2017, Bronze 2019 RPLA), and *Wind-In-Trees* (2016 RPLA). His short stories have garnered awards, including Honorable Mentions in the L. Ron Hubbard Writers of the Future Competition.



**Dr. Stephen Rosenberg** wrote and self-published the Amazon Bestseller, *Cancer: What You Need to Know*. This project was picked up by Rowman and Littlefield and an updated edition under a new title, *Overcome the Challenges of Cancer Care: How to Avoid Pitfalls on the Path to Healing* was published in June 2020.



**Dona Lee** is an author, editor, reporter, publisher, coach, bookstore owner, past leader of FWA's Manatee Writers Group, and founder of the monthly "Plotting Success." She is also part of 4MP, presenting book marketing seminars for Indie Publishers.

## Any Time

### Bonus Workshops!



### **Bonus Workshop:** Scrivener 101

Scrivener is the most popular software for authors. Learn what it can do for notes and plotting as well as drafting manuscripts. A must-watch for anyone who wants to stay organized and save time!



**Michael J. Carlson's** novels and short stories explore social justice themes including self-determination, political corruption, and xenophobia. He lives in Melbourne, Florida, with his wise reader and muse, Sparkle, and more computers than any sane person should have.

Bonus Workshops!



### **Bonus Workshop: Four Must-Have Webtools**

An overview of four web tools useful for self-marketing books: ConvertKit (autoresponder/landing pages), ClickMagik (tracking links), BookFunnel (fulfillment), Typeform (audience interaction). Attendees will learn why these tools are useful and how to: Set up and utilize each tool to its best advantage; Integrate each tool with the others to form reader funnels; Use these tools to build an email list and enhance advertising.



As a hybrid author, **Elle Andrews Patt's** RPLA-winning, Writers of the Future-recognized short fiction has been published in traditional online magazines, print anthologies, and on Amazon. Her novels are represented by the Donald Maass Literary Agency. She publishes anthologies and other fiction as president of Blue Beech Press.

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# Scavenger Hunt

Head over to the Exhibit Hall and visit each sponsor. There is one Scavenger Hunt question for each booth, for a total of eight questions.

Get them all right and you will be entered into the raffle. **One winner will get a free editing certificate** good for a first chapter or up to 3,000 words from Arielle Haughee with Orange Blossom Publishing!



*How do I submit my answers?*

The questions have been set up inside the conference platform. As soon as you pick your answer and press submit, it will be recorded. You don't have to email or write out anything! The admin team will be able to log in and see who answered all the questions correctly to add the names to the raffle. See the image below.

1. If gremlins are running amok on your \_\_\_\_\_, call Nate Hoffelder for help.

- local WalMart
- head
- children
- website

1 ▾

ANSWER & SUBMIT

Winner will be announced Monday, October 19th!



# Royal Palm Literary Awards

## The Climax of the Conference

Saturday, October 17  
7:00 - 9:00 pm

Hooray! You're registered for the conference! Now you're entitled to attend the culminating event: a live awards program celebrating writing and writers. Yes, this is the remote awards ceremony for the 2020 Royal Palm Literary Awards competition, where lots will go on and we'll find out for the very first time who the RPLA winners are.

As you'll discover, the team has shaken things up. HINT: Among other innovations, there will be two moderators (Chris Coward, RPLA Chair, and Chris Hamilton), youth and adult winners will be announced together, and we're mixing in other awards. Be sure your screen is running the evening of Saturday, October 17, 2020. [Check out the ceremony's own program here.](#) "See" you there!

(And don't forget The Secret Sauce, recipe on the next page courtesy of Bill Opperman. We don't have our fancy Hilton dessert, but this is even better! Plus, it's magic. Eat The Secret Sauce, then look in the mirror and you will magically see an amazing writer!)

fwaconferencehelp@gmail.com

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# The Secret Sauce

## Ingredients:

- 2 cups heavy whipping cream
- 20 oz. chocolate chips (2 ¼ - 2 ½ cups)
- 6 Tbsp. unsalted butter, cut into small pieces
- 2/3 cup Rum, Chambord, or Grand Marnier (or an extra half cup of chocolate chips)

## Directions:

1. Over medium heat, bring cream and butter to simmering point.
2. Remove from heat, add chocolate chips, and whisk until very smooth.
3. Stir in liquor, if using.
4. Pour into container and refrigerate. Good on ice cream and spoons.

To reconstitute in microwave, heat for 10 seconds at a time (or defrost for 30 seconds), stir when possible, and repeat until smooth, licking the spoon clean after each stirring. Use a new spoon, if you think it's necessary, for the next stirring.



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# Collection Winners

The Florida Writers Association Collection is an annual writing competition that showcases member writing and helps members grow their skills.

Each year, entrants write to a theme and sixty submissions are chosen for publication. A “Person of Renown” chooses ten stories for special recognition.

This year’s person of renown is **Mark H. Newhouse**, winner of the 2019 Florida Royal Palm Literary Awards Published Book of the Year for his book *The Devil’s Bookkeepers Book 1: The Noose*.



Copies are still available!  
Click here to grab your copy  
and support your fellow FWA  
members.

# Create an Illusion Top Ten

- 01 Shutta Crum, Okefenokee
- 02 Ricky Keck, It's Time
- 03 Jody Lebel, A Good Man
- 04 Mike Summers, Chosen
- 05 Grace Epstein, A Shrouded Forest
- 06 Frances Hight, Mable's Fight
- 07 Janet Palmer, The Graying
- 08 Robert Hart, The Safe Tree
- 09 Barbara Rein, Canceled
- 10 Phyllis McKinley, Yellow Leaf in a Puddle



Shutta Crum

- |  |  |
|--|--|
| Ruth Alessi, Masks of Clay                       | Chris Flocken, Elusive Illusions               |
| Monika Becker, Alternate Universes               | J.W. Garrett, Away From It All                 |
| Linda B. Callan, The Treasure Hunt               | Fern Goodman, Jesus Ants                       |
| Linda Ray Center, Bookend Friends                | Lee Fanning Hall, Illusions                    |
| M.P. Christy, Illusion Tubes                     | Suzy Hart, Break the Rules                     |
| William Clapper, Love's Illusions                | Ellen Holder, Thalia's Portal                  |
| Danielle Cook, Space Bar                         | Laura Holian, The Picnic                       |
| Michael Cox, In the Hospital (Again)             | John Hope, The Visit                           |
| Melody Dimick, Insanity                          | Sharon Keller Johnson, Derailed                |
| Betsy Donohue, Perspective                       | Henry James Kaye, No Good Deed                 |
| Arthur M. Doweyko, Billy and the Time<br>Machine | Ian Kirkpatrick, Good Morning, George          |
| Bob Ellis, The Bank Branch                       | Alice Klaxton, Memories                        |
| Jessie Erwin, Moon Flying                        | Linda Kraus, Inner Beauty and All that<br>Jazz |
| Kimberlee Esselstrom, Harmy                      | Teresa Little, The Camping Trip                |
| Ann Favreau, The Mirrors                         | Christopher Malinger, Jealousy                 |
| Linda Feist, A Serving of Winter Solstice        | Arleen Mariotti, Behind Closed Doors           |

