


The **ASJA Monthly**

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**TURNING
Articles
INTO
TV
Movies**
by Rena Dicter
LEBLANC

CAROLYN
see:
charming
funny
AND
FORMIDABLE

conference
SNEAK
peek

MEDIA
attention
for your
BOOK

THE
silent
"NO"

————— "We Write What You Read" —————

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Kill Kill Fees

Make a freelancer's day

Care to ruin a freelance writer's day with only two words? Just say "kill fee."

A kill fee, as we know all too well, is payment of a fraction of the agreed-upon fee—perhaps 25 percent—when your editor (or her boss) decides not to use your story—for *any reason*.

I've poked around looking for the origins of kill fees—without success. Logically, they may have been intended to protect a publication handing an assignment to a new writer with great clips only to learn those stories were heavily massaged by an editor and don't reflect the writer's ability. In return, the writer receives something, rather than nothing.

I've always thought the kill fee favored publishers far too much. Sure, there's the occasional writer who fails to deliver. But shouldn't an editor practice a bit of due diligence before assigning a piece?

I've long used the CD analogy when it comes to kill fees. If I've heard and liked the artist's old work (clips) and I like the new radio single (the query), but I don't like the new album, I don't get 75 percent of my money back. I'm just less likely to buy a future album. The point is, I've done my homework. I may be out \$15, but next time I'm less likely to buy that artist's CD.

In today's market, the imposition of capricious kill fees has become far too widespread. Many contracts say it's the assigning publication's "sole discretion" whether to pay a full fee. That's much too one-sided.

I've heard from writers about stories being killed because the editor accidentally assigned a piece too similar to a story already in inventory. Whose fault is that? Stories are killed because a sufficient number of advertising pages didn't materialize, but writers are not responsible for selling sufficient advertising space. And veteran writers report receiving assignments generated by the publication and then are told it was killed because the publication no longer want-

ed to explore the issue. That's ridiculous.

To be fair, I also know writers who have received full fees when stories were killed for reasons beyond their

...we know there are publications infamous for killing stories for no good reason. Let's not permit them to labor in obscurity. Get the word out.

control. But we shouldn't feel grateful. That's the right thing, the fair thing.

So what should we do?

Some ASJA members have been successful in striking the kill fee clauses in their contracts, reasonable if you're a regular contributor to a publication.

For publications unwilling to do that, I think there's a more balanced approach than the "sole discretion" kill fee clause. After all, let's be honest: there are times when writers fail to deliver. There are sloppy, unprofessional writers among us. Perhaps publishers should have some protection. So let's have a partial payment fee balancing the responsibility between editor and writer. Let's have one that requires trust in each other.

ASJA member Rogier van Bakel, an editor and a freelancer, offers a reasonable alternative: "If it were up to me, a kill fee clause would specifically say that the writer will get paid in full if the piece is on time and of a professional quality that's at least on a par with the rest of the publication's editorial. If not, the story may be legitimately killed.

"The clause would also spell out that a kill fee cannot be applied if a story is deemed unsuitable for reasons beyond the writer's control: the editors have simply changed their minds; they

have been incomplete or unclear in their briefing to the writer; the topic has grown stale since the day of the assignment; et cetera. Some of these things are still value judgments, of course, with the editor inevitably making the final (quite possibly biased) decision. But including that kind of language in the kill fee clause would at least signal the publication's integrity, and its sense of fairness."

To be sure, Rogier's wording still leaves the decision in the hands of an editor. But it also forces an editor to be reasonable. If not, a writer may have reasons to take legal action.

In the meantime, we know there are publications infamous for killing stories for no good reason. Let's not permit them to labor in obscurity. Get the word out. Tell other writers about them on bulletin boards.

Each time a new contract with a one-sided kill fee clause crosses your desk, challenge it. Request changes. The more editors hear those requests, the more likely we'll see kill fees killed—or, at least, made more balanced.

As always, feel free to send me your comments at prez@asja.org. 

KNOWLEDGE is POWER!

If you or your writing group has questions regarding contracts in this post-Tasini world, ASJA's Contracts Committee has answers. The Committee has assembled a crack team of knowledgeable members throughout the country willing and able to address your group on contract matters large and small.

Addressing challenges like work made for hire, indemnity clauses, making unfair contracts palatable, and negotiating strategies, we can give you the kind of nitty-gritty, timely information you need to protect your rights and improve your bottom line.

for more information,
e-mail contracts@asja.org



by JIM MORRISON



Is This Your Lucky Day?

If you've received a royalty check you weren't expecting or just received news from your agent that your book has been optioned for film, consider sharing your good fortune with writers whose days aren't as good. The Writers Emergency Assistance Fund helps writers who have fallen on hard times. Make your check payable to ASJA Charitable Trust, and note in the corner, "For the Writers Emergency Assistance Fund." Your contribution is tax-deductible.

Quotable

"Being a reporter is as much as diagnosis as a job description."

-Anna Quindlen

Check out the Web site



Web editor Christine Larson posts original content there regularly.

www.asja.org

The Society Page

Member happenings

Susanne M. Alexander has co-written her first non-fiction book with her husband Craig A. Farnsworth entitled *Marriage Can Be Forever—Preparation Counts!* (ClariComm Publishing 2003) ... **Bella Stander** will



Bella Stander

conduct Book Promotion 101 workshops for authors on March 14 at the National Press Club, Washington, DC; on April 5 in Manhattan; and on May 29 in Los Angeles. For more information, see www.bookpromotion101.com ... **Candyce H. Stappen's** 24th book, *National Geographic Guide to Caribbean Family Vacations*, was just released. For review copies contact Barbara Fallon, bfallon@ngs.org ... **Rita Baron-Faust's** sixth book, *The Auto-immune Connection: Essential Information for Women on Diagnosis, Treatment, and Getting On with Your Life*, is due in March



Rita Baron-Faust



Robert Aquinas McNally


from Contemporary Books ... **Kathleen Vyn** was just named to the editorial board of Chicago Media Watch ... **Jennifer Basye Sander** and **Sheree Bykofsky** are updating *The Complete Idiot's Guide to Getting Published* for the third time. Since it was first published in 1998, their book has remained one of the top ten bestselling titles in the CIG series ... **Robert Aquinas McNally's** latest book, *Voyages of the Pyramid Builders: The True Origins of the Pyramids from Lost Egypt to Ancient America*, was published by Tarcher/Putnam in January 2003 ... **Beverly Gray's** *Ron Howard: From Mayberry to the Moon ... and Beyond* will be published this month by Rutledge Hill Press ... Urim Publications (Jerusalem) announces the release of *Hide and Seek:*



Beverly Gray



Bob Bittner

Jewish Women and Hair Covering, edited by **Lynne Meredith Schreiber** ... **Bonnie Neely** is happy to announce that her E-zine, *Real Travel Adventures International Magazine*, launched a new department, "Wedding Trips", in the February issue at www.RealTravelAdventures.com ... **Bob Bittner's** fourth book, *Your Perfect Job*, was published in March by Shaw Books. 

