

MWA ANTHOLOGY *(continued from page 2)*

PROCESS:

Each story will be assigned a number. The stories will be read by five panelists, who are active status members of MWA and highly-regarded short story writers, selected by the Publications Committee. The top choices of the panel will be sent to the editor for inclusion in the anthology. Panelists may not submit a story to an anthology s/he is judging. Stories must be original – not published elsewhere. Stories should be between 3,500 and 7,000 words. Individuals may only submit ONE story for consideration for each anthology. Manuscript guidelines printed below are required.

NOTIFICATION:

All authors will be thanked for their submission and notified by the committee as soon as the final selection is made.

The Publications Committee and Board of Directors are proud to have Charlaine Harris serving as editor for this anthology. She is unstintingly generous with her time and talents, and we are very grateful for her participation in this exciting project. Please do not contact Charlaine directly.

If you have questions about the anthologies, please contact the MWA national office: mwa@mysterywriters.org

MANDATORY MANUSCRIPT GUIDELINES:

No exceptions whatsoever!

1) Manuscripts must be printed on paper. E-mail submissions will not be accepted. An electronic version of selected stories may be needed later, but do not send one unless asked to do so.

2) Use a legible standard font such as Courier or Times New Roman at 12 pt size; no fancy fonts or formatting, please. Underline words that are to be italicized. Indent the first line of new paragraphs by five spaces.

3) Print on one side of the paper only. Double-space, and use at least 1" margins on all sides. Paper clips are okay, but do not bind, staple, fold, or put your story in a folder.

4) On the cover sheet only, put your real name (the one you want a check made out to), and on new lines each: your address, phone number, e-mail address, and word count for the story. One copy of the story will remain in the office with your information on it. The panelists will receive numbered stories only.

5) At the middle of the first page of the story, type the full story title in CAPS, go down two lines and begin on the next line:

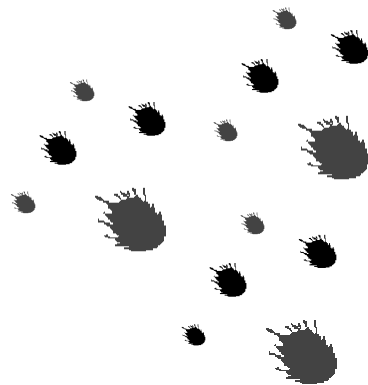
A DARK AND STORMY NIGHT

It was a dark and stormy night....

6) Starting with Page 2, put the title of the story and the page number on the top of each page.

7) At the end of your story, type END or ###.

8) Mail the six copies of the manuscript in an envelope marked "MWA Anthology Submissions" to facilitate routing.



Mystery Writers of America
New York Chapter
32 Broadmoor Lane
Westbury, New York 11590

THE NEW YORK
MOOSE





IMPORTANT DATES

January 7, 2009 – What they want from you now: Top Mystery Editors reveal All – Chapter Meeting – National Arts Club

January 14 – Scaring Women: Creating Nail-Biting Tension in Women's Suspense – Mid-Manhattan Library

February 4 – Chapter Meeting – National Arts Club

February 24 – The Mentor Panel: How to Write & Sell Your First Mystery: Lessons from the Trenches – Venue T.B.A.

PRESIDENT'S LETTER



Dear MWA/NY Members,

Hello,

The big news this time around is that our Speaker's Bureau is up and ready for our active members' attention. Kudos to Sheila York, our treasurer, for spearheading this monumental effort. As you may be aware, we have changed our **user name** and **password**. The new one (same for both) is **nevermore**. (Guess why!) As soon as we have a good number of people registered, we'll be sending a mailing to the hundreds of librarians who asked to be notified when it was up and ready! Don't miss out—register today!

I hope to see you soon. With best regards,

Jane Cleland
President MWA-NY

EDITOR'S LETTER



Happy New Year – 2009 looks to be a challenging one and I hope this issue of *The Noose* reminds you of all the wonderful things that come with being part of a writing community such as MWA-NY. This issue is full of writing opportunities – whether you have a short story for the newest MWA anthology or you wish to attend a writing class, or two, we'll give you all the details!