Lawrence Martin, A Grand Illusion  
Robert E. Marvin, The Last Coupon  
Frank T. Masi, Gray Rider  
Mark McWaters, The Other Side  
Sharon Menear, Ghost Writer  
John Charles Miller, Words from the Earth  
Joan North, Illusion or Reality  
Donna Parrey, When Mother Nature Caught  
the Virus  
David M. Pearce, The Matryoshka Doll  
Virginia Pegelow, Dancing with a Star  
Elaine Person, Don't Refuse Your Muse  
Nancy Pflum, A Night to Remember  
Don "Doc" Sanborn, Could This be Real?  
Lynn Schiffhorst, Soothing the Dark  
Ruth Senftleber, The Reunion  
Henry G. Silvia, The Chinese Room  
Tom Swartz, Johnny B's Freedom  
Ed N. White, Water, Water, Everywhere

Go to page 49 to find  
out next year's  
theme!



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The Collection competition will be open  
again from February 1, 2021 through April  
30, 2021.

# Socializing Opportunities

One of the best parts about the annual conference is getting to chat with other writers and industry professionals. We want participants to have the chance to meet other writers while they attend. Be sure to stop by the events below.

Writers Lounge



### Writers Lounge

7 p.m. | Friday Mixer 24 / 7 | Meet & Greet

- Meet and Greet** ↑  
24/7 | Chat ✓ ☆
- Unmasked Mixer** ↑  
7:00 p.m. - 8:00 p.m. | Unmasked Mixer ✓ ☆  
Join us here! ☆
- Collections Fun** ↑  
Watch the Slideshow and Meet the Person of Renown @ ✓ ☆

We will have a **24/7 Chat** available with rooms for different genres. Stop by and say hello. This is a text-only chat so don't worry about your hair!

The **Unmasked Mixer** on Friday will be a Zoom meeting where you can choose to have your camera on or off. We will play games, ask fun questions, and give away prizes.

Each **workshop session** will also have a chat feature where attendees can say hello and share connections during the presentation.

# Share Pictures

We want to see you enjoying our conference! Please share a conference selfie on your social media and use the hashtag #fwaremoteconference . The FWA social media team will be on the lookout for pictures and will share select ones on the FWA accounts.

Another big benefit from sharing your pictures is that your photo could be selected for the conference article on the December issue of The Florida Writer, FWA's premier publication!



Show us your  
selfies!

You could end up  
here

Please Use:

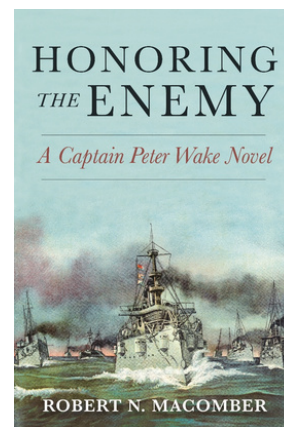
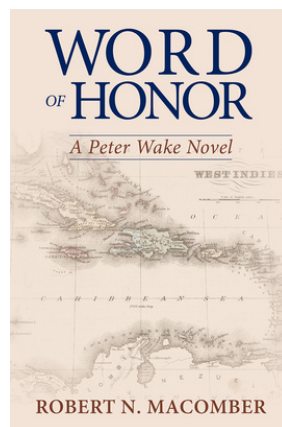
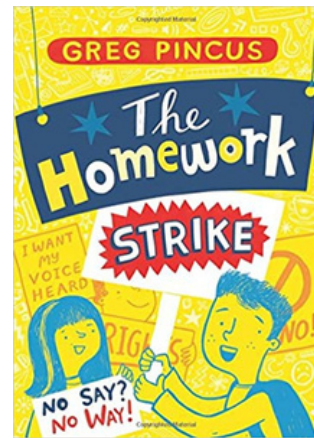
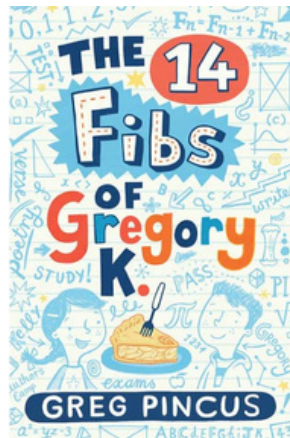
#fwaremoteconference



# See Our Store

So many goodies! You can get books from our speakers, order a Collection book, and see the \*all new\* merchandise including shirts, masks, phone cases, bags, and more!

*Note that you will be taken to a third party vendor (Amazon, Etsy, author website) to complete your purchase.*



And many more in  
our store!

# Submission Information



## To submit your author newsletter to Chrysa Keenon:

- (1) Find your most recent newsletter or create a sample newsletter.
- (2) Email it to **chrysa@cyleyoung.com** and put NEWSLETTER CLASS SUBMISSION in the subject line.

## To query your manuscript to the agents on the agent panel:

- (1) Start by researching each agent to see what genres they accept. Click on the pictures for more information.



Claire Draper



Cate Hart



Malaga Baldi

- (2) Follow any submission guidelines given.

(3) Send an email to the listed email address with the subject line in all caps: FLORIDA CONFERENCE ATTENDEE, Manuscript Topic (except actually fill in your topic, don't send "manuscript topic").

**Claire: [clairequeries@thebentagency.com](mailto:clairequeries@thebentagency.com), use "Mx. Draper"**

**Cate: [cate@harveyklinger.com](mailto:cate@harveyklinger.com)**

**Malaga: [info@baldibooks.com](mailto:info@baldibooks.com)**

# Workshop Handouts

Note: We only have three handouts this year since the material can be replayed.

## Why You Need an Audiobook and How to Make One

Copyright © 2020 by Nancy J. Cohen



Want to turn your novel into an audiobook? Learn how to set up your book title on ACX, select a payment option, choose a narrator, proof your audio files, and promote your new audiobook. We'll discuss other audiobook producers as alternative options. Optimizing your novel for audio will also be covered in this informative workshop.

### Follow the Author

Website: <https://nancyjcohen.com>

Blog: <https://nancyjcohen.com/blog>

Facebook: <https://www.facebook.com/NancyJCohenAuthor>

Twitter: <https://twitter.com/nancyjcohen>

LinkedIn: <https://www.linkedin.com/in/nancyjcohen>

BookBub: <https://www.bookbub.com/authors/nancy-j-cohen>

Audible: <https://www.audible.com/author/Nancy-J-Cohen/B000APL5DG>

For updates on my new releases, giveaways, special offers and events, join my reader list at <https://nancyjcohen.com/newsletter/>. Free Book Sampler for new subscribers.

