

OCTOBER MEETING

Publishers Desperately Seeking Authors

BY DAVID EPSTEIN

Well, maybe not desperately—but writers who come to IWOC's meeting next Tuesday, October 14, will learn to look at book ideas from the publisher's side of the desk and to create the sorts of "personal ads" (i.e., proposals) that might catch an editor's eye. In September we heard an author's adventures in search of agents and publishers. This is your chance to get the other side of the story.

Lisa Scacco, Production and Operations Manager of Lake Claremont Press and an award-winning author of Chicagoland regional history, will offer answers to many questions that perplex would-be book authors, including:

- What factors make a book idea attractive to a publisher?
- How can you (the prospective author) identify publishers that might be interested in your idea?
- From a publisher's viewpoint, what elements make for an appealing book proposal?
- How do you know if your idea fits a national trade market, a regional audience, or some special-interest readership?
- What do readers and publishers look for in books and magazine articles on regional or local history? How strong is that market, and who are some of the other leading publishers in it?
- What kinds of projects is Lake Claremont currently looking for?
- How can you tell if your idea works better as a magazine article or a book? And what does it take to develop an article idea into a book-length project?
- Must you have a literary agent, or can you get a publisher or editor to seriously consider your proposal without an agent? How can a first-time or relatively unknown author get an agent?
- What happens after a contract is signed? What's the process from editorial development through production to printing, and what does the publisher expect from the author?
- What's involved in the marketing process—catalogs, advance reviewer lists, library sales, etc? What does the publisher do to launch a new title, and what role should the author play?

Scacco, a native Chicagoan and oldest of six in a colorful Irish-Italian family, has lived and breathed printing presses for more than 20 years. She has worked for large printers in roles that include production, customer service, sales service, and management. At Lake Claremont Press she works

with authors after contract signing through the manuscript development process; managing design, editing, and index freelancers; buying print; and overseeing production. She also gets involved in marketing and sales support.

Before joining Lake Claremont Press in 2007, Scacco spent 21 years at Vertis Communications (vertiscommunications.com), a print, direct marketing, pre-media, and advertising company, where she ultimately led a national client services team of more than 100 people.

An active member and former president of Chicago Women in Publishing (CWIP), Scacco is an ardent supporter of independent publishing. Her passion and dedication also extend to music, theater, politics, and philanthropy.

Scacco graduated from the University of Illinois, Urbana-Champaign with a degree in English. Her academic studies included a year abroad in England (this explains why words like "trousers" and "loo" still figure prominently in her vocabulary). She has also completed the Stanford University Professional Publishing Course.

Founded by Sharon

Continued on page 4.

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Dave Epstein, Roger Rueff, Karen Schwartz, Martha Turner

PRESIDENT'S COLUMN/ROGER RUEFF

Why Do You Know?

From time to time, a friend will ask me why I know something. It's not always the same friend who asks; in fact, I find it curious that I've been asked the same question by friends who live in different states and have never met each other. But the question is almost always framed the same way: "Why do you know that?" Not "How do you know that?" which might be construed as a challenge to the veracity of some factoid I've stated or "How can you know that?" or "Where did you learn that?" or "Who told you that?" The question is usually "Why...?" as in "What goes on in that head of yours?" or "How can you possibly retain stuff like that?" or, more to the point, "Why would you bother wasting brain cells to keep that bit of trivia around for retrieval?"

My standard response is to shrug and grunt, "I-uh-know" as if to say, "I have no idea; I just do." It's schtick, of course, but it beats going into the details about where I learned something. And often, it's the truth; I couldn't begin to speculate on why I retained the information, except that I must have found it valuable enough to hang onto when I learned it.

Take, for example, the "sun dog."

That example comes to mind because, at this moment, I'm sitting in a Panera Bread watching the sun rise through a mist over Naperville. A low-level fog hangs across the suburbs this morning, draping the trees across the parking lot with a

kind of sheer, ghostly screen and imbuing them with the kind of mysterious aura that inspires haiku. The sun is a bright orange ball that one can actually look at without going blind.