I look forward to hearing your comments at mhannanmandel@yahoo.com

Slainte!

Marie
(you know, Marry rhyming with Larry)

NEW PASSWORD

Don't miss our Member's Only section on our website – www.mwa-ny.org. The Member's Only link contains valuable information available only to our members. You can listen to an audio broadcast of past meetings (like St. Martin's Minotaur's publisher, Andy Martin, discussing the state of the industry, what they're buying now, and where they see the industry heading—April 2008); and participate in our new Speakers Bureau. (Active Members, post your information!)

The user name and password (the same for both) have changed. Effective Oct 22, 2008, the user name and password on the Member's Only section of our website [www.mwa-ny.org] will be:

nevermore

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MWA ANTHOLOGY

Hot News!, Barry Zeman, Chair of the MWA Publication Committee, just received word that MWA has reached a tentative agreement with a leading publisher for the 2010 MWA Anthology, to be edited by the fabulous Charlene Harris. Final information will be forthcoming after the contract has been signed. For details www.mwa.org

As has been our custom, 10 of the 20 stories in the anthology will be selected through an open submission process. A top notch experienced judging panel will be set up to select the stories.

DEADLINE:

Deadline for submission is March 15, 2009. Manuscripts must be received in our office by that date.

THE GUIDELINES:

Charlene said, "We're asking for stories featuring a supernatural crime or a supernatural detective. We want stories that, although containing this supernatural element, do play fair with the reader and do contain some actual detecting. They can be humorous or dark, can feature cops or amateur sleuths or private eyes, and they can be set in any time period."

SUBMISSIONS:

Submissions must be blind. Six copies of each story should be sent to the MWA office at:

**Mystery Writers of America • 1140 Broadway, Suite 1507
New York, NY 10001**

All contact information must be on the **COVER LETTER ONLY**. The stories will not be returned, so please do not send a SASE.

(continued on back cover)



New books out . . .

Cynthia Baxter, author of the seven-book *Reigning Cats & Dogs* mystery series (Bantam), featuring Long Island veterinarian Jessica Popper, launched a second

series in October 2008. *Murder Packs a Suitcase*, the first book in a series of the same name, features recently-widowed Mallory Marlowe, who embarks on a new career as a travel writer. Each book is set in a different destination. In the first, Mallory goes to Orlando to find out if the "old Florida" still exists amidst Disneyfication, and a fellow journalist is murdered. In the second book, *Too Rich and Too Dead* (March 2009), Mallory travels to Aspen, Colorado, to find out what the glamorous ski town has to offer to non-skiers. Visit Cynthia on the web at www.cynthiabaxter.com.

Ira Berkowitz has a series underway too. *Old Flame* (Crown/Three Rivers Press) is the second book in the Jackson Steeg mystery series and it's due at the end of December.

Leonard Cassuto's new book is *Hard-Boiled Sentimentality: The Secret History of American Crime Stories*, out in December from Columbia University Press. Further details about him and his book can be found at www.lcassuto.com.

Meredith Cole's first mystery, *Posed for Murder*, will be out February 17, 2009 from St. Martin's Minotaur. She will be touring and attending the Virginia Festival of the Book in March.

And **Caroline Crane** announces *Murder and Mayhem in the Catskills* from The History Press. Written at the suggestion of the publisher, it recounts the dark side of Catskill history.

A cool conference . . .

MWA-NY members made the trek north to Dedham, MA, last November 14-16 for the New England Crimebake. **Peggy Ehrhart, Daryl Wood Gerber, Gail Stockton, and Rosemary Harris** had a great time. But not as good as **Catharine Maiorisi**, who won honorable mention in the Al Blanchard Short Story Contest for her story, "Old Cape Cod." Not only that, Catharine won two or three door prizes that weekend. We only hope that she stopped at Mohegan Sun on the way home. Congrats, Catharine!

And a party!