## WHY AUDIOBOOKS?

Audiobooks started in the early 1930s when the American Foundation for the Blind worked with the Library of Congress to establish the Talking Book Program. The arrival of the cassette tape recorder made audiobooks more common. Things took off with the advent of digital media.

### *Rise in Popularity*

In 2018, American publishers produced more than 44,000 audiobook titles and generated \$940 million in sales. In 2019, this rose to 60,303 titles with increased sales to \$1.2 billion. According to the Audio Publishers Association, audiobooks have had eight years of double-digit growth.

The most popular audiobook genre is mysteries/thrillers/suspense. Regarding demographics, 57% of audiobook listeners are under 45. Many of them listen to audiobooks on cell phones.

### *Why else you should do it?*

- An audiobook will give your story new life.
- You'll give readers more format choices for your book.
- Having an audiobook raises respect for you as an author.
- You'll add another source of royalties to your income stream.
- Fans who buy the ebook can buy the audiobook at a discounted price with Whispersync.
- Audiobook fans are a different audience. This will expand your mailing list.
- Your books will appeal to people with vision problems.
- You can reach the library market with wide distribution.
- You can take advantage of new promotional opportunities aimed at audiobook fans.

## AUDIOBOOK PRODUCERS & DISTRIBUTORS – DIY (\*) or Sell Your Rights?

\*ACX, <http://www.acx.com>

Audible, <https://www.audible.com/>

Author's Republic, <https://www.authorsrepublic.com>

Blackstone Audio, <https://www.blackstonepublishing.com/>

Dreamscape, <https://www.dreamscapepublishing.com/home>

\*Findaway Voices, <https://findawayvoices.com/>

HighBridge Audio, <https://highbridgeaudio.com/>

\*ListenUp, <https://www.listenupindie.pub/>

Recorded Books, <https://www.recordedbooks.com/>

Spoken Realms, <https://www.spokenrealms.com/>

Spoken Word, <https://www.spokenwordinc.com/>

Talking Book, <https://thetalkingbook.org/#home-page>

Tantor Audio, <https://tantor.com/about-us>

## DOING IT YOURSELF

### CHOOSE A DISTRIBUTOR

#### ACX

- Distributes to Amazon, Audible, and Apple/iTunes.
- They set the price.

- Royalty share, Royalty share plus, or Pay per finished hour.
- 40% royalty if you pay PFH and are exclusive; 25% for non-exclusive.
- Royalty share is automatically an exclusive deal. Contract term is 7 years.
- After one year, you can request to go from exclusive to non-exclusive, if you have paid PFH. This doesn't apply if you've done royalty share.
- You can choose the narrator and solicit auditions.
- Easy-to-follow steps for audiobook production.
- Audible is the biggest seller of audiobooks.
- ISBN number is not required.
- Giveaway codes and Bounty program.

### **Findaway Voices**

- Distributes to 40+ retailers, including the library market.
- Giveaway codes and other promotion opportunities.
- Findaway's fee is 20% so author portion of royalties received is 80%. For example, on a \$10 audiobook where the retailer keeps 50%, that would leave \$5 royalty. Findaway would keep \$1 and the author would get \$4. This equates to 40% of the retail price.
- Author determines the price. They have a pricing calculator that helps to determine the retail price based on genre and length.
- ISBN number is required. They can provide a free one. See my blog post on Buying and Assigning ISBN numbers and why you need your own - <https://wp.me/paLXP7-4O9>
- Audioworks is a full production service. They provide a short list of potential narrators. <https://findawayaudioworks.com/>
- If you come to Findaway with your own narrator and want to use Findaway for production, they charge a 30% production fee.
- **Voices Share** is a hybrid royalty share program where an author pays half the normal cost of an audiobook plus you split shares 20% each with the narrator. This is an **exclusive agreement**. Your title will only be for sale through their distribution network. <https://blog.findawayvoices.com/voices-share/>
- If you'd like to stop sharing your royalties, you can buy out of the agreement for two times your initial payment. For example, if the full-price production would have been \$1,000, but you paid \$500, an extra payment of \$1,000 will release you from future royalty sharing.
- **Authors Direct** is a storefront where authors can sell their audiobooks and retain 85% royalty. Customized URL links. Findaway handles all sales. Readers listen via a free app.
- For distribution only, there may be an upload fee. This can be waived if you go through Draft2Digital via your e-book. <https://findawayvoices.com/selling-audiobooks/>

### **CHOOSE A PAYMENT PLAN on ACX**

*Royalty Share:* Rights holders get 20% royalty and the producer (narrator) gets 20%. No upfront payment. It's a 7-year contract, and even then, you might have to make some sort of payment to your narrator to obtain your rights. Exclusive contract.

### ***Royalty Share Plus:***

Authors negotiate a per-finished-hour fee with the producer in addition to splitting royalties. Exclusive contract. Similar to Voices Share program at Findaway.

***Per Finished Hour:*** You pay up front per finished hour. Approximately 10,000 words equals 1 finished hour. Figure on a minimum of \$200 per finished hour to start. Choose **exclusive or non-exclusive**. If you're exclusive, you get 40% royalty. If you are non-exclusive, it's 25% but then you can distribute wide at other sites.

### **Royalties**

Each sale at Audible falls under one of three categories, which determine the payout:

AL = An Audible member purchases your audiobook using a membership credit.

ALOP = An Audible member purchases your audiobook with a credit card.

ALC = This is an a la carte purchase made by a nonmember.

### **SET UP YOUR TITLE**

- Create a free account at <https://www.acx.com/>.
- Put your book's ISBN or ASIN number into the box and claim the title.
- When you claim your title, you may enter custom chapter names in the Table of Contents setup page.
- Tweak the book's description as needed.
- If you have an LLC or your own imprint, list it under "Company."
- Add your author pitch under "Additional Comments." Include awards, reviews, social media sites, and marketing plan.
- Describe what type of voice you want in a narrator. Male/Female? Age? Mood?

### **Submit a Script**

- Script should be about fifteen minutes long.
- It doesn't have to be continuous.
- Offer passages with sample voices from different characters.
- Include notes on context or brief character sketches.
- Be patient waiting for a response.

### **RESEARCH NARRATORS aka PRODUCERS**

Surveys have found that listeners prefer a professional voice actor over the author as narrator. Once you've submitted your book's profile, you are ready to search for a narrator. They'll seek you out with auditions. Or you can search among the producers on ACX and invite them to audition. You'll get notified by ACX when an audition is waiting.