Carolyn See

Funny, charming and formidable

by BARBARA DEMARCO-BARRETT

She sticks quarters in payphones, just for the hell of it, hoping to make someone smile. She spends time on the phone with strangers who call for advice. And she has been known to bug editors silly until they give her an assignment. Carolyn See is one of the wackiest and most generous writers alive. Her writing and conversation are sweetened with words like “charming” and “marvelous” and she oozes a self-deprecating humor that makes you want her for your best friend.

As light-hearted and funny as Carolyn is, she has a definite serious side and a formidable intellect. She earned a Ph.D. in American Literature from UCLA, where she is an adjunct professor in English, and she has garnered serious awards, as well: the Robert Kirsch Body of Work Award and a Guggenheim Fellowship in fiction. She’s published nonfiction in many of the major magazines, and she’s author of five novels, including *The Handyman* and *Golden Days*. She has reviewed for *The Washington Post* since 1993. Prior to that, she was a reviewer for *The Los Angeles Times* (1981-1993) and *New York Newsday* (1990-1992).

We recently spoke on the radio and on the phone about writing for magazines and her current nonfiction book, *Making a Literary Life: Advice for Writers and Other Dreamers* (Random House, 2002) and, as usual, she charmed me with her words and her smooth-as-silk voice.

BDB: Just when you think you’ve read all the writing books you can take, one like yours comes out. It brings to mind your very favorite word: charming. It’s a

charming and inspiring book.

CS: I tried to gauge it to the person just starting out, and yet, the last third of the book is what writers talk about among themselves. Questions like, “Is your edi-



tor a maniac?” and “Do you have any distribution or are they trying to kill you, and if so, is there anything you can do about it?” Practical considerations that don’t necessarily have to do with literature, as such, but you can’t go on producing literature unless you have a way of moving it out to the reader.

BDB: In whatever you write, your voice is always unique and very much you. Has it always been this way?

CS: I could never write a poison pen letter because they would say, “Oh, it’s that Carolyn See.” It’s hard for me not to write in my own voice. But if you’re going to sound like everyone else, what’s the point? The fun of writing fiction or nonfiction is the fun of expressing yourself. There’s the material, there’s the page, and you’re the thing in between. If you’re not going to have fun or express anger or rage, why bother? Most really good magazine pieces, you know who’s writing.

BDB: In *Making a Literary Life*, you suggest writers write charming little notes every day of their life.

CS: New York is where contracts are written, where the publishing houses are, and New York is very happy to be New York. New York doesn’t wake up and say, “I wonder what they’re doing out in Montana. I wonder if there are marvelous writers in Vermont or Texas.”

The only way you can crack that, if you’re thousands of miles away, or if you haven’t gone to Harvard or Yale or Columbia or NYU, is to write people charming notes that say, “Hi, I exist.” When you’re rejected, especially, it’s marvelous to send those notes because of all that rage and that burden of sorrow. And it can’t be a mean note; it has to be a nice note.

BDB: You have a funny story about breaking into *The Atlantic Monthly*.

CS: When I was first starting out, I felt I needed to be in *The Atlantic Monthly*. So I sent C. Michael Curtis every terrible short story I’d ever written, pieces of novels and ideas for articles. By this time I did have a certain amount of success writing for magazines. But he’d send me printed rejections and finally wrote to me and said, “Carolyn, you’ve sent us everything but your family photograph album. Can’t you see we’re not interested in your work?” Of course I cried for 48 hours and kicked the walls and probably abused my children—I was just in a state—and then I sat down and sent him all these photographs with a charming note and he wrote back, “Very funny, Carolyn.” About a year later I paid a call on him in Boston and he gave me an assignment and I won a fancy award. But I would have never have paid the call on him if we hadn’t had this correspondence nor would he have known who I was.

BDB: Do you ever query?

CS: I learned fairly early that queries don’t work well because editors are trained to say no. It goes back to that seduction paradigm: You say to someone, “Would you like to hop in the sack?” That’s not going to get you anywhere. But if you say, “It’s a done deal and when you’re ready I’m ready,” it’s hard to figure out how to say no. To editors, I write one of those little notes and say, “I have this marvelous idea for you guys. I’m going to be sending it along.” That means you write on spec all the time; I know writers don’t want to do



BARBARA DEMARCO-BARRETT, editor of *The ASJA Monthly*, is Southern California chapter president. Her show, “Writers on Writing,” airs on KUCI-FM in Southern California and on the Web at www.kuci.org.

that. Or you have lunch with them and go back and forth with ideas. But I would never write a query because that's just a way to feel bad.

BDB: You've never queried?

CS: No. I believe in these notes. You keep them apprised, remind them of who you are, send them ideas. And then see what happens. You tell them, I'm going to wherever—it doesn't have to be a faraway place—or I'm going to have a baby or I just bought a new something. Keep an eye on your own

conditions like a chinchilla coat, and she would never say otherwise. To say that the agent is a pivotal character in your life as a writer is to give somebody else the power. You, the writer, are the one responsible for getting work out there.

BDB: Some think book reviewers the ones with the power.

CS: I've been reviewing probably since before you were born. I love to review and review every week. It shows me the importance of a book review, which is not too much.

the good ones *and* the bad ones—especially to the bad reviewers, because they need some flowers. Those roses sit on their desk and make a statement: I'm a rose and I smell good.

BDB: How would you advise journalists who long to move up a notch in the food chain?

CS: The truly alarming thing is, so often the way to get published in, say, the *Smithsonian* is to send them a note and another note and send them a manuscript and get rejected and then send a note and another note and a manuscript. They're only people in offices. Also, using the seduction matrix, there's a way of propositioning a person that will guarantee getting rejected, which is maybe what you want in the first place. You just manage to wipe your nose on your sleeve. Line up your interests and the magazine's interests and that's your market.

I wanted to be in *Sports Illustrated* so I spent a lunch and then a dinner with an editor there and he said, "Carolyn, you don't read the magazine and you don't have an athletic bone in your body." I ended up writing about the Pismo clam because the only athletic thing I've ever done is go clamming. I sent it to him and he bought it.