A note from **Rosemary Harris**: Help me celebrate the release of *The Big Dirt Nap* (St. Martin's Minotaur, February 2009) at the legendary Friars Club on February 11, 2009, 6-8 p.m., 57 East 55th Street, NYC. I can't promise that Milton Berle will be there, but his spirit will be as we party in the room that bears his name. A portion of the proceeds from every book sold will go to the Chalula Library Fund to benefit a library in Mvumi, Tanzania, started by me and my husband, Bruce Harris. Visit <http://rosemaryharris.com/chalula.htm> for more details about this project.

Please submit items for "What's Noose?" to Peggy Ehrhart at pehrhart@sprynet.com. You are encouraged to submit them in the form you'd like to see here.



EDITOR: Marie Hannan-Mandel

ART DIRECTOR/DESIGN/PRODUCTION: Stephen Hausler

WEB MISTRESS: Carol Novack

CONTRIBUTING EDITORS: Evelyn David, E.W. Count

CONTRIBUTING WRITERS: Peter Watson, Lisa Cotoggio, Penelope Karageorge, Thelma Straw, Maggie Schnader, Lois Karlin,

COMMUNICATIONS COMMITTEE: Ken Isaacson, G. Miki Hayden

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WHAT'S NOOSE EDITOR

Peggy Ehrhart - send all entries to pehrhart@sprynet.com

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SOLVING THE PROMOTION MYSTERY

by Marie Hannan-Mandel via podcast

With a combined forty+ years of experience, our panel of practicing experts – plus authors who've tailored original promotion strategies to their own books – inspired the audience to promote like a pro.

DANIELLE BARTLETT, a publicity manager for the past three years with William Morrow and Avon, specializes in mystery/thriller publicity.

M.J. ROSE, Owner and Founder, AuthorBuzz.com, blogs Buzz, Balls & Hype and Backstory, is the author of ten novels, and co-author with Douglas Clegg of ebook, *Buzz Your Book*.

CARYN PAIGE STOLL, President and **JULIA A. SHNAY**, Account Manager, Freestyle Marketing, run their licensed woman-owned business with three generations of family management.

MICHAEL BALKIND, author of *Sudden Death*, first novel in his Deadly Sports Mystery series, which has been optioned for television by Marc Entertainment.

JONATHAN SANTLOFER, artist/author of three Kate McKinnon novels and two Nate Rodriguez, police sketch artist illustrated novels, *Anatomy of Fear* and his most recent, *The Murder Notebook*.

LISA COTOGGIO, Moderator, promoted Long Island night-clubs for ten years. Her small press first novel, *A Spirit of Evil*, attracted critical attention; her agent is about to circulate two titles from a new series.

Q. What marketing strategies work and which don't?

- ☞ Go visit as many book sellers and book stores as you can. Do the work for them – bring them your book, don't make them look for it – this can lead to book signings and better placement.
- ☞ Don't spend all your money on a website (outreach marketing) because someone will have to know about your website to find it.
- ☞ Do in-reach marketing online. Find people who are pre-disposed to like the subject matter of your book – not mysteries but rather the occupation or setting of the book. Look for blogs, listservs, etc.

- ☞ Become a commenter on these sites and contact the bloggers to tell them about your book.
- ☞ Try podcasting your book.
- ☞ When meeting a bookseller and potential readers leave something inexpensive behind to keep you in their line of sight e.g. book mark, etc.
- ☞ Try contests, free downloads, free illustrations, etc. – people love free stuff.

Q. With a small budget, say \$5,000, what can be done?

- ☞ Some say a writer should invest 10% of the advance in promoting each book.
- ☞ Do your major promotion during the first month after the book is released.
- ☞ Use the money to meet as many regional booksellers as possible – attend booksellers conventions, etc.
- ☞ You must have a web presence, even if it's just a blog.
- ☞ Free downloads are very effective, Harper Collins uses them all the time, Danielle Bartlett pointed out. People will buy your book if they like the download.
- ☞ Caryn Paige Stoll explained that Freestyle Marketing would take that money and create a targeted promotion – they don't charge a fee, all fees are rolled into the initial budget amount.
- ☞ Don't feel bad if you don't like promotion and you want to leave it in your publisher's hands – you just need to be sure you won't regret it later.