Click on Search and then Producers for Hire. Various filters will aid your selection, such as genre, gender, age, and style. You can also fill in the type of payment you're willing to offer. Go to the narrator's website and see how many titles in your genre they've done. Their site on ACX will list their payment preferences and offers samples for you to listen. When you find someone you like, Send a Message from the producer's ACX page and invite them to submit an audition.

## LISTEN TO AUDITIONS

- Read the message from the narrator. Can she spell correctly? How is her grammar? Does she sound enthusiastic about your project?
- Check the narrator’s social media sites. Does she do any marketing? What is her experience level? Does she have a background in acting, voice-overs, or similar careers?
- Has she done books in your genre before?
- See which voices strike you as matching your main character.
- Can you distinguish between different characters in scenes with more than one person?
- Can you hear the narrator’s voice well, or is it too low? Too raspy? Too fast, or too high-pitched?
- You can click Like, Dislike, or Maybe to organize your selections on ACX. Narrators do not see this.

### Keep Notes on the Narrators

Keep notes as you listen and correspond with each narrator. Here are some of my observations:

#### *Hair Raiser*

#1: “I love to read,” wrote one narrator. “I like most genres, except westrens. I am addicted to the writen word, but I know many who do not have time to read.”

This note from the narrator tells me she can’t spell, and she can’t read my work well either.

#2: This one’s voice sounds croaky. No change between Marla and Tally. They sound like old ladies. Anita is better, although the sample sounds more like a read than acting. Painful to hear.

#### *Murder by Manicure*

#1: Very good, does Arnie, Marla and Hortense very well.

#2: Not great. Voice is too soft.

#3: Needs more of a pause between sentences. Good with distinguishing voices. Great with Hortense, Arnie, Anita, and Marla. Dalton is okay. Narration needs more expression but this narrator sounds good in other book samples she’s done. She does a lot of cozy mysteries.

#4: She sounds amateurish and lacks distinctiveness in voices.

### My Responses

*Thank you, I’ve received the audition and will get back to you on it.*

*I’ve listened several times to your audition for [Book Title], and I’m afraid it’s not going to work for me. I do appreciate the effort, though. Thank you for giving it a try.*

## MAKE AN OFFER

1. Agree on payment terms before making a formal offer.
2. Ask the narrator if she’s willing to send you several chapters at a time for you to review while the book is in production. How amenable is she to doing corrections?
3. Ask about availability in terms of scheduling. Does she have a block of time free for when you’ll want to get started? Do you? Be prepared to commit to this project for a month or two and agree on a set of dates to start and end the project.

4. Go to the narrator's ACX page or your audition page where her name is listed and click on the "Make an Offer" button.
5. Set deadlines for the first fifteen minutes and for the finished book. Allow yourself enough time to review the chapter files as well as the audiobook in its entirety. This offer expires after a certain number of days.
6. If the narrator accepts, you'll be asked to upload a pdf file. Then you sit back and wait to receive the first fifteen minutes for review.
7. Use a popular narrator who promotes her work if you want a partner in marketing. However, these narrators are likely to cost more and are less likely to do royalty share.
8. If you have a series, stick with the same narrator if you are getting good reviews.
9. Consider asking your narrator to record clips for promo purposes.

**NOTE:** Once you work with a narrator you like, you can skip the audition process and make a direct offer. As you set up your title, you'll have the option to accept auditions or to make a direct offer to the Producer of your choice.

### REVIEW THE CHAPTER FILES

- Listen and follow along with the text. Look for missing or extra words, mispronunciations, missing lines, words that may be spoken too low or without the right inflection.
- If you intend for your book to be [Whispersync](#) ready, you'll want a very close word-for-word match. This feature allows readers to switch between reading their Kindle edition and listening to the corresponding audiobook across devices without losing their place.
- Are the characters sounding the way you'd imagined them? Should the hero speak in a bolder tone or a softer one? Higher pitched or lower? Is the accent right?
- Is there enough emotion in his voice and is it appropriate to the scene?
- Can you distinguish among the characters in a conversation?
- Are your character voices consistent throughout the story?
- Does the narrator pause at each space break and before a new chapter?
- Is the pacing too slow or too fast?
- Is there enough expression in her voice during exposition to keep the reader interested?
- Next, listen to the files without looking at the written text. Close your eyes and pay attention to the story as it unfolds.
- Note qualities in your writing that you might tone down next time because they don't sound right when spoken aloud.
- Be sure you can hear each line clearly and words aren't dropped too low to distinguish.

### CORRECTIONS

- When you need to note a correction, pause the playback and get the time stamp along with the chapter and pdf page numbers.
- Keep a separate file of all your corrections so you can review them later in one place.
- Click "Request Changes" to unlock the files.
- Send the narrator a message indicating you have changes to make. Here are examples:

#### Chapter 1 – Permed to Death

20:33, "You think I'm *meshugeh*?" You pronounce the word okay, but you read the sentence as, "You think I'm **ah**-meshugeh." Please correct.

Chapter 2 (p. 17/267 in pdf file)

8:14, p. Moishie should sound like Moish, not Moish-ee  
p. 26/267; Monkshood should be monks-hood, and not monk-shood.  
31:44, p. 34/267; you say leather black handbag. It should be black leather handbag.  
Dalton's voice could be more expressive in this passage.

### **Chapter 3**

18:39 Should be “Don’t **think** me rude” and not “Don’t make me rude.”

**Chapter 4** is good as is.

### **Chapter 5**

19:55: A phrase is missing: “Yep, that’s me.” **A frown creased her forehead.** She didn’t recognize the voice, nor was she sure of the caller’s gender. The caller ID showed out of area.

## **FINAL MEASURES**

- Upload your 2400 x 2400 audio book cover
- Click “Edit Retail Information.” Add metadata and copyright date.
- When all corrected files have been uploaded and you’ve listened to the entire audiobook for one final time, click “Approve Audiobook.”
- Pay your narrator. Remind her to confirm payment. Then book goes into review at ACX.
- You’ll get an email when your book goes live.
- Whispersync may take a couple of more weeks. It will pop up on its own.

## **How to Download your Chapter Files from ACX**

- Sign in to ACX.
- Go to your Projects.
- Click on Completed Projects.
- Click on your book title.
- Click on Produce Audiobook.
- Download each chapter into a folder on your computer.
- Utilize for backup or if you plan to go wide with distribution.

## **Note about Audible Captions**

This disputed feature would show listeners the text of a book as they listen. Various publishers have protested on the basis of rights issues. Audible has agreed to get permission from all publishers before enabling Audible Captions.

## **OPTIMIZE YOUR NOVEL FOR AUDIO**

Once I started listening to how my words sounded, I realized what worked and what didn’t. It made me change the way I write. Here are some tips on optimizing your novel for audio.

**Avoid authorial phrases** like “assailed her nostrils” or “attacked her senses.” Be more concrete and direct: “The smell of chocolate wafted into her nose.” Descriptions such as “his aura of command” could be better written. Mention his broad shoulders and confident posture instead.