BDB: You're talking about the more major magazines.

CS: It's the same anywhere. I've struck out at them all. You strike out and then you try again. Usually I find the lower down in the food chain the publication is, the harder it is to get published. The more successful magazines have slightly more successful people with tempers and minds that are open. Magazine work is very hard. It's easy to get published, but it's hard to take the emotional drivel that goes on.

BDB: You also have said writers should go to New York to meet people in the biz.

CS: Yes. If you're coming from the outside, you have to tell them who you are. If I had any sense of dignity, I wouldn't be in this business. There are people who would rather die than write a note or send a picture of them and their kayak. Yet, there won't come a day when they wake up in New York and say, "Isn't there someone in Oxnard to write on turkey farming?" **ASJA**



Line up your interests and the magazine's interests and that's your market.

life and notice what you're interested in or notice what happens to you. Really good writers put their ego on hold and follow the material. When you do that you're bound to have more authentic material, and because it's more authentic, people are more apt to buy it.

BDB: So, break in by writing notes and write on spec?

CS: Again, I know people hate writing on spec but I don't. A good way of doing it is writing a note that says, "I read your magazine all the time and I'm going to be kayaking off British Columbia and I want to write something for you. Expect something in a month or two." Then three weeks later you write them from British Columbia and say, "This kayaking is really amazing." Then write a seven to eleven page piece and send it—how hard can it be? If they don't buy it, someone else will.

BDB: What's your feeling about literary agents?

CS: They're not the ones with the power. If you've been making contact with editors, and if people are aware of your work, an agent comes by when you need one. I make Sandra Dijkstra very upset when I say this because she's a very powerful agent, but most agents send stuff out and have lunch with people and say nice things about you, and all of that is just cosmetics. I have a wonderful agent, but really, she func-

BDB: Ever consider the effect a review of yours may have on an author's life?

CS: A few years ago at an *L.A. Times* party, a couple came up to me—the husband looked comatose—and the wife said, "This is my husband and I want you to know, you've ruined his life because of that review you gave him seven years ago." I said, "I'm certainly sorry," but later I thought, you know what? I'm not that sorry. If you write a book, you're putting it out there, you're making it public, and then you have got to take the hit. Reviews are not very important. One's life, in general, has mixed reviews. We marry a bum or we buy a house that falls down a hill or our kid becomes an astronaut and then dies. When I was younger, I was meaner. Now you really have to write a terrible book for me to give it a bad review. Almost all my reviews are good. With *Making A Literary Life*, I've gotten the three best reviews I've ever gotten and the three worst reviews and maybe the worst review *ever* given to anyone about anything. And there it is; it hovers in the air, then floats down. It becomes a dead leaf and goes back into the ground and it's nothing. So I don't think it really matters. People don't remember reviews, but they see the author's name. A bad review is better than no review.

BDB: Do you read your reviews?

CS: Oh, sure, and I've sent out so many bouquets of roses to the reviewers of

Mum Editors Irk Writers

The silent “no”

by HAL MORRIS



It's happened to all of us. After gathering time-consuming facts and statistics, we fire off a great magazine article idea via e-mail to an editor, often someone we've worked with in the past. Then we sit back waiting for a prompt response. After all, it only takes 10 seconds to type “Nifty angle. Go. Contract follows.” Or, “No thanks, but try us again,” then hit the reply button.

But it's not that way today—with some editors, anyway. It's wait. And wait. And wait.

What's going on? While loopy lag-gards are not new to editorial offices, recent years have seen an acceleration of non-responders. So we asked an editor, writers, a journalism professor and a psychiatrist to shed some light on time-sucking offenders.

Gary Sledge, assistant managing editor, *Reader's Digest*, cites a key factor why some editors do not respond: “They're overwhelmed by the volume of queries from all quarters and methods.” He points out that he—one of 20 staff editors and researchers likely to be contacted—is on the receiving end of 50 e-mails a day along with 25 to 50 hard-copy letters, queries and manuscripts. Most are not from professional writers, however. He weeds out mailed queries that are handwritten on school-ruled paper or lack SASEs, for example.

Also cluttering up editors' desks are messages from public relations people. “We're inundated with PR stuff,” says Sledge. “Editors scanning a long list of incoming e-mails find it difficult to distinguish professional writers' queries from PR pitches.” Because of the press of work, Sledge continues: “Editors are more likely to deal with people they know and trust.” He feels editors tend

not to respond if they have someone working on a similar topic.”

Editors are a shrinking genus, finds Rosalie Maggio, author of *How to Say It*, a Prentice Hall guide on using choice words, phrases, sentences and paragraphs. “Those who remain are badly overworked, oftentimes occupied with work only barely recognized as traditional editing,” she adds. “We're going to have to get used to a new system: silence means ‘no.’ The silent ‘no’ is a problem when you need to know whether to query the next editor.” She suggests making a rule about how long to wait for a green light before continuing to market a piece and, with time-dependent material, multiple querying and indicating this in the message.

University of Missouri journalism professor Donald P. Ranly notes editors “have always been quite silent.” The cruelest thing, he says, “is not even to acknowledge that they have received your manuscript. Madness.” And, yes, it could be just laziness or overwork from a trimmed staff, he says.

“The saddest thing is that at many magazines, the rookie, the newest person on the staff, opens the submissions and is the screener,” mentions Ranly. “Unbelievable. I have heard of instances where great writers have submitted manuscripts under another name and had them refused.”

Beverly Hills psychiatrist Carole Lieberman, specializing in media, says, “One of the main reasons editors don't respond to queries is because in this ever-changing, ever-more competitive world, editors feel more insecure about what they should include in their publications. They want to keep their options open, thereby keeping writers dangling.

“There is a growing feeling of pow-

erlessness for which more and more people overcompensate by one-upmanship. Keeping writers off-balance by not responding to queries is a way for editors to maintain control and the illusion of more power than they actually feel they have. Rudeness and callousness is increasingly spilling over to personal and professional relationships as a conscious and/or unconscious way of saying, ‘I'm more powerful than you are.’”

Pamela Kramer, who oversees successful queries posted on the ASJA Web site, observes editors are hesitant to respond “usually because the query is missing something and the editor is sitting on it,” unable to make up his/her mind. She finds a common thread that spurs an editor to reply is “a really intriguing, fresh idea” that includes enough details “to take the risk out of assigning the idea to the writer.”

In grabbing editors' attention, RD's Sledge suggests, “If an editor doesn't know you, hook him with a good subject line and state your credentials in the opening of your pitch.”