Q. How do we reach readers in faraway places such as Alaska?

- ☞ Danielle Bartlett gives every new author a list of about 100 booksellers and asks them to write each a personal letter explaining who he is, why his book would sell and asking if the bookseller would like signed book plates, etc. Don't send postcards – booksellers get far too many of these.
- ☞ Go to conferences and meet the readers and the booksellers.
- ☞ Educate yourself about the available informational resources.
- ☞ With each new book, go to a different region to meet booksellers and give readings.

Final thoughts:

- ☞ First, you must write a great book. Don't ever allow promotion to interfere with your writing time.
- ☞ Look out for sponsorship. Find products that tie-in with your book and approach the company involved for giveaways. Likewise, find companies whose products tie-in with your book and ask them to give your book away with their product.
- ☞ Consider using a promotional agency to free you to write.
- ☞ Remember that you cannot become a best seller by yourself. Your publisher is your partner.
- ☞ Do enough publicity to ensure good sell-through with each book.

Keep writing and work towards the day when you'll write the book that your publisher decides will make you a best seller.

ASK THE LAWYER



Dear Mr. Stein,

I have entered the St. Martins Minotaur Malice Domestic Competition and I have three questions to ask you about this.

If I were to win, would I have to accept the contract as described in the competition materials or would I be able to re-negotiate it?

If I get notified that I'm a runner-up, or whatever, can I say so when I try to sell my book to someone else?

And finally, can I continue to try to sell the book while it's in the Malice contest?

Dear Hopeful in Queens:

I have no inside knowledge about the various St. Martins Minotaur Malice Domestic Competitions (Best First Crime Novel, Best First Traditional Mystery Novel, Best Private Eye Novel, & Hillerman Mystery Contest)... everything I know I learned from the official contest description posted at <http://us.macmillan.com/Content.aspx?publisher=smpminotaur&id=4933>.

According to that description, "The contest is open to any professional or non-professional writer, regardless of nationality, who has never been the author of a published [novel, traditional mystery, mystery or "private eye" novel, depending on the particular competition], **and is not under contract with a publisher for publication**" (my emphasis)

Based on that statement, you are permitted (although I imagine it's not encouraged) to continue to try to sell your novel to other publishers during the contest deliberation. If you sign with another publisher, your novel would automatically become ineligible to win the competition.

Nothing I found in the contest description would require any entrant to sacrifice her first amendment rights. Accordingly, if you receive an official notification from St. Martins Press that you are a runner-up, you would have the right to so indicate in your continued efforts to find a publisher for your manuscript. However, the contest description does not indicate whether there are official runners-up, and I don't think you would be entitled to repeat a rumor (even if its source were an editor at SMP) that your manuscript nearly won a prize.

The most difficult question you asked is whether, "if I were to win, I would have to accept the contract as described in the competition materials, or would I be able to renegotiate it?"

The contest description states: If a winner is selected, St. Martin's Minotaur will publish the winning manuscript by offering to enter into its standard form author's agreement with the contestant. The winner will receive an advance against future royalties of \$10,000. Those terms of the offer not specified in the printed text of the St. Martin's Press standard form author's agreement will be determined by St. Martin's Press at its sole discretion. The contestant may request reasonable changes in the offered terms, but St. Martin's shall not be obligated to agree to any such changes. (my emphasis)

SMP says it will offer the winner the opportunity to sign its standard form contract, and, further, that it will consider "reasonable changes" in the offered terms, but that it is not required to accept any requested changes.

SMP presumably could have adopted and published rules which would require the winning entrant to sign its standard form contract. It did not do so. If it is "offering" a standard contract, then the winning contestant has the right (i) to accept that contract; (ii) to ask for revisions in the contract; (iii) to walk away entirely.

I once represented the winner of a major publisher's contest for unpublished children's book authors. When I first asked for changes in the standard form contract offered by the publisher, I was surprised to receive a harsh letter back stating that no changes would be permitted. I then phoned the publisher, and asked (as nicely as I could) why they were refusing to accept changes that they had accepted on many previous occasions involving my other clients. The publisher instantly reversed course and negotiated the changes in the same manner they always had done before (which meant giving due consideration to, among other factors, how much or how little leverage the individual author had, and how little or how much the house wanted to publish that author).