## **Get Rid of Adverbs**

Remove adverbs in phrases such as “I thought irreverently” or “She thought sardonically.” The dialogue should speak for itself.

**Be wary of starting sentences with adverbs or “ing” words or short phrases.** These sound awkward when spoken aloud.

*Change this:* “Focusing on the road ahead, she pondered their conversation.”

*To this:* “She focused on the road ahead while pondering their conversation.”

*Change this:*

Smoothing down her jeans, Marla emerged from their car. She wore a corduroy jacket over a pullover sweater, glad for the extra cover when a cool breeze stirred her hair. Fortunately, the cold spells only lasted a few days in South Florida.

*To this:*

Marla emerged from their car and smoothed down her jeans. She wore a corduroy jacket over a pullover sweater, glad for the extra cover when a cool breeze stirred her hair. At least the cold spells in South Florida only lasted for a few days.

*Change this:*

Inside the lounge, she paused to study the contemporary motif.

*To this:*

She paused inside the lounge to study the contemporary motif.

**Avoid stilted dialogue.** Make sure that conversations sound real and not stiff or unnatural.

**Try not to break up passages of dialogue.**

*Change This:*

“Oh, no?” Tally heaved a deep sigh. “Maybe he asked them to cover for him. He didn’t invite me to come along this morning.”

*To This:*

Tally heaved a deep sigh. “Oh, no? Maybe he asked them to cover for him. He didn’t invite me to come along this morning.”

*Change this:*

“I made a reservation for the ten o’clock tour, and I’m here to pick up my ticket.” Marla sauntered closer and withdrew a credit card from her wallet. “My name is Marla Vail.”

*To this:*

“My name is Marla Vail. I made a reservation for the ten o’clock tour, and I’m here to pick up my ticket.” Marla sauntered closer and withdrew a credit card from her wallet.

**Use Facial Expressions Sparingly**

His eyes narrowed; her mouth curved in a smile; he pressed his lips together. These can sound unnecessary with dialogue spoken aloud, so evaluate if you really need them. Same for phrases such as, “he nodded” or “she grinned.” Try to make these more meaningful, i.e. “She grinned as though she had something to hide.”

*Change this:*

She heard the resentful note in his voice. “You wish this were your case, don’t you?”

His jaw clenched. “Of course I do. Tally and Ken are like family to us.”

*To This:*

She heard the resentful note in his voice. “You wish this were your case, don’t you?”  
“Of course I do. Tally and Ken are like family to us.”

### **Identify Speakers**

Make sure the speaker is clearly identified. It is okay to stick in a “he said/she said” or an action tag now and then, but don’t overuse them.

### **Note Character Voices**

Mention the person’s voice quality in your character profiles or as you write dialogue. Is it low and throaty? Booming like a radio announcer? A pronounced Southern drawl? A high-pitched girlie voice? Or a condescending tone? You’ll need these notes for your narrator along with a cast of characters.

### **Write Shorter Chapters**

Each chapter is uploaded separately by your producer to ACX. A fifteen-page chapter comes to around twenty minutes. You’ll have shorter listening times with fewer pages per chapter.

### **Smooth Transitions**

Establish the setting whenever you have a space or chapter break so the listener has a moment to visualize the scene in her mind before you continue the story. If you jump from spot to spot, it’ll get confusing without resetting the mental imagery.

## **MARKETING YOUR AUDIOBOOK**

### ***Buy Links***

- Go to Audible, Amazon, and iTunes and get your buy links.
- Confirm the audiobook is linked to other editions of same title (i.e. ebook/print).
- Claim this title as yours at Amazon Author Central, Goodreads, and LibraryThing.
- Mention the audiobook in back of the ebook. Use a website link and not a particular vendor.

### ***Website***

- Add the audio links to your website book page and to a dedicated audiobook page.
- Add the embed code for a sample on Soundcloud.
- Make your primary links to Audible, not Amazon, for a higher royalty rate.
- Inform readers why they should try an audiobook.
- Give directions on how to download an audiobook.
- Offer link for free book with Audible trial.

### **How to listen to audiobooks on your phone, Kindle, tablet and computer -**

<https://www.audible.com/mt/Apps>

### ***Soundcloud***

- Register at <https://Soundcloud.com>
- From your book’s ACX site, download the five-minute retail sample.
- Upload this sample to Soundcloud.

- Fill in the Metadata. Click the Share Button. Get the embed code for your website.

### *Social Media*

- Prepare a list of tweets and posts to promote your new audiobook. Hashtag #audiobooks
- Add audiobook to your Pinterest boards.
- Ask your narrator to list your book on her website and social media sites.
- Create an event for an audiobook launch party.
- Post new release notices on all your sites.
- Send out a newsletter to your readers about the new release.
- Target your existing readers as well as audiobook listeners.
- Join audiobook groups at Goodreads & Facebook and read their guidelines about promotion.
- Do a blog post about your new release and the audiobook process.
- Schedule a blog tour at sites such as <https://audiobookwormpromotions.com/>
- Do a video interview or podcast about the production.
- Interview your narrator or do a narrator reveal as an event.
- Use a promo code to gift yourself a copy of your book.
- Get audio clips and use them in your posts. Clips are samples you record while listening to your book on Audible. Use these clips in posts and tweets to provide samples of your audiobook. You can get up to 5 minutes of clips per book. Or ask your narrator for them.
- Use bounty referral links for extra income. Leverage the Audible 30-day free trial for readers who aren't yet audiobook fans. Get your book-specific links for the free trial.
- Create graphic ads at Canva, <https://www.canva.com/> or BookBrush, <https://bookbrush.com/>

### *Getting Reviews*

- On ACX, click the **Promo Codes** tab on your sales dashboard. Copy your 25 Promo Codes to use for reviews and contest prizes. Mark the codes as shared when used and track redemption. You may request additional codes if needed.
- Solicit reviewers from audiobook review sites and groups at Goodreads and Facebook.
- Reach out to podcasters to talk about your book and the audiobook process.
- Post a request for reviewers on your social media sites and in your author newsletter.
- Give away promo codes on sites such as <https://audiobookboom.com/>
- Hold a Rafflecopter contest and give away the codes as prizes.
- Join multi-author giveaways for audiobooks at <https://www.booksweeps.com/authors/> and <https://authorsxp.com/>
- Netgalley now offers audiobooks.

### *Other Strategies*

- Do a free or bargain ebook that has a Whispersync audiobook.
- Get as many audiobooks in a series out there as you can.
- Decide if you want to release your new ebook/print and audio titles concurrently or spaced out. If you plan on a simultaneous release, you'll need to contact ACX to request the date.