To which author Maggio adds, “We have something like 30 to 60 seconds to grab the attention of an editor” with a query. “I don't care what wonderful idea you have, if you can't put it—and your appropriateness for writing the piece—into a sound bite, you'd better work on it until you can.”

And what happens when there is still silence of an editor? Advises Dr. Lieberman: “Next time an editor doesn't respond to your query, smile and feel compassion for the poor dear.” **ASJA**

Long-time ASJA member Hal Morris, who started his writing career at The Los Angeles Times, has produced more than 1,000 articles and columns as a freelancer. He is considering developing a sensitivity course designed for wayward editors.



RECEIVE THE ASJA MONTHLY ELECTRONICALLY

If you'd like to read the newsletter two to three weeks earlier, you have two options: the electronic version is available by e-mail and by Web-based download on the same day it goes to the printers—usually by the 15th of the month.

sign up or download at www.asja.org/newspub/newspub.php

Garner Media Attention for your Book

Publicity primer for authors

by MARISA D'VARI



Ideally, the time to start your publicity campaign is before the ink is dry on your contract. But the most important element is taking the time to plan out your marketing efforts before you write your first release.

Who Is Your Market?

Once you've defined your market, ask these three key questions:

1. What do they read?
2. What do they watch?
3. What do they listen to?

Before you query magazines or radio and TV shows, make sure they are read, or seen by, your target market.

Magazine Articles

Because of their long lead times, as far in advance as possible, you will want to query magazines that are read by your target audience. All magazines from golfing to cooking are fair game for the self-promoting author. Features are ideal because you get a tag and can plug your book, but don't dismiss shorts in the front of the magazine. They will usually feature a picture of your book cover.

Radio & Newspapers

If you are anxious to be featured in a specific newspaper and section (i.e. Lifestyle section of *USA Today*) or on a specific radio show, write a pitch letter to a specific editor as detailed below.

But since there are so many thousands of radio stations and newspapers, mass faxing works fine. Start sending them out a few weeks before the book is scheduled to be in the bookstores.

Again, it's imperative to make your media release as juicy, exciting, and relevant to the station or paper's target audience as possible.

Creative Media Releases

The most important element of a media release is the headline. It must dazzle and seduce the reader into reading more. Think of the headlines you see on the covers of magazines, seductively inviting you to turn the pages.

Next to this tabloid-style headline, write a great first sentence that serves as a bridge between your tabloid style headline and the substance of your media release, which should be filled with media-relevant information (your book's relevance to the show/publication's target market, why the book now, etc.)

Break away from the typical release format with the Tip Sheet release, which features the same tabloid-style heading and media-relevant first paragraph, but leaves space for five great tips based on your book.

Reporters and radio producers love the tip sheet format because when you write the words "permission to use is freely granted with proper attribution" it means they don't have to play phone or e-mail tag with you to fill empty space in the publication, or to fill dead air time.

Another great release style is the Current Event release. Look in the paper for current events that tie in with the topic of your book, and spin your release as breaking news. You can also use the newspaper as a forum to write a letter to the editor, citing yourself as the author of a new book on the topic.

Approaching TV Media: The Pitch Letter

Unlike the media release that is just clever, fun, and informative, the pitch letter is a highly personalized document that positions you as an expert. Begin by watching all the TV talk shows to determine guests similar to yourself, since producers enjoy repeating past success.

Next, write to the correct producer and detail your expertise. Be sure to provide evidence you've seen the show by citing the guest similar to yourself and explaining why you're different and more exciting. You will also want to offer something visual you can do to enliven the show, since TV is a visual medium.

For example, an author of a palm-reading book can read the palms of her hosts. The author of a weight loss book

can "prove" the success of a focus group by inviting them on camera to show collective inches lost via a tape measurer held twelve inches apart. Authors of books on smart shopping can invite models to showcase designer originals, and the knockoffs.

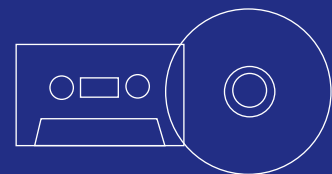
Follow Up

If you have done your homework, watched the shows, and can see yourself on the show, keep calling. Producers want you and need you, but you must be proactive.

Remember, you can create your own media opportunities. All it takes is planning, creative media releases, and targeting your market. **ASJA**

ASJA member Marisa D'Vari is the author of Media Magic: Profit and Promote with FREE Media Placement (DEG International, March, 2002). Examples of the Tip Sheet and media release, along with other resources, can be found at www.deg.com. ASJA members are welcome to send an e-mail to asja@GetResponse.com to receive a free 20-page marketing report in PDF format.

Writers Conference Tapes/CDs Available



If you missed the conference last April, or missed panels you wanted to attend, don't despair. You can still order recordings on audio cassette tape or CD (yes!) by calling (888) 522-5023 or log onto www.nrstaping.com/asja/asja2002.htm. ASJA members, log onto www.asja.org/members/wc/wcaudio.php.

Changing Names, Broken Hearts and Editors' Lives

Did anyone hear the words "good writing"?

by LINDA KONNER



Tuesday, February 18th

At 6:30 PM I'm in the lobby of the Algonquin (how literary!) to meet the publisher of a medium-size publishing house for a drink. We recently made a two-book, six-figure deal with one of my clients, and so Elliott and I get along well. The fact that he's handsome, 40ish and smart doesn't hurt either.

Just after ordering my second glass of Sancerre, I mention to Elliott that I'm having a tough time selling the next book of one of my clients, a terrific medical writer. (Elliott doesn't do health books, so I can be pretty upfront with him about it.) I got the writer a good chunk of money for her first book, but at 14,000 sales her publisher was wildly disappointed in her performance and swiftly passed on book two. Her modest sales are making it hard to sell her to other publishers too.

"Cut her loose," Elliott says, popping a cashew into his mouth.

"Cut her loose?" I exclaim. I feel like someone who's just been told to dump her boyfriend.

"Sure," he says. "You're never going to be able to turn things around for her. Not unless you ... change her name."

Wow. This is the second time in a week that this subject has come up. An editor at another house where I do a lot of business warned me days ago that if the current book of one of my clients tanks, as he so graciously put it, my writer would have to do his next book under a pseudonym. (I guess I should have felt grateful that the editor wasn't suggesting tossing him out altogether.)

I know this isn't a new trend in book publishing, just an unpleasant one.