I imagine that SMP will probably do likewise, and that it will be possible to negotiate the same kinds of changes that SMP agrees to for other promising authors. Conversely, I see no legal impediment to the author's right to decline the contract and the prize and to continue seeking publication elsewhere.

One last note: if you do send your manuscript to other publishers during the contest, and if you win the contest, but another publisher simultaneously makes you a more lucrative offer, I could see the possibility of litigation if you accept the other offer over SMP's. SMP could argue that you entered into their competition in bad faith, never intending to accept their offer. I don't think SMP would be likely to bring that suit or to win it if they do bring it, but it is possible that they'd be sufficiently annoyed to make you spend some money to litigate. One possible outcome would be both publishers deciding that your manuscript is simply not worth litigating over, and both of them walking away and refusing to publish. Even if one does publish, there could be residual anger which could come back to hurt you years later.

Keep in mind that the publishing industry can be like a very small town, with lots of gossip and backbiting. Personally, I would be very, very reluctant to walk away from an SMP "Best First" prize. I might do it for an offer of \$50,000 or more from another publisher. I probably wouldn't do it for less.

Best,
Bob

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

Please send your legal questions for Bob to mhannanmandel@yahoo.com



ASK THE WRITER

A CONVERSATION WITH JERRY A. RODRIGUEZ – PART TWO

by Lisa Cotoggio

Editor's Note: This is the continuation of the interview published in the last issue. This interview took place before Jerry's untimely death last summer and we send our condolences to his family and friends.

Do you find being a Latino writer puts you at a disadvantage? An advantage?

It's a disadvantage. Not as much as it used to be, but still is. You're expected to write about certain things and placed in a box. When I went to Bouchercon in Madison, I could count the author's of color on one hand. That says a lot.

What's the most useful piece of writing advice you've ever been given?

I can't think of a magic quote like that.

Tell us about your short story DRED appearing in THE DARKER MASK, how did that come about?

The editors, Gary Phillips and Christopher Chambers, came up with the concept of doing a collection of short stories featuring urban comic book superheroes. Mostly crime fiction authors of different ethnic/racial backgrounds would write the stories. Walter Mosley was a major supporter of the project. And they got other big names like Lorenzo Carcaterra. I met Gary at Bouchercon and we really hit it off. He blurbed my novel and has been very supportive. He called me up and asked me to contribute a story. I was thrilled, of course. So the comic book thing finally came full circle.

You're amongst some big names in that collection of anthologies, did it make you nervous?

No. Not really. I was more nervous about creating a new superhero and a compelling story. The funny part was I wasn't going to have illustrations to rely on, so that was the real pressure.

I've read both your books. They go down a dark sexual path that leads the reader into the underworld of New York City's grittiest S&M clubs. How did you research these places?

One of the reasons I love being a writer is research. I love hanging out with and interviewing real people. I was introduced to the New York sexual underground by people I knew who knew people. Everybody loves to talk to a writer. A dominatrix became my guide. I was able to do interviews and was able to observe. But it wasn't only S&M parties; there were illegal strip clubs and other places like that, so it required different people.

What were your influences when you sat down to develop the storyline, plots, sub-plots of the series?

Going back to comic books: *Sin City*. Yeah, everybody knows it now because of the movie, but I'd read it back in '91 and it had a huge impact on me. Never seen anything like it. My other influences include Chandler's *The Big Sleep*, which is about an underground porn ring.

Your books are very descriptive, do you put a lot of thought into each scene you're describing or does it just come natural to you during your writing process?

When I write the rough draft I write as fast as possible. It almost looks like a screenplay: there are basic descriptions and mostly dialogue. Once I'm sure the plot is right, then I work on description. I'm a very visual person, so it comes down to translating images into words. I used to suck at it, always wrote way too much description. But now I've learned to keep it tight and specific and to make sure it affects the atmosphere of the scene and the feelings of the characters, most of all, that the description puts the reader right in the scene. Also, as an illustrator and filmmaker, by nature I'm an extremely visual person. The challenged is to make the words make images come alive.