- If you want to do an audiobook pre-order, contact ACX for this, too. The files will have to be complete to allow time for their quality review process. The e-book pre-order should also be live so it can be matched to the audio for Whispersync.
- Drop 'N Drip campaign is when you drop 2 to 3 audiobooks in a series all at once, then do it again 6 to 9 months later.
- Box sets do well in audiobook. Bundle the first three audiobooks in a series. Novellas and Short Stories can be bundled together. Or sell each short work for \$.99.
- Audible prices their audiobooks to be a good deal for subscribers. Listeners like to get value for their money, so they prefer works that are six hours or more.

### *Chirp*

Chirp is BookBub for audiobooks. Your audiobook must be available at Findaway Voices, so you have to be nonexclusive if you go through ACX. On the Chirp submission form, you can select multiple prices at which you're willing to discount your book. Chirp will choose which one is best based on the book's platform, plot, length, and category. If selected, Chirp sets up the discount for you. <https://insights.bookbub.com/chirp-deals-tips-audiobook-submission/>

### *Libraries*

Librarians acquire audiobooks through OverDrive, Hoopla, and Recorded Books.

## RESOURCES

**AudioFile Magazine:** <https://www.audiofilemagazine.com/referenceguide/>

**Audio Publishers Association:** <https://www.audiopub.org/>

**ACX University:** <https://acxuniversity.com/>

**Audiobook Creation:** <https://www.authorsrepublic.com/creation>

**Kate Tilton:** <https://katetilton.com/25-ways-market-audiobook-quick-guide/>

**ACX Blogs on Marketing:** <https://blog.acx.com/category/audiobook-marketing-2/>

**The Creative Penn:** <https://www.thecreativepenn.com/2016/05/02/audio-book-sales-marketing/>

**Written Word Media:** <https://www.writtenwordmedia.com/self-publish-audiobook-production-and-distribution/>

**Why Indie Authors Should Publish Audiobooks:** <https://selfpublishingadvice.org/indie-authors-audiobooks/>

**Audiobook Promotion for Indie Authors:** <https://selfpublishingadvice.org/audiobook-promotion-for-indie-authors/>

**Why You Must Self-Publish an Audiobook in Today's Market:** <https://www.amarketingexpert.com/why-you-must-self-publish-an-audiobook/>

**BookBub Blogs on Audiobooks:** <https://insights.bookbub.com/?s=audiobooks>

**Audible ACX YouTube Channel:** <https://www.youtube.com/user/AudibleACX>

**Visit Nancy on Audible:**

<https://www.audible.com/author/Nancy-J-Cohen/B000APL5DG>

**Visit Nancy's Website:**

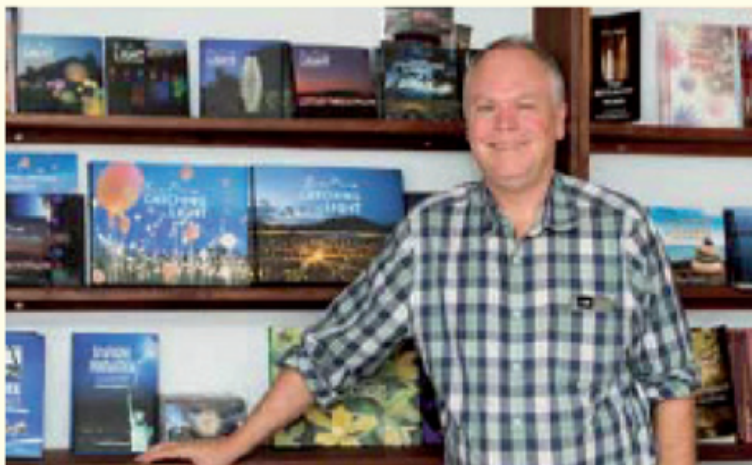
<https://nancyjcohen.com>

# Full Publishing Services Under One Roof

Leesburg, FL

"EVERYONE HAS A STORY TO TELL," SAID GREG SHARP, PUBLISHER AND PRESIDENT OF SEA HILL PRESS. That story could be a memoir, family history, business experience or novel. No matter the topic, Greg has specialized in navigating authors down the publishing road since 1989. "We know all the stages of publishing. Our expertise includes writing, editing, photography, design and printing," said Greg. Together with wife, Cynthia, a book editor, they help authors hone their writing, develop their books and publish their work.

"Individuals, companies, and nonprofits self-publish for different reasons," Greg Sharp said. "Each book has unique objectives and challenges. We've worked with large organizations as well as individuals to create wonderful books." Sharp says they especially enjoy working on memoirs. "Telling your life story or documenting your legacy is one of the most rewarding projects. We



Greg Sharp, publisher and president of Sea Hill Press, Leesburg, FL

love to work with people to make that happen," Sharp said.

The Sea Hill Press website lists their published genres, which include art, business, children's, cooking, fiction, history, poetry, religion and self-help. Based in Leesburg, FL, Sea Hill Press have their own printing and book-binding plant and are capable of producing any type of book. The company

publishes books and e-books and provides self-publishing services.

Sea Hill Press is located at 214 N. Third St., Suite A, in Leesburg. Business hours are 9:00 a.m. to 5:00 p.m, Monday through Friday. To make an appointment, call (352) 801-0426 or (877) 397-0005.

[www.seahillpress.com/publish](http://www.seahillpress.com/publish)  
Email: [greg@seahillpress.com](mailto:greg@seahillpress.com)

## MICHAEL JORDAN

"The terror of the Torso Murderer returns in this gritty, Cleveland-centric tale. Jordan delights with crackling dialogue, true-to-life characters, an intensely paced plot, and an explosive finale. A must-read for fans of Lector, Dexter and the Ripper."

- John Keyse-Walker, author of Sun, Sand, Murder and Beach, Breeze, Bloodshed. Winner of Minotaur Books/Mystery Writers of America First Crime Novel Award.

"A well-written and complexly plotted crime thriller."

- Mensa Bulletin

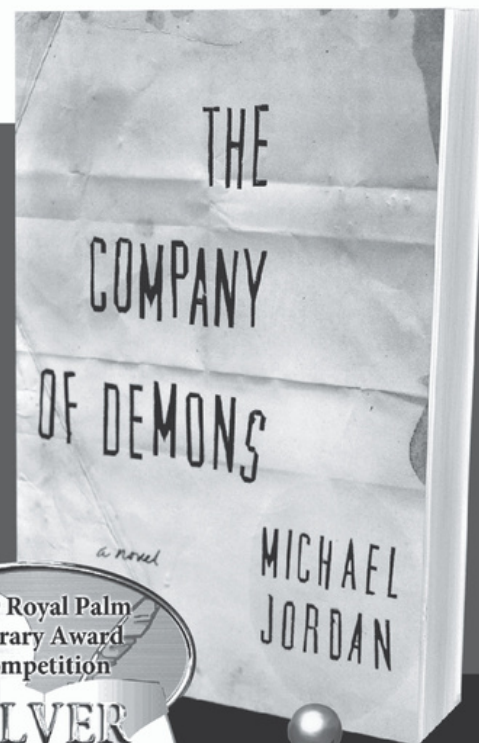
"[This] thriller is a cross between John Grisham and Stephen King."