Wednesday, February 19th

The phrase "cut her loose" is still ringing in my ears the next morning as I reach my desk. No, I don't intend to cut any "poorly performing" clients loose—not before going to Plan B, anyway. My M.O. with such clients is, rather than urging them to change their name to Andrew Weil or Benjamin Spock, to

help them locate a co-author for their next book, a writer who has sold better and/or has a better platform. Admittedly, few authors enjoy going hat in hand to a more successful author just to borrow his name and credentials for awhile, but often it turns into a win-win situation.

The phone rings. A sex expert I have been courting for a month calls to say that, after meetings with three agents, including me, she has decided she wants me to represent her. I'm thrilled. Her last book sold about 50,000 copies, and since then she's done a half-dozen top TV shows, so I'm optimistic about her new one.

"You should know," Lisa says in a very serious tone, "I broke two agents' hearts when I told them I was signing with you."

"Well, book publishing is a business full of broken hearts," I say, and mean it.

Thursday, February 20th

"Linda...?"

I immediately recognize Jeremy's voice on the phone. "Hi, Jeremy!"

"Tell me something: Am I your biggest loser client?"

OK, I know where this is coming from: he just received the royalty check I sent him for \$87.

"Umm, let me think about that for a minute," I tell him. "No... I'd have to say that my 12-year-old craft writer makes less money than you do."

While the statement is true, it doesn't seem to bring Jeremy much pleasure. I try to cheer him up by telling him a couple of publishers have indicated some interest in his new proposal.

Friday, February 21st

I'm getting ready for my lunch at Blue Fin, the hot restaurant in the W Hotel in Times Square. Sounds glamorous, yes, but I always try to seduce editors into coming down to my restaurant-packed neighborhood whenever possible; I love avoiding the travel time. However, no such luck today. In any

case, I'm excited to be meeting this editor. Even though she's not a senior editor—just an editor—I find that junior staffers are frequently more candid.

Over lobster salad and diet Cokes, Julia admits that books are commonly acquired on the basis of "what's going on in the boss's life." Because "the boss" is pushing 50—albeit quite gracefully—and on the prowl after a recent divorce, books dealing with nutrition for baby boomers, anti-aging breakthroughs and dating over 40 are sought right now. I might have one or two suitable books up my sleeve. I zip back to my office and immediately send off two proposals to Julia's attention, as well as make a few notes on the Rolodex cards of Julia and her boss about their lives and loves.

Ah ... even after seven years as an agent it continues to amaze me how infrequently the words "good writing" ever come up in the discussion of books. Does it make me sad? Sure. As someone who grew up reading good books and yearning to write good books, how can I not be sad? But... you can only feel that way for so long. Such is the nature of the business, so we do what we have to do – author and agent alike. **ASJA**

*ASJA member Linda Konner launched her agency in 1996. She is the author of eight books, including *The Last Ten Pounds (Avon)* and *How to Be Successfully Published in Magazines (St. Martin's Press)*.*

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Conference Sneak Peek!

The 2003 annual ASJA writers conference is just around the corner. Here are a few sneak peeks at panels that will whet your appetite and inspire your writer's soul.

Networking Secrets of Professional Writers Discover how to boost your writing career through networking, in person and on-line. Successful writers share secrets for turning every event and encounter into an opportunity—even for those who are painfully shy. Editors share tips for approaching them so they will want to work with you. Panelists, who will explain how networking can have unexpected—and financially gratifying—results, include editors from *Continental Magazine* and *Travel and Leisure*, contributors to *The New York Daily News*, *AAA Today*, *Coast-to-Coast*, *Selling Power*, *Bridal Guide*, *Family Life*, *Traditional Home* and publisher of *Marco Polo Magazine*.

Duets: Collaborating with an Expert Are two heads really better than one? Learn how a “with,” “and,” or “as told to” byline can be your ticket to success. Michael Broussard, agent with Dupree/Miller, makes writers rich by pairing them with brand-name experts. Another matchmaker for writers willing to collaborate is Michael Cader, a book packager whose daily e-mail newsletter, *Publisher's Lunch*, is read by nearly 20,000 publishing professionals every day. You'll also learn about collaboration agreements and hear what's it *really* like to collaborate with an expert by ASJA member Sondra Forsyth, veteran of half a dozen book collaborations, who will share stories from the front—from the highs to the horrors.

Tales From The Heart: Writing and Selling The Personal Essay What makes a memorable—and marketable—personal essay? We'll hear from a frequently published essay writer, along with editors from *Family Circle*, *Good Housekeeping* and *Newsweek's* “My Turn” column. Learn how to fine-tune your essays to meet each publication's

specific needs, and pick up a few all-important tips for how to best approach these top editors.

It Happened to Me: The Power and Future of the Book Memoir

Top authors and representatives from the publishing world discuss the kinds of memoirs that publishers are looking for and the qualities that make a memoir powerful and irresistible.

Breaking into Print Although targeted more to beginners than professionals, the panel is made up of such dynamic speakers that working writers will benefit as well. Breaking into print can mean more than just publishing your first piece. Editors from *Woman's Day*, *The American Lawyer*, *AARP Modern Maturity* and the *Travel Arts Syndicate* will offer plenty of nitty-gritty basics for breaking into magazines and will also give tips on how to make an existing career more productive by cracking the top markets they either represent or have been published in themselves.

Manna from Heaven: Grants and Fellowships for Freelance Writers

Learn about what's available and how to win from two writers who excel at nabbing fellowships and directors of two of the most prestigious fellowships around. Panelists include the curator of the Nieman Foundation for Journalism at Harvard, the director of the Alicia Patterson Foundation and managing editor of the Newseum as well as freelancers who were recipients of the Knight Science Journalism Fellowship, the National Arts Club Scholarship to Breadloaf and a Fulbright professor of philosophy at St. Petersburg State University in Russia.

Smart Surfing: Better Use of Your Web Time

Back by popular demand, Columbia Prof. Sreenath Sreenivasan gives an extended version of his fast-paced, informative and often humorous workshop aimed at showing researchers who already use the Web, sometimes extensively and expertly, how they can

find what they need faster. The emphasis is on productivity, and how to spend less time, not more, on the Web.

Think Like a Kid: Keys to Writing and Publishing for Children and Teens

This panel brings together three ASJA writers who specialize in long and short fiction and nonfiction for children and young adults, and adds to the mix a children's book agent, and the executive editor of a children's publishing company. These award-winning authors have published more than 80 titles. Rounding out the panel are an executive editor at Holiday House and a literary agent who represents a variety of fiction and nonfiction writers for children and teens.


Moving from Nonfiction to Fiction (and back again?)