What is your writing schedule? Do you devote a certain amount of hours each day to writing? To reading? To promotion?

I don't tend to break it down that way. I try to get 1-2 chapters done a day and that's depending on the draft I'm working on. The other stuff, I'm not very strict about it, though I probably should be.

How many books do you envision in the series?

Well, it's three for now. It depends on sales, and the publisher. I'd like to maybe write another three. I don't see myself writing the same character for twenty years.

Any new books on the horizon? New characters?

Yeah. I have a couple of other novels and new characters in the pipeline. That's all I can say right now.

So Jerry, how has this entire experience affected your life?

It has brought a lot of joy and lot of pressure. You so desperately want to get published, then the pressure is to sell and for the next novel to be better than the last. Now you have to stay published. Deadlines for a novel is a whole new ballgame. On the flip side, I feel honored to be a published author. I'm also lucky that I've met other mystery writers who I greatly admire. When I have authors like Ken Bruen and Jason Starr looking out for me, and always being supportive, it doesn't get better than that.

Would you say there was ever any point in your development as a writer where you may have handled things differently if you knew then what you know now?

No.

Well, you've been very gracious with your time, thank you, and best of luck to you with the series.

A top ten finalist in the 2002 Nevada Film Office 15th Annual Screenwriting Award, Lisa Cotoggio has worked as a script doctor for Summer Moon Productions and with Classical Alliance as a TV series creator and writer. You can contact Lisa at: lisa@lisacotoggio.com.

EDUCATIONAL ROUND-UP

If your New Year's resolution is to take a writing class then here are some excellent ones taught by our members! Look out for the special discounts!

Study Up, Take a Writing Class Soon

by G. Miki Hayden

While most of us have been speaking the language since we learned to say "Mama," we probably haven't been writing stories or novels that long. Truly, practice makes, if not perfect then at least better, but we're talking about years of writing, writing, writing. And without feedback, most of that writing happens in a vacuum.

Writing classes are a shortcut to our learning on our own. Outside critiques can give us an enormous clue as to what we're doing to excite potential readers, or even bore or confuse.

Every type of writing class such as those enumerated here by our members will give the student of the literary arts a big leg up. These lessons will assist in understanding what goes on inside a sentence and how to pace out a dramatic scene. The teachers listed will save new writers years of postage, and rejections that are impossible to figure out.

For the last decade, I've been teaching writing classes online, and I want to explain why I think online classes work.

In today's world, we like the immediacy of logging on and buying presents for weddings, finding a veterinarian (or vegetarian recipes), or getting an advanced college degree. Similarly, online writing classes can be an expedient way of studying writing.

Here are a few of the obvious and not so obvious advantages:

- Students can wear pajamas while pondering the lessons.
- Class can take place any time of day or night.
- The writer can participate in a class from a rural location without the gasoline expenditure.
- The student receives a very personal, personally directed response. That is, because the responses from the instructors aren't so much on the fly as they would be in an in-person class, the writer can be given a well-considered answer. The critique doled out in regard to an assignment won't be based on factors of how cute the writer is or the grey in her hair. The feedback will be founded on the words alone, and that's how we're all going to be judged by agents and by editors and, we hope, eventually by readers.

With our writing in front of the instructor in an online class, that piece of work can be taken seriously and given a thoughtful, professional response. That's the reason students often tell me, "I've gotten so much more out of this than I expected."

Whatever classes we take based on this list, we definitely will learn from those members mentioned here. So let's sign up for whichever one excites our interest most. We can become full-fledged mystery writers for the first time or upgrade our skills. Classes help us stay on track and enjoy the writing. But let's not ignore online classes, which definitely have a great deal to offer both beginner and advanced students of our beloved art.

G. Miki Hayden, the author of *The Naked Writer*, an easy-to-read, comprehensive style and composition guide, can be reached at Ghayden2@nyc.rr.com.