I remember a few years ago leaving this same Panera Bread on a clear-but-humid winter morning and noticing as I walked to my car that two bright, gigantic rings surrounded the sun. The outer ring circumscribed roughly a third of the sky, and the inner ring was exactly half its diameter. And both rings refracted the sunlight like prisms, forming two wondrous, multicolored halos. If I'd been alive and witnessed the sight a few thousand years ago, I might have chalked it up as a message from the gods—the halos being portents of good or evil. Instead, I thought, "Oh, cool," and reveled in the knowledge that the inner ring was 22 degrees away from the sun, and the outer one was 44. Then I got in my car and drove home, hoping they'd both last long enough to point out to my son.

Why did I know exact values of the angles? Because I knew they were related to "sun dogs." What's a sun dog? It's a bright patch that appears in the sky under certain atmospheric conditions—especially in the wintertime and especially in the last hour or so before sunset. I had never seen one until I moved to Chicagoland, but I'd known about them for years.

Sun dogs are caused by flat, hexagonal ice crystals in the upper atmosphere. When sunlight passes through them,



it takes a 22-degree turn, making it appear that light is originating from an empty spot in the sky exactly 22 degrees away (to the north or south) from its actual point of origin—as if it were glancing off a mirror. The crystals also cause a fainter, secondary effect at 44 degrees, and they often appear with companions at the same distance on the opposite side of the sun.

Why do I know about sun dogs? Because years ago, when I was in graduate school, I attended a mid-summer conference at the University of Missouri at Rolla titled, "Conference on the Physics and Chemistry of Ice." My plane was late getting in, so I missed whatever shuttle might have been available. The taxi from the airport to the campus was not that expensive, but the driver was in a talkative mood, and I was not. I was housed on the seventh floor of an un-air-conditioned dorm, the open window of which provided no cross ventilation but did serve as an unguarded passageway for nocturnal Missouri bugs, and I spent one of the more miserable nights of my life trying to sleep in a hot, sticky, mosquito-infested room with a growling stomach, because all of the Rolla restaurants were closed by the time I arrived.

I don't remember how many days the conference lasted—only that it seemed like forever and was exceedingly boring except for a paper on sun dogs. I had never seen or heard of them before (I was living in Denver at the time), and I found the

Continued on page 5.

Writing About Disaster With Style and Integrity

AUTHOR OF NONFICTION BOOKS GIVES HIS TAKE ON WRITING, RESEARCHING & AGENTING

BY MARTHA LEE TURNER

Hurricanes and earthquakes, suicide bombers and school shootings—we are accustomed to reading about disasters and rumors of disasters, but what is it like to write



about one? Arnie Bernstein, author of the forthcoming book *Bath Massacre: America's First School Bombing*, gave IWOC members revealing glimpses into how he located documentary sources, won the trust of survivors, assembled this chilling story, and identified the material to begin and end his book. He also described the process of finding a publisher for this, his first agented book, and offered his thoughts on what gives an issue or event national relevance.

Bernstein hadn't always written about catastrophes. His 1998 book about the early film industry in Chicago (back "when Hollywood was nothing more than a tiny community in Southern California") led to a book in 2000 about Carl Sandburg's work reviewing movies for the Chicago Tribune in the 1920s. These books were followed by one about Chicago's connections to the Civil War. All were met with honors and criti-

cal acclaim—but (he told us) he wanted to do something bigger.

A love of history, relevance to 21st century issues, a long-standing admiration for Truman Capote's achievement—all these came together when Bernstein located the true story of the explosion of a rural school in Bath, Michigan, in 1927. The scenario: a psychopath trusted as both an electrician and a school board member, the pinch of rising taxes and rising healthcare costs, 500 pounds of dynamite hidden in the school basement, another dynamite bomb in a truck, a murdered wife, a house fire that spread, 38 children and 6 adults dead. And then reporters flying in, clogging the streets. The incident made national headlines for three days, then was eclipsed by Lindbergh's trans-Atlantic flight.

Bernstein's earlier books were unagented, but he sought and found an agent

for this one, thinking that this book had significantly more potential because of the story's obvious relevance to contemporary issues. Acquisitions editors did not always agree, telling him it was "a university press book," thinking (perhaps) that it was primarily of regional interest. In the end he signed a contract with the University of Michigan Press—a solidly respectable result, but one that will not provide a budget for promotion. Ironically, the Virginia Tech shootings occurred as the writing of Bernstein's book was almost complete, bringing the issue of mass violence in schools back into national prominence. (Perhaps editors'—and the public's—perceptions of what is of national significance depend on what has been on the front page the week before.)