Well-known nonfiction/fiction writers Judith Kelman, Ken Wells (*Wall Street Journal* writer and critically-acclaimed author), and Amy Bloom, fiction writer and author of the recent bestseller *Normal: Transsexual CEOs, Crossdressing Cops, and Hermaphrodites with Attitude*, as well as Gail Hochman of Brandt and Hochman, and Michaela Hamilton, nonfiction and fiction editor at Kensington Books, examine the differences and similarities between fiction and nonfiction writing techniques and explore the ways in which each specialty informs the other.

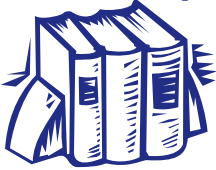
Breaking the Ice with Editors: Letter, E-mail, Phone or Gorillagram?

In a competitive marketplace, it's not always how good you are but how good of an impression you make with the editor that can net you that all-important first assignment. Editors at five top magazines reveal the whole truth, and nothing but, about what hooks 'em, annoys 'em, leaves 'em cold—and what brands *you* as an amateur.

The 15 Percent Solution—Working With Agents

The best things in life may be free, but at 15 percent of your gross, a good agent is a close second. In this expanded panel period, you'll hear each explain what they are looking for, then we'll reconfigure the room into breakout sessions so you can have personal face-time with the ones that interest you most. Be sure you're there to meet Richard Curtis, Jeff Herman, Jane Dystel, Eleanor Wood, Diana Finch and Sheree Bykofsky. 

Literary Quiz



Who Said What?

by Carol Weston

Match the words with the person who said or wrote them.

1. "Is sloppiness in speech caused by ignorance or apathy? I don't know and I don't care."
2. "English? Who needs that? I'm never going to England."
3. "All I know about grammar is its power."
4. "The man who does not read good books has no advantage over the man who cannot read them."
5. "You never know when a lovely idea is going to flit suddenly into your mind, but by golly, when it does come along, you grab it with both hands and hang on tight. The trick is to write it down at once, otherwise you'll forget."
6. "The best thing about being an artist is that you get to engage in satisfying work. Even if you never publish a word, you'll have something important to pour yourself into."
7. "Research is formalized curiosity. It is poking and prying with a purpose."
8. "If it is possible to cut a word out, always cut it out."
9. "A novel, after a single reading, sticks to your ribs for a lifetime. The great ones do, anyway."
10. "I want to write—I want to write—and I know I never will. I know it and I am so unhappy and it seems as if nothing else mattered."
11. "One night a friend lent me a book of short stories by Franz Kafka...I began reading *The Metamorphosis*. The first line almost knocked me off the bed...I didn't know anyone was allowed to write things like that...So I immediately started writing stories."
12. "I want to go on living even after my death! And therefore I am grateful to God for giving me this gift, this possibility of developing myself and of writing and of expressing all that is in me."
13. "Oh, my Lord, I am absolutely so busy I don't know how I can possibly get everything done."
14. "Success is liking yourself, liking what you do, and liking how you do it."
15. "There is only one success—to be able to spend your life in your own way."

Answers: 1-William Safire; 2-Homer Simpson; 3-Joan Didion; 4-Mark Twain; 5-Roald Dahl; 6-Anne Lamott; 7-Zora Neale Hurston; 8-George Orwell; 9-Graydon Carter; 10-Anne Morrow Lindbergh; 11-Gabriel Garcia Márquez; 12-Anne Frank; 13-Eloise; 14-Maya Angelou; 15-Christopher Morley.



These quotes—and 565 others—come from Carol Weston's ninth book FOR TEENS ONLY: *Quotes, Notes, and Advice You Can Use* (HarperCollins 2003). Visit Carol's Web site at carolweston.com.

WHY JOIN ASJA?

Only ASJA members get these exclusive benefits:

The ASJA Monthly Confidential Section offers exclusive, inside information on the writing business.

PayCheck reports in which members share confidential information on their fee rates and experiences with publishers and editors. Inside information on the writing industry for members only.

ASJA's Writer Referral Service gives ASJA members exclusive access to job and project leads. One assignment here could pay your dues for the next 20 years.

Exclusive, Members-Only Workshops and Seminars at the Annual ASJA Members-Only All Day Meeting as well as discounts for the Annual ASJA Writers Conference. Meet leading writers, editors, publishers and media experts to explore current markets and trends in books, magazines and other media.

Confidential Members-Only Sections of the ASJA Web site.

Private Online Discussion Forums to share news, ask questions and get answers from fellow professional writers.

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- Authors Registry Membership, facilitating royalty payments for database and electronic reprints
- Discounts on products and services from Alamo car rentals to AlphaSmart laptops

E-mail execdir@asja.org for more information.

Filing Time Reminders

Get your taxes in shape

by JULIAN BLOCK



When tax time rolls around, most filers receive refunds. Just because you receive one does not mean your return passed muster with the IRS and you can forget about an audit. All it means is that IRS computers have checked arithmetic and other basic items.

Make sure to file away those checks and other records that back up deductions and other items, as well as a copy of your return. Keep your records at least until the statute of limitations runs out for an audit—generally, three years after the filing deadline. But the IRS gets six years to check if you understate your income by 25 percent or more. And there is no time limit if the IRS shows you failed to file or you filed a fraudulent return.

Despite what you may have heard, the risk of an audit does not decrease by filing late, rather than early. All income tax returns, whether they are filed early or late, go through IRS computers that scan them for arithmetic errors and single out returns for audit on the basis of a top-secret scoring system. High scorers, as well as randomly chosen Form 1040s, are then scrutinized by the tax collectors to determine which ones should be examined. One important element in the selection process is how the amount of your itemized deductions compares with the total taken by others with comparable income levels.

Don't let errors of fact or judgment on your return for tax year 2001 cause you to still break out in a cold sweat. A recalculation on IRS Form 1040X usually takes very little time. You can also use Form 1040X if you now discover that you overpaid.

For instance, you are not stuck with your decision if you took the standard deduction and later discovered that itemizing for such expenditures as mortgage interest and real estate taxes would have been more advantageous. Use Form 1040X to amend your return and switch to itemizing, provided you do so within three years after the filing deadline for your return.

If you get a computer-generated notification of unreported income, don't send a payment to the IRS without first checking on whether you actually omitted that income. Every year, without fail, the IRS sends out many erroneous notifications concerning, for example, 1099 forms that reflect payments received by writers from publishers, interest from savings accounts and dividends from stocks.