Courses for You to Try

- ⇒ **Reed Farrel Coleman** www.reedcoleman.com teaches two mystery writing courses. The first is at **Hofstra Summer Writers Workshop – July 6-17, 2009 • Mon-Fri 10 AM-2 PM for consecutive weeks**. “The mystery should be in the book, not in writing the book.” So says Long Island’s own multiple award winning author and former Executive Vice President of Mystery Writers of America, Reed Farrel Coleman. Through the use of innovative and engaging methods, students will learn the professional tricks of the trade and how to avoid the pitfalls of writing a first mystery. Subjects of study will include, but will not be limited to, dramatic structure, plot creation, pacing, point of view, narrative voice, and character development. Everything from setting, to tone, to dialogue, to sub-genre conceits will be discussed. Individual routine, process, and cultivation of editorial skills will be particular points of emphasis. By the end of the term, each student should have completed a polished and professional first chapter and have developed a roadmap for writing a marketable novel.
- ⇒ The second course Reed will be teaching is: **Mystery U., Presented by Hofstra University’s College of Continuing Ed and Mystery Writers of America • August 6, 7, 8th 2009**. A new concept in mystery conventions, Mystery U. will be an intensive three day writing forum featuring classroom sessions taught by college accredited faculty and/or active status MWA members with college teaching experience. Interspersed with the classroom instruction will be informational sessions on forensics, weapons, homicide investigation, criminal psychology, and the law. This is serious stuff. No panels. No peer criticism. No fooling around. If you want to get serious about the art of mystery writing, come to Mystery U. and learn from those who know how to teach, what to teach and why. Each day will feature a luncheon guest speaker from an important position in the publishing industry. **MWA members are entitled to a 10% registration discount for Mystery U.**

For rate and other information on both of programs, please contact **Hofstra University Continuing Ed** at 516.463.7600 or visit ce.hofstra.edu

- ⇒ **Philip Cioffari** www.philipcioffari.com will teach a two-hour fiction class at the **William Paterson Writers’ Conference** will be held **April 18, 2009 at WP University, 300 Pompton Road, Wayne, NJ 07470**. Neither the class nor the conference is specifically on mystery writing, but rather on the broader elements of fiction and poetry writing. Details available at www.wpunj.edu.
- ⇒ **Michele Spirn** www.michelesobelspirt.com teaches a course, “**Advanced Writing for Children**” at the **New School in New York City**. The course covers all genres of children’s book writing including writing mysteries. The class usually meets **Wednesdays at 6 p.m. to 7:50 and will begin at the end of January in 2009**.
- ⇒ **G. Miki Hayden** has taught writing at **Writer's Digest Online** www.writersonlineworkshops.com for the last nine years and will teach a range of classes again in 2009. While she does sometimes present a specific, six-week mystery writing class, Miki also teaches a more intensive, 14-week Focus on the Novel. Check the schedule on the web. Short story Edgar winner G. Miki Hayden has two writing instructionals in print: the award-winning *Writing the Mystery* and *The Naked Writer*, a comprehensive style and composition guide for all levels of writers. **Members of MWA can use coupon code GMH9A for Writer's Digest Online Workshops – 10% off any workshop, expires 12/31/09.**
- ⇒ **Cordelia Frances Biddle** www.cordeliafrancesbiddle.com will teach two classes. The first is at the **University of the Arts, Philadelphia, PA** www.uarts.edu/extension/continuinged.htm. **Writing Killer Suspense Stories January 27 - April 7** (for matriculated and continuing education students). **Temple University Center City, Philadelphia, PA** www.temple.edu/tucc/ **Writing from the Inside Out March 30 - May 4** (continuing education students).
- ⇒ **M.J. Rose** www.mjrose.com will teach **Buzz your Book - The Class Jan 5th to Feb 2nd**. Your publisher has ten, twenty, fifty books to market every season...you only have one! And there’s a lot you can do to be your publisher’s marketing partner and help your book. With their blessing. International bestseller M.J. Rose is only teaching it once in 2009. And once again **Matt Baldacci - VP, director of Marketing and Publishing** operations at SMP – will be the guest lecturer. The class takes place over six weeks all on line, one on one, via email and is limited to 25 students and we’re starting to fill up. The details are available at www.bksp.org/content/view/141/2/. There is a \$50 discount to MWA members. Enrollment closes Jan 4th – mention “MWA” when signing up.