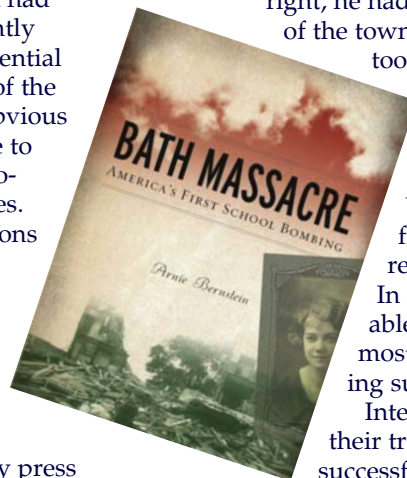
The inquest held after the events in Bath gave Bernstein a running start on his research—this material even included transcripts of remembered dialogue. Newspaper accounts, while doubtfully trustworthy, raised questions for inves-

tigation. But to do the job right, he had to win the trust of the town's people, which took about a year.

He told them he needed them "to keep him honest" but also that the final decisions rested with him. In the end, he was able to interview most of the remaining survivors.

Intending to keep their trust, Bernstein successfully fought his publisher's suggestion of *Blood Bath* for the title—as something cheaply exploitative rather than the unflinching yet compassionate account he intended. He knew he had his opening when he witnessed two of the Bath massacre survivors as they learned about the Virginia Tech shootings in 2007. When he met a woman who still puts tulips on her brother's grave every spring, he knew he had his ending.

Bernstein expects to do all his own promotion for this book, calling in favors from friends connected with libraries, bookstores, and radio. He enjoys promotion, he says; it is evident that he enjoys talking about the process of writing this book. If you want to read the book, you will have to wait until its April 2009 release date—but you can read about it on Bernstein's website: <http://www.arniebernstein.com>.



The devastated north wing of the Bath school after the bombing.

In the Spotlight: Catherine Rategan IWOC Co-Founder & Current Vice President

BY KAREN SCHWARTZ

Q What kind of work did you do before you became a freelancer?

A I moved from clerking to typing jobs to steno jobs and then into secretarial work, which I saw as a steppingstone. When I learned that Sears Roebuck would train secretaries for copywriting jobs, I took some ad writing classes at Northwestern, and voila! I graduated into an entry-level copywriting job at Sears. I parlayed that into an ad agency job working on beauty accounts like Maybelline, writing mostly TV and radio commercials. When the excitement of the agency world began to pale (think "Mad Men"), I founded Writer, Inc. and started working for my most demanding boss ever – me.

Q What's your specialty? And has it changed over the years?

A About 10 years ago, I'd have said video scriptwriting, but that market disappeared when organizations switched to talking heads on their Web sites. Now I write Web content, articles (a great many on hospitals and healthcare), and just about anything else that attracts my interest. These days I'm also doing writing coaching at Roosevelt University and also at some major public relations agencies. The one-on-one contact with other writers is a marvelous contrast to the solitude of writing.

Q What's your favorite part of being a freelance writer – and your least favorite part?

A I love the variety of freelance work: different formats, different topics, different clients. I get to learn a lot of interesting stuff and interview people of accomplishment. The uncertainty of this life can be tough, though, and of course there's the unending need to market my services.

Q When you and IWOC co-founder Beth Bradfish launched IWOC in 1981, what vision did you have?

A After a year of working for myself, I realized I



needed health insurance. An insurance broker suggested that I recruit some other people so we could qualify for lower group rates. I started calling all the freelancers I knew. My friend and fellow writer Beth Bradfish booked a meeting room in her apartment building, and about 35 people turned up at our first meeting to see what was going on. We realized that we'd tapped into the need of Chicago writers not just for insurance but also for collaboration on all kinds of issues where we could learn from and support each other.

Q Do you have time for a social life?

A For sure! I have a lot of friends and a large fam-

ily of nieces and nephews. I love film and theater and am a board member of Organic Theater Company. In the summer I sail regularly and go to concerts at the Pritzker Pavilion. And in addition to my time on the treadmill at the gym, I try to get in as much walking as I can. I'm also volunteering for the campaign of a major political figure.