If you move or otherwise change your address after filing your return, notify the IRS. Use IRS Form 8822 (Change of Address). Reporting the change should ensure that you receive and are able to respond to mail the IRS later sends—for instance, a bill for additional taxes or a notice that your return has been selected for an audit.

Expecting a refund? Also notify the post office for your old address. This will help in forwarding your check to your new address (unless you authorized the IRS to directly deposit the refund into your checking account).

All that Form 8822 asks you to provide is your old and new addresses, your full name and Social Security number, and, if you are a joint filer, your spouse's full name and Social Security number. Mail Form 8822 to the IRS Service Center that received your return, not the Service Center for your current address.

IRS forms and publications are available without charge by mail (call 800-TAX-FORM) by fax (call 703-368-9694) or download them from the IRS Web site, www.irs.gov.

Paying Your Kids

If your children can help out with some of the chores connected with your writing business, a savvy way to take care of their allowances or spending money—at the expense of the Internal Revenue Service—is to pay them wages for work they do.

Going that route may save taxes, but it also provides your children with jobs that put some “jingle in their jeans,” familiarizes them with the business, and

instills a bit of the old work ethic. Here are several strategies to keep in mind when your business pays them compensation that *it* deducts and *they* report on their returns.

Kiddie Taxes: Putting your children on the payroll is a perfectly legal way to keep income in the family, but shift some out of your higher bracket and into their lower bracket. This maneuver is not crimped by “kiddie tax” rules that curtail the ability of parents to shelter investment income by gifts to their children of cash, stocks and other income-generating assets.

Under these rules, dividends, interest, capital gains and other kinds of investment income received by a child who has attained the age of 14 gets dunned for taxes at the child's, not the parent's, rate, whereas such income received by a child under the age of 14 generally is taxed at the parent's top rate when the income tops a specified amount. In the case of a return for 2003, the magic number is \$1,500, a figure that is indexed, that is, adjusted annually to reflect inflation, as measured by increases in the Consumer Price Index.

An often overlooked point is that the kiddie tax restrictions are not appli-

Moving?



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...and NOT to your non-postal newsletter editor.

cable to children's wages, whether those earnings come from babysitting, delivering newspapers, or even working for a business owned by a parent. The business gets to deduct the wages, which are taxed to the child at *bis or her own rate*. Consequently, it might prove more advantageous to pay wages to an under-14 child than to bestow properties on him or her that generate an identical amount in income.

The child can offset income with a standard deduction, the no-questions-asked amount authorized for a person who does not itemize. The standard deduction is capped at just \$750 for investment income but tops out at \$4,750 for wages and other kinds of earned income. So the more income the child receives as wages, the more that escapes taxes, thanks to the standard deduction, which also is indexed.

Example: Your business hires Nadine, your 17-year-old daughter, to do clerical work after school, on weekends and during school vacations. For 2003, you pay her \$4,750, which Nadine can use to support herself or put away for college, a wedding, a car, or a post-

graduation vacation. She sidesteps taxes on her entire wages as they are sheltered by a standard deduction of \$4,750. True, earnings above \$4,750 cause Nadine to become liable for taxes; typically, though, she is in the bottom bracket of 10 percent. Assuming you fall into a 35 percent federal and state bracket, hiring her lowers *your* taxes by \$1,663 (35 percent of \$4,750). However, just how much you actually save depends on whether Nadine's wages are subject to Social Security and other payroll taxes.

Caution: Unsurprisingly, the IRS bars any deductions for the value of meals and lodgings furnished by you. That is not considered part of Nadine's compensation. As a parent, you are legally obligated to support her.

Social Security Taxes: Generally, the wages you pay Nadine and other employees are subject to Social Security (6.20 percent) and Medicare taxes (1.45 percent) that aggregate 15.30 percent (7.65 percent for both employer and employee). But Internal Revenue Code Section 3121(b)(3)(A) authorizes an exemption from these taxes for wages

you pay to your under-age-18 sons or daughters. The exemption applies when you do business as (1) a sole proprietorship (IRS-speak for the lone owner of a full-time or part-time business that is not formed as a corporation or a partnership with a partner other than your spouse) or (2) a husband-and-wife partnership. Consequently, whatever income you are able to shift to them lowers your Social Security taxes by as much as 15.3 percent. For 2003, the 15.30 rate applies just to the first \$87,000 of net self-employment earnings (receipts minus expenses); beyond that, the rate drops to 2.90 percent. **ASJA**

Julian Block is an attorney and former IRS investigator who has been cited by The New York Times as "a leading tax professional" and by The Wall Street Journal as an "accomplished writer on taxes." He is offering ASJA members his "Tax Tips For Freelance Writers" that shows how to save truly big money on taxes—legally—and explains the steps you should take to reduce taxes for this year and even gain a head start for future years. Send \$9.95 for an e-mailed copy or \$12.95 (in the U.S.) for a postpaid copy to: J. Block, 3 Washington Square, #1-G, Larchmont, NY 10538-2032.

QUERY PROJECT

Strengthen your query writing skills by reading query letters that landed assignments. ASJA member Pamela Kramer has collected successful queries and they're now on the Web site at www.asja.org/members/qp/qp.php.

If you have a successful query to contribute, send it to queries@asja.org. You can choose whether to include your name and the editor's name. It would be helpful to include information about how established, if at all, you were with the magazine when you netted the assignment.

Remember, like PayCheck, the Query Project will only succeed if ASJA members contribute.



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—Karen Bannan

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Non-Member Registration Form

2003 ASJA Writers Conference

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Non-Members use this form or register online at www.asja.org/wc/pubreg.php

Registrant's Name (please type or print) _____
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 E-mail _____ How did you hear about this event? _____
 Please check here if you require special accommodations to fully participate and please attach a written description of your needs

Sign me up for (check all that apply):

	Early Bird (before 4/11)	Regular (4/11 or later)	At the Door*
<input type="checkbox"/> Saturday, May 3 ASJA Writers Conference	\$195	\$215	\$230 _____
<input type="checkbox"/> Saturday Mentoring Session	\$ 30	\$ 30	n/a _____

At my mentoring session, I need advice on _____

* As space is limited, on-site registration may be closed

Sunday, May 4 Workshops I will attend**

	Early Bird	Regular	At the Door
9:00 am to Noon (choose one)			
<input type="checkbox"/> Book Proposals That Sell	\$75	\$80	\$85 _____
<input type="checkbox"/> The Personal Touch: Essays & Op-Ed Writing	\$75	\$80	\$85 _____
1:00pm - 4:00pm (choose one)			
<input type="checkbox"/> Writing Successful Magazine Queries	\$75	\$80	\$85 _____
<input type="checkbox"/> Memoirs: Capitalizing on Your Life Stories	\$75	\$80	\$85 _____

** You must be registered for Saturday in order to attend Sunday sessions

Total _____

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To assist us with planning, please put a check next to the panels you think you might be interested in attending. You're not committed to attending any panel you've checked, and you may still attend any panel you wish. Full descriptions can be found at www.asja.org/wc/2003/2003sat.php.