- Cleveland's Scene Magazine

Available in print, digital and audio formats from numerous retailers.

Visit the website for more details:

[MICHAELJORDANBOOKS.COM](http://MICHAELJORDANBOOKS.COM)



Michael's unpublished thriller, A Desperate Race, is a semifinalist for the 2020 Royal Palm Literary Awards competition!

## BALDI BOOKS QUERY LETTER DOS & DONTs

The points I want to make about query letter writing include:  
Please understand these are my bugaboos.

1. Read the agency guidelines backwards & forwards. **KNOW YOUR ENEMY.**

If you are writing fantasy, don't send your query to an agent that only represents nonfiction.

2. **Presentation:** include your return address, all contact information in the body of your letter/email. NO TYPOS. Address the agent by the full name if you are unsure of gender. Please Do not use sir or madam. First sentence should not be "hello my name is \_\_\_\_\_." I get many Mr. malaga Baldi letters.

Once I was asked what is a malaga baldi anyway?

3. **OBJECTIVE:** A query letter is meant to get your foot in the door. To make me want to drop everything I am doing and ask to read your manuscript yesterday.

To stand out from all the other queries I receive daily.

THE PANDEMIC IS A WRITER'S COLONY.

4. **Body/text:** If the query letter offers the promise of a startling question,  
a turn of a phrase,  
an idea I have never considered,

a topic approached in a refreshing way,  
a Depiction of a lace I have never been before  
Then you have done your job.

## 5. THE REST OF IT.

ideally the query letter is 3 paragraphs. It is a tease.

First paragraph should grab me. A perfect sentence. Your father is Stephen king. You are married to one of my clients. Questions, Etc

Second paragraph — title of Book. Why this book? Where did your main character come from? Why should I read your book. One sentence description.

How would you describe it on Twitter — 140 characters. No synopsis.

Third paragraph — all about you. You don't know how to swim. Who you know. Who you like to read. Have you been published. Who you don't know.

Why are you approaching me?

6. Suggested reading about writing:

BECOMING DUCHESS GOLDBLATT. Anonymous HMH/2020

WRITING PAST DARK, Bonnie Friedman HarperCollins reissue 2020

THE BUTTERFLY HOURS: Transforming Memories into Memoir, Patty Dann, 2016

TELL THE TRUTH. WRITE A GOOD BOOK. MAKE ME PROUD.

Malaga Baldi, Owner

Baldi Agency

[baldibooks@gmail.com](mailto:baldibooks@gmail.com)

233 West 99th Street, 19C

NYC 10025

212 222 3213

[www.baldibooks.com](http://www.baldibooks.com)

## **BUILDING IMAGERY THROUGH COLOR** Gail Ghai, Presenter

Dear Poetry Participants,

Before we meet remotely on **Sunday, October 18<sup>th</sup> @ 11:00AM**, please preview the material that will be used in the presentation. (See below.) Also, please print the packet as we will be writing a color poem if time allows. Thank you. I'm really looking forward to working with you in October.

**Note: Imagery** is the use of **Figurative language** (Simile, Metaphor, Alliteration, Symbolism & Hyperbole) that engages the **Five** senses. An **Image** can involve any of the senses.

1. **Read** the following poem, "Watching the Tea Workers" p. 2.
2. **Number** the lines in the poem for reference.
3. **Highlight** any words/images/symbols that name or represent a color. How many did you find? \_\_\_\_\_
4. **What images** are enhanced by the colors? \_\_\_\_\_
5. **Comment** on any lines or images that "speak to you."  
\_\_\_\_\_
6. **Examine** the **sound** association of color words. For example, dusky reminds you of what other words? \_\_\_\_\_  
In what way does that connect to the poem? \_\_\_\_\_
7. **Explore and Discuss** the symbolism of colors.

[gghai@artpoetica.com](mailto:gghai@artpoetica.com)

## **WATCHING THE TEA WORKERS**

Along the elevated slopes of Darjeeling  
slender-bodied dusky women  
sway with the swish of their saris

in a carousel of colors; fuchsia, mango  
turmeric and chili. Their chatter  
is the chatter of ruby-cheeked sunbirds.

Against an indigo sky, they bend and lean,  
pluck and load their tealeaf treasures  
into wide-woven wicker baskets.

On heightened terraced steps,  
they balance and carry crowded bundles  
as their silver anklets clink-clang-clink-clang.

Yet they're composed as goddesses,  
focused as saints, these queens  
of the Himalayan foothills.

They have always understood,  
always accepted  
that duty is their mantra.

How easily they slide  
into the slot  
of their gender.

Their lives form a simple symmetry  
of birth and obligation,  
place and fate.

But I cannot forget  
their blistered bare feet.  
Their backs bent beside

the dark earth.

Their hands, their fingers  
twisted with green life.

*Gail Ghai*

P. 2

## COLOR POEM with Poet, Gail Ghai

**CHOOSE** a favorite color or a Color that intrigues you. It can be any shade. \_\_\_\_\_

**FILL** in the categories:

Bird   Fruit or Veg.   Flower or Plant   Season   Time   Action Verbs

**SELECT 3** shades of your color from the Color Thesaurus, pp. 4-5 \_\_\_\_\_

\_\_\_\_\_

**COMPARE 2** of the categories with a **Simile** or **Metaphor**: \_\_\_\_\_

\_\_\_\_\_

**BEGIN** your poem with your favorite word or phrase from your list: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**TITLE** your poem when finished: \_\_\_\_\_ P. 3