Q What have you gained most from being a member of IWOC?

A While I've gotten a fair amount of work from the Writers' Line, I've made friends with a great many people in IWOC. I cherish the sense of community that comes with being part of a hard-working and effective group. And it's fun to be on the IWOC board once again, working with so many smart, dedicated people.

Q Can you describe one of your more memorable writing assignments?

A About five years after I started my business, I was hired to write a patient-information video for people who are considering a kidney transplant. As part of my research, I got to see the dialysis process and watch video of the transplantation surgery. Taking part in such a life-altering process was very moving.

Q What advice would you offer to others who may be starting out as freelancers?

A Work hard, be flexible, ask a million questions, and enjoy yourself. It's a great way to earn a living! 🍀

September Meeting

Continued from page 1.

Woodhouse in 1994, Lake Claremont Press has published over 30 titles, including local bestseller *Chicago Haunts: Ghostlore of the Windy City*; and award-winners, including *Hollywood on Lake Michigan: 100 Years of Chicago and the Movies*; *The Chicago River: A Natural and Unnatural History*; and *The Streets & San Man's Guide to Chicago Eats*.

Lake Claremont Press represents a vibrant alternative to giant media conglomerates with "publishing" appendages. It is a small, independent, niche publisher specializing in subjects that its people know and care about. Lake Claremont Press books foster and reveal Chicago's special identity by sharing what's distinctive about our city's history, culture, geography, built environment, spirit, people, and lore.

Networking with snacks and beverages begins at 5 p.m. and the meeting at 6. Nonmembers are cordially invited. The meeting is free for IWOC members and \$15 for nonmembers. Plan to stay for a buy-your-own dinner at a nearby restaurant after the meeting. The location is National-Louis University, 122 South Michigan, Room 5008 (across from the Art Institute). See you there! 🍀

IWOC

Welcomes New Members

Lorna Grisby
Beverly Simon
Dan O'Shea
Harold Kassel
Maryellen Thielen

concept fascinating. In the end, that's all I took away from the conference... an interesting tidbit to interject in polite conversation over the ensuing years, especially in the Midwestern wintertime, when the listener is more likely to witness one on his or her own.

So the shrug, in this case, is the honest response. I don't know why I know about sun dogs. I can tell you how I came to know about them—the where, when, and what led up to the moment of learning. But why I chose to retain that bit of information out of the billions of facts I've been presented with in my life... I haven't a clue.

And the rest of my tale about the conference? Until a few moments ago, I hadn't drawn on that memory in over 20 years... and yet it was there. Something I'd forgotten that I know.

My guess is that you're the same way. Think of all the things you know, starting with the billions of relatively simple things you know how to do... change the volume on a stereo, staple papers together, type the letter "k" without looking at the keyboard, start a car, answer a telephone, find your way home from the store. Now think of what you know at a higher plane... how to adjust the stereo volume to a comfortable level, file your taxes correctly (or find someone who will), put the subject and verb in their proper places in a sentence, drive to a friend's house, recognize your relatives' voices on the phone, buy what you need at the store. Now add to that the billions of facts you retain and reference when doing those things... where the volume knob is located on the stereo and what happens if you turn it left or right, where the stapler is and if it needs staples, what is a tax form and what are the consequences of not filing, what is verb and which of all the verbs you know is appropriate to the meaning of your sentence, what is your friend's address and what does he or she look like, what is the recent history between you and your relative and how will that affect the phone call, what is your strategy for buying things at the store.

If you take this approach toward considering what you know, the complexity grows quickly, and you're left with a mind-boggling sense of how much information your brain can contain. Process (how to), fact (what is), context (what does this or that mean)... it's all in there. And more keeps flooding in all the time.

Those of us who've dealt with aging parents and have witnessed first-hand the debilitating affects of a dysfunctional memory are sometimes struck (and frustrated) by how things that seem so simple for most of us most of the time suddenly become beyond the ken of someone whose mind is failing. But given the sheer volume of what there is to know in the course of living an average life, the miracle might be that the aging parent was able to process and retain the volume of knowledge in the first place. Or that we ourselves are. Or that anyone is.