<input type="checkbox"/> 01 Book Smarts	<input type="checkbox"/> 11 Join the Club
<input type="checkbox"/> 02 Think Like a Kid	<input type="checkbox"/> 12 Moving from Nonfiction
<input type="checkbox"/> 03 Fit, Trim & Sexy	<input type="checkbox"/> 13 Chat Your Way
<input type="checkbox"/> 04 You Don't Need an MBA	<input type="checkbox"/> 14 Breaking the Ice
<input type="checkbox"/> 05 Exotic Stories	<input type="checkbox"/> 15 It Happened to Me
<input type="checkbox"/> 06 Tales from the Heart	<input type="checkbox"/> 16 Open Sesame
<input type="checkbox"/> 07 Publishing Your First Book	<input type="checkbox"/> 17 Big Time
<input type="checkbox"/> 08 Home Sweet Home	<input type="checkbox"/> 18 The 15% Solution
<input type="checkbox"/> 09 Manna From Heaven	<input type="checkbox"/> 19 Smarter Surfing
<input type="checkbox"/> 10 Duets	<input type="checkbox"/> 20 Writing that Works

Mail completed form to: ASJA • 1501 Broadway, Suite 302 • New York, NY 10036 or fax to (212) 768-7414

Reservation and Refund Policy: Only paid reservations are guaranteed. Cancellations before April 11, 2003, are eligible for full refunds. Thereafter, \$65 of the fee is nonrefundable. No refunds will be given for cancellations received after 12:00pm EDT on Friday, May 2, 2003.

Options for Publication and Publicizing Yourself

Seeing print successfully

by SUSAN K. PERRY



Call me a skeptic. On bad days, call me a cynic. After reviewing books for two decades, I can usually recognize a tiny press or self-published book very quickly. Lately, of course, because of cost-cutting (and no doubt care-cutting) even the major publishers put out books with infelicitous phrasings on the back cover and too many exclamation points inside. I was lucky enough to have an editor recently who allowed me to proof her work on my book, including the index and back cover copy, so that I could catch many glitches before they were permanent.

But it's a new world out there in publishing. Many writers don't have the patience or wherewithal to convince a traditional publisher to take on their projects. Sometimes, print-on-demand (POD) or electronic publishing are viable—or occasionally superior—options. This month I focus on two books about these methods, as well as one about how to speak publicly about your work.



Get Published Today! by Penny C. Sanseverieri (www.booksbypen.com). Infinity Publishing, 2003.

The author of this book used iuniverse.com to publish her novel, and she tells us all about the process she went through. She includes two pages on each of eight POD publishers (info you could get online from their sites, no doubt, but at least here it's all-in-one-place). You'll learn specific fees, royalties, and the approval process, if any. A large chunk of the book is devoted to the basics of marketing, including a template for a press release and "expert sheet," and specifics about how to pitch National Public Radio shows. I'd call this a decent all-in-one place overview to getting a book in print by the newest methods and then marketing it.



How to Get Your e-Book Published: An Insider's Guide to the World of Electronic Publishing by Richard Curtis and William Thomas Quick (Writer's Digest Books, 2002). Curtis, a well-known agent and president of E-reads, an electronic publishing company, and his co-author, Quick, a novelist and screenwriter, begin by explaining the digital revolution and the benefits of the new ways of publishing: mainly efficiency and economy. They mention the advantage or even necessity of getting an editor's help with your book (extra eyes are always useful, even for experienced authors). Next they tackle formatting your book, the option of publishing it on the web and why you might want to give it away for free, and how to work with POD publishers. What's most valuable, it seems to me, is the starkly candid warning to beware of e-publishers, vanity and subsidy publishers, and POD firms. Sales are typically low, distribution is limited, extra expenses may accrue, and performance can be spotty overall. Also useful is the section on how to promote your e-book via newsgroups and electronic bulletin boards.



Presentation Magic: Dazzle & Deliver Talks with Confidence by Marisa D'Vari (DEG International, www.deg.com, 2002).

As a confirmed shy person who's had to do a lot of speaking about my work, I've read several books on giving public talks. This one taught me a few new tidbits I hope to put to good use shortly. Skipping past the early chapters on "crafting a dynamic first impression," "understanding communication styles," and "preparing to present," I found Chapter 5 really does offer "Effective Presentation Tips, Tools, Techniques." For instance, I'm always tempted to give

away the store in my talks (and then find that doesn't sell many books). D'Vari explains the rationale for limiting a talk to three key points: people encounter sensory overload beyond that. She suggests identifying a client need and filling it. We know from our book proposals that we're supposed to focus on benefits to the reader, but sometimes we forget to do the same thing at our presentations. In the chapter on creating your talk, D'Vari says never to end with the Q&A, but to leave your closing remarks for after the question period. Not sure if that's feasible, but it's something to consider. Don't wave your notes in the air. Find a way to use powerful body language. Take advantage of the power of the pause. She stresses how crucial the close of your talk is. I know that I often trail off as time runs out, at least at bookstore workshops. But the last two minutes of your talk are more important than a lot of what went before, so always plan to end with your best sound-bytes. **ASJA**

Susan K. Perry is a longtime member of ASJA, the author of *The Los Angeles Times* bestseller *Writing in Flow* and the forthcoming *Loving in Flow*, as well as hundreds of articles. She teaches writing online. Contact her at www.BunnyApe.com.

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Barbara Ehrenreich



Author of
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Barbara Ehrenreich's *Nickel and Dimed* was named a *New York Times Book Review* "Notable Book, 2001"; a *Los Angeles Times* "Best Book, 2001"; and a *Business Week* "Best Business Book, 2001." Her experience as a journalist is also stellar: since 1990 she has been a contributing writer for *Time Magazine*, is contributing editor for *Harper's Magazine*, and has written for *The New York Times Magazine*, *The Washington Post Magazine*, *Ms.*, *Esquire*, *The Atlantic Monthly*, *The Nation*, *The New Republic*, *Social Policy* and *Mirabella*. For a conference preview and to receive e-mail updates, visit www.asja.org/wc/2003/2003prev.php.

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