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THE NOOSE

November 2009

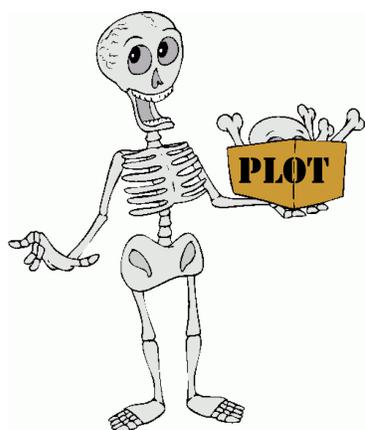


Mystery Writers of America

New York Chapter

WRITING WORKSHOP ON NOVEMBER 11th!

"FIND YOUR BACKBONE: Use the
Three Act Screenplay Model to
structure your mystery."



Is your plot sagging? Does your story
lose momentum about halfway through?

Our genre's top authors use the classic
screenplay paradigm to pace the
intriguing twists and turns that rivet
readers. And so can you!

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Anthony and Agatha award winning author of nine novels, screenwriter (*The Christmas Gift*), and New York Chapter president Chris Grabenstein gives this workshop at writers conferences across the country. But this time, there's no three-figure conference fee -- and you get dinner, too!

[Click here for more information.](#)



DID SOMEONE MENTION THE MENTOR PROGRAM?

By Chris Grabenstein, NY Chapter President

November 1st is the deadline for manuscripts so, if you haven't send yours in, hurry up!

You can read more about the [program below](#).

I just wanted to thank Catherine Mairosi and her committee for doing such a great job on one of most important projects for our chapter.

You can have fifty pages of your manuscript critiqued by an active member of the chapter. The top entries (as judged by the mentors and the committee) are then passed on to establish literary agents.

It's a great opportunity. Don't pass it up!





FROM THE EDITOR...

Hi all,

We're now well into our season of talks, panels, meetings and fun. I hope you'll find that the New York chapter has a lot to offer our members. I'd love to hear your comments about the new *Noose* format and its content. Contact me at mhannanmandel@yahoo.com

Marie Hannan-Mandel

MWA-NY MENTOR PROGRAM



Each year, the New York chapter of Mystery Writers of America, through the MWA/NY Mentor Program, offers unpublished and published members an opportunity to have up to fifty pages of a crime related novel or short story critiqued by an active member of the chapter.

The process begins in mid-September when members of the New York chapter receive a letter of invitation outlining the requirements, the submission dates, the procedures, and the fee for submitting, along with an application/release form. At the same time, the committee recruits active members as mentors to critique the manuscripts. When the submission process closes the Mentor Committee matches mentors and mentees based on the subgenre that the mentee assigned to their work and the subgenre that the mentor selected to review, and the critique process begins. Mentors and mentees have no direct contact.

The process ends in February. In mid-month the committee e-mails the written critique to each participant. The critique is anonymous unless the Mentor chooses to contact the mentee or indicates that the mentee may contact him or her. Each submission is ranked by the mentors and from those rated highest the Mentor Committee selects at least two to be read by an established literary agent. At the end of February, the Mentor Committee wraps up the program with a panel discussion designed to educate mentees about the next steps in the process.

All fees go into the MWA/NY treasury. Neither the Mentor Committee nor the mentors receive payment for the work they do to ensure the success of the MWA/NY Mentor Program.

To participate, send an e-mail to mentors@mwa-ny.org requesting the rules for submission and an Application/Release form. The deadline for receipt of manuscripts is november 1.

The Upcoming Calendar...



November 1: Deadline for receipt of manuscripts for Mentor panel.

November 11: Chapter Dinner Meeting at the National Arts Club: "FIND YOUR BACKBONE: Use the three-act screenplay model to structure your mystery." An interactive writer's workshop led by Chapter President Chris Grabenstien.

November 17: Mid-Mahattan Library- 40th Street and Fifth avenue at 6:30pm

Cozy Mysteries: Amateur Sleuths and Feline Detectives

In this lively discussion of "cozy" mysteries, this panel of stellar authors whose amateur detectives run the gamut from antiques business owner to New York Sanitation department employee, reveal the tough cozy questions: What distinguishes and cozy from a traditional mystery? Humor? Charm? Suspense? Why do so many readers love books that feature cats? (And can a cat really solve a crime?)

Daryl Wood Gerber (Moderator), Joani Aschler, Cynthia Baxter, Jane K. Cleland, & Evan Marshall

December 2nd -- THE MWA-NY WINTER REVELS at the National Arts Club!



December 16:Mid-Manhattan Library -- 40th Street and Fifth Avenue at 6:30pm

Legal, Medical and Psychological Thrillers How Professionals Use Their Inside Knowledge Of What They Write

Write what you know. Harnessing the age old dictum, many working professionals direct their "day job" know-how into crime fiction. Learn how our panelists, seasoned pros from many disciplines, used their knowledge to enrich their plots and hook readers. What are the promises, and perils of knowing your subject cold and trying to translate it into edge-of-your-seat mysteries!