## COLOR THESAURUS by Gail Ghai

- BEIGE** almond paste bamboo biscuit bismuth biscuit bisque blond buff bread basket champagne clamshell cotton seed cream ecru ginger ivory linen milkweed mushroom neutral oyster pale pearl pearlescent porcelain putty rattan sandalwood sand stone tan taupe whelk
- BLACK** *black bird black diamond black walnut brunette caper carbon caviar crow ebony graphite inky lacquer jet black lamp black licorice lunar black magpie midnight negrito noir obsidian onyx pitch black raven sable shadow tea zebra wood*
- BLUE** azure azurite Biscay blue bluebell bluebird bluebonnet blue jay bulrush calvary cerulean ciel cobalt cornflower cyan delphinium electric blue Egyptian blue gulf side Great blue heron Harbor hyacinth indigo lapis manganese Mediterranean blue navy planetarium powder blue ocean ridge periwinkle pool Prussian blue sapphire star-spangled blue volcano blue Wedgwood blue
- BLUEGREEN** aqua aquamarine Aegean blue blue-de chine cobalt teal iridescent green labradorite peacock robin's egg turquoise teal verdigris ultramarine
- BROWN** antique cameo copper buckhorn burnt sienna camel cappuccino cattail caramel caraway chestnut chocolate cinnamon coffee currant dusky earth espresso fawn feldspar fig khaki latte moccasin mocha mud nutmeg ochre pecan peanut butter raisin tamarind tan tawny tobacco toffee umber walnut
- GOLD** amber antique aureate Belgian waffle brass brassy buckskin cardamom cider citrine flaxen gilded glow goldenrod marigold mesh mica ochre pollen rustic sunbeam straw wheat
- GRAY** agave aluminum charcoal chrome cloudy dove foggy gray glass granite hardwood manganese metallic silver slate machine gray mist patina pebble pewter platinum rain shadow slate smoke Spanish moss sterling stone stratosphere tin Triannon twilight white gold windsurf
- GREEN** absinthe alexandrite aloe vera army bloodstone broccoli celadon celery chartreuse cilantro cucumber duckweed emerald Empire green forest frond John Deere green Kelly green hazel honeydew iceberg ivy jasper lacewing fly lichen lime kiwi khaki malachite Ming mint moss mountain sage olive olivine palm peacock pear peridot sap sea glass sea foam spinach spruce tarragon thyme trout viridian wasabi

**ORANGE** apricot adobe apricot blood orange Bird-of-paradise brain coral buckskin burnt orange cantaloupe cheddar carotene copper coral magnolia Indian paintbrush mango marmalade melon mimosa nectar paprika pumpkin peach persimmon orangutan orangeade rust saffron salmon sepia sienna sinoper smoky topaz tangerine terracotta

**PINK** apple azalea ballerina blossom blush carnation carnelian cinabrese cyclamen dusty rose flamingo flesh flush fuchsia hibiscus hunting pink magenta mauve morganite pastel plum pompadour quartz rose Roseate spoonbill rosewood sard tulipwood

**PURPLE** amethyst aubergine chalcedony cinnabar fox grape foxglove fuchsia gooseberry grape heather iris kunzite larkspur lavender lilac lupine magenta mauve orchid puce plum passion flower sea fleur sea grape silverberry thistle vermilion violet wisteria

**RED** auburn barn red Beaujolais berry brick burgundy cabernet cardinal carnelian cerise chili Chianti claret cordovan cranberry Dubonnet flame fruit punch garnet geranium henna rouge rhubarb ruby ruddy russet sanguine scarlet Tabasco tomato vermillion

**WHITE** alabaster antique aspen birch bleach bone brie buttermilk camembert caterpillar cauliflower cloud coconut cotton cream downy eggshell eider elderberry frost Icelandic limestone marble marbleize marshmallow milky moon moonlight lace onion opal praline pastel pearl polar bear popcorn off-white rain lily snowy egret snow storm swamp lily whitewash zinc

**YELLOW** amber banana beeswax blonde bronze butter buttercup cadmium canary chamois cider corn daffodil dandelion grapefruit Imperial yellow jonquil lemon lemon chiffon lemonade maize marigold nasturtium pineapple primrose safflower summer squash sunbeam sunflower sulfur tallowood turmeric witch hazel yolk

**MULTICOLOR** confetti chromatic crewel fluorescent iridescent jeweled kaleidoscopic luminous madras marbled painted bunting paisley prismatic potpourri rainbow ribbon spectral translucent veined

P. 5

**READ** the following poems.

**DARKNESS**

Tonight the world is black  
  
I wake in the raven night  
Darkness slowly fills the house  
  
frames my dirty room  
flaps my ebony heart  
like a raven's wing  
I learn from the blackbird world  
Slowly I steal its shadow  
while the midnight moon moves  
down from her perch. A.P.

**CIRCLE** the color synonyms.

**NOVEMBER**

Today the world is orange.  
  
The world turns rusty  
changing the green maple leaves  
to peach.  
We wear tiger lily clothes.  
In the papaya rain the car  
shines like a salmon  
nectaring the street.  
The sun becomes a pumpkin,  
sweet as a yam  
It sets slowly, slowly  
in the terra cotta sky. S. Ch

Identify examples of a Simile, Metaphor, and Alliteration. \_\_\_\_\_

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# New Collection Theme

It's the end of the program, you know what that means...time to share the Collection theme for 2021!



## Footprints

COLLECTION 13

The Florida Writer  
Podcast

a discussion about writing and other things

listen to authors, editors, publishers, and industry influencers

[floridawriters.libsyn.com](http://floridawriters.libsyn.com)



# Florida Writers Association

## 2021 Collection, Volume 13, Footprints



### Theme Description

Our writing theme for the 2021 FWA Collection contests is “footprints.” That could mean an area on a surface covered by something. Like a tire that makes a wide footprint, or the footprint of a laser beam, or the range of operation (as of a service) - a global footprint. Perhaps it’s a marked effect, impression, or impact as in a footprint in the field of research? Maybe it’s a track a hunter is following that turns out to be something else? Anything is possible. As always, for the Collection, fiction, nonfiction, essay, and poetry entries are all eligible.

### Example of Footprints in Literature

- *Footprints in the Sand*, song lyrics recorded in 2007 at Rockstone Studios in London, England.

### Writing Prompts for the Theme Footprints

1. I saw a million tiny footprints coming out of .....
2. How many footprints does it take to .....
3. Look to the sky to see footprints on earth.
4. Write a story about Earth’s footprint.
5. Write a story about something which, at the end of the story, turns out to be footprints.
6. Write a humorous story about the characteristics of kinds of footprints.
7. Write a poem about how every living thing leaves footprints
8. Are there always two footprints?
9. Write a story about what kind of footprint your writing style is.
10. Write a poem illustrating how love leaves footprints
11. Why are humans so obsessed with footprints?
12. Describe how an invisible footprint can affect visible objects.
13. Write a story about footprints affecting a character’s emotions.
14. Describe what a footprint can tell us.
15. Write a poem about a flower’s footprint.

16. What is your favorite footprint?
17. Write a story about someone who is scared to death of a footprint that turns out to be humorous.
18. Describe the footprint left by a pandemic.
19. Write a poem about a spiritual footprint.
20. Write a humorous story about dancing footprints.

### **2021 Contest Information**

- Submission Window: February 1, 2021, through and including April 30, 2021, at NOON (EST).
- Up to two entries per person are eligible. Enter early!
- Guidelines posted in December, 2020.
- **Winning Author's 35% Pre-Purchase Discount Window: When winners are announced, shortly after April 30, 2021, through and including August 31, 2021, 12:00 midnight (EST).**
- Questions: ContactUs@FloridaWriters.net, fwacollectionsteam@gmail.com, su.gerheim@gmail.com

Now offering  
online meetings!

## Florida Youth Writers

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