Lawrence Light (Moderator), Charles Atkins, Roberta Isleib, Sarah Langan, Justin Peacock, & Elizabeth Zelvin

ASK THE LAWYER...



Dear Mr. Stein,

Why do contests now say that they won't accept writers who've self-published? I thought that it was a good idea to self-publish my mystery, but now I wonder? What do you think? Will it make it more difficult for me to publish with a publisher in future if I self-publish my book?

Anonymous

Dear Anonymous,

Without knowing more about the particular contest(s), I can only guess that the contest administrators are reacting to the many different forms of self-publication, some of which begin to approximate traditional publication, in that there is an editorial selection process by the entity which enables self-publication. If the contest is for "first novelists", it is easier to prohibit all writers who have published a book (whether by traditional or self-publication means) than it is to distinguish among the forms of self-publication.

If you self publish your book it may well make it more difficult to obtain a publisher for that same book... although I understand that at least one Simon & Schuster imprint is now buying the rights to reprint selected self-published titles. It should have no impact whatsoever on your ability to find a publisher for future books.

My primary concern about self-publication is that it may prove easier to self-publish a book than it is to keep reworking and improving that book (and honing the writer's skills) to the point where a traditional publisher would be interested. In my opinion it would be a shame if promising writers took the path of least resistance rather than persevering until they achieved professional skill levels and recognition.

Secondarily, I am concerned that self-publishing authors underestimate the difficulty of bringing a self-published work to the attention of the reading public. Relatively few self-published books reach the kind of audience that a traditionally published book can reach, even without significant support from the publisher.

Advice given in this column is general, and is not based upon a thorough review of facts and considerations in any given instance. You should consult an attorney in depth if you need legal advice.

Bob Stein counsels and represents people at all levels of the entertainment industry from writers to film producers. He has represented David Baldacci and Janet Evanovich and spent 13 years in-house at Random House, Simon and Schuster and Warner Books before entering private practice.

BOOK VIDEOS: SHOULD YOU OR SHOULDN'T YOU?



by

Lisa Cotoggio

Part I:

Platform, Marketing, Podcasts, Blogs, Websites, Book Tours... With the ever-changing state of technology that seems to whiz by at the speed of light, day in and day out, how can an up-and-coming author keep up? Can a Book Video do for book authors what MusicVideos during the early MTV era did for recording artists? We're about to find out.

Follow me as I venture out with INNOV8TIVEFX, a local Long Island Video Production Company to make my first Book Video.

Where to start you ask? Well, that's all up to the individual author. I, however, unlike many other authors who talk you through locations or read a chapter from their book, have decided to shoot my Book Video like a movie trailer. Crazy? I just might be, but like those famous words, location, location, location...think attention, attention, attention

Over the course of the next few weeks, I will begin by rereading my manuscript and carefully selecting scenes that will grab my potential audience and draw them in to what will, hopefully become a book purchase many times over.

Once the scenes have been selected, I will sit down with INNOV8TIVEFX's creative team to break down and prepare establishing shots that will follow through with just enough

excitement to give the viewer that edge of your seat thrill-ride that leaves you wanting more.

Part II: Production Shoot

Part III: Finished Product

ASK THE WRITER!

by

Lisa Cotoggio

During a recent chat with Jason Pinter, I posed the question we all want to know:

What was your most horrific experience as a writer?

Jason's response:



My most horrific experience as a writer was at a writer's conference I attended years ago. I was in a short story class (not my expertise by any means), and I wrote a comedic story about a family on the road trip from hell. Needless to say, the professor, a dour, serious man, considered my story a lark compared to all the 'serious' works of literature written by his other students. At the end of the conference, I asked him to sign one of his books for me. He signed it and handed it back - I expected some sort of

encouragement from him, something inspiring for a young, wannabe author. Instead he wrote three dismissive words in my book: "Keep on truckin'." I was so mad/horrified/embarrassed that I couldn't speak. But those three words motivated me to prove that I didn't need his encouragement to "keep on truckin'".

What's NOOSE?



Books

Robert Knightly, *Bodies in Winter*, Severn House.

Paul LaRosa and Maria Cramer, *Seven Days of Rage: The Deadly Crime Spree of the Craigslist Killer*, Pocket Books.

Jonathan Maberry and David F. Kramer, *They Bite!*, Citadel Press.

Lou Manfredo, *Rizzo's War*. Minotaur Books.

Dennis Webster, ed., *Adirondack Mysteries* [featuring stories by Angela Zeman, S.W. Hubbard, Gigi Vernon, and Dennis Webster, among others], North Country Books.

Stories

Lawrence Light, "The Lamented," *Thriller 2* July 2009.

Jenny Milchman, "Gone," *LunchReads 1* June 2009.

Articles

Bernard Whalen, "Remembering Patrolman Emil Vyskocil," *PBA Magazine* July 2009.

Deals

Patient Zero (St. Martin's Griffin) by Jonathan Maberry has been optioned for TV by Sony Pictures.

Send items for "What's Moose?" to Peggy Ehrhart at pehrhart@sprynet.com . Please use the format you see in the entries above.

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Have "moose" to share? Email it to: mhannanmandel@yahoo.com

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