But why do some things stick and others don't? I think it might have to do with the level of interest when a piece of information comes to light. But that's just a guess. I'm sure someone's written a book on the subject or will, when they figure it out.

When that happens, I'll read the book, gobble up the facts, and add them to the collection of what I retain.

Until then, well, I-uh-know. 🐾

Calendar

October 14

IWOC Monthly Meeting. Publisher Lisa Scacco will describe how to look at book ideas from the publisher's side of the desk and much more. Networking at 5 p.m., program at 6 p.m. IWOC members free; nonmembers \$15; National-Louis University, 120 S. Michigan Ave., Room 5008 (across from Art Institute). Nonmembers cordially invited. Buy-your-own dinner follows.

October 25

All-Day IWOC Writers' Workshop. Choose among nine different sessions that can help you work smarter, better, and more productively. Lunch is included in the low IWOC member fee of \$99; members of other writers' groups pay \$109; others pay \$129; students with ID pay \$64. National-Louis University, 122 S. Michigan, Chicago. Coming Events on the website will have further details soon.

The monthly food and networking get-togethers listed below meet at the same time and place each month unless otherwise noted, but call ahead in case of cancellation. The groups welcome nonmembers. If there's no group in your area, why not start one? Contact webmaster@iwoc.org.

October 23 (4th Thursday)

IWOOP Monthly Lunch. Near-west suburbanites meet at noon on the 4th Thursday of the month for lunch at Poor Phil's, 139 S. Marion St., Oak Park. For more info, call Barb Dillard at 312/642-3065. This group doesn't always meet, so be sure to check to see if there is to be a lunch meeting this month before you show up.

November 6 (1st Thursday)

IWORP Monthly Breakfast. Join the Rogers Park IWOC contingent for breakfast at 9 AM at the A&T Grill, 7036 N. Clark St., Chicago. For more info, call Esther Manewith at 773/274-6215.

Sign up NOW for the 2008 IWOC Writers' Conference on October 25

The price is right: \$99 for IWOC members, and you'll learn a lot. The market is going to be really competitive in the near future, so you'll need all the skills you can get. Sign up directly from the attached flyer or click [HERE](#).

2008 IWOC Writers Conference

Discover Ideas and Information You Need to Take Your Writing Business to the Next Level at IWOC's Full-Day Conference on Saturday, October 25th

- ❖ Have you been thinking of trying the freelance life? You'll see the big picture as well as have an opportunity to talk to people who are living it.
- ❖ Have you newly launched your freelance writing or related business? You'll get solid business advice.
- ❖ Have you been freelance for some time? You'll be introduced to the most up-to-date industry trends and new ways to use the Web to expand your contact base.
- ❖ Whatever your level of experience, you owe it to yourself to spend this day with IWOC.

Registration and Introduction — 8:00 to 8:40 a.m.

Morning Sessions

8:40 Introduction

8:45 *The Zen of Writing*

(In each of the next two time slots, you'll have a choice between simultaneous programs.)

9:55 Panels: *How to Pitch to Magazines* or *The Freelance Life*

11:05 Presentations: *Social Networking* or *The Law of Communications*

Lunch and Conversation — 12:05 to 1:00

Afternoon Sessions

1:00 *Practical Marketing for Strategic Business Development*

2:10 *Cold Calling Bootcamp*

3:20 Panel: *How PR Professionals Can Help Writers*

4:20 Conclusion

Discuss specifics with panelists and presenters during the breaks. All the programs are more fully described on the reverse. There's even more information on our website www.iwoc.org.



Reserve me a seat at 2008 IWOC Writers Conference

Where: National Louis University, 122 S. Michigan Ave., Chicago, IL

When: Saturday, October 25, 8:40 a.m. to 4:20 p.m.

Pay by check made to IWOC and mail to Independent Writers of Chicago, PMB 119, 1800 Nations Drive, Suite 117, Gurnee, IL 60031 **OR** Pay by PayPal at our website: www.iwoc.org.

Name _____

Mailing Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

Box lunch will be served. Please choose: _____ Meat or _____ Vegetarian.

**Questions? Call Cathy Dusberger, Seminar Chair at 312-382-1808
Or George Becht at 847-973-2556**

\$99 IWOC Member

\$109 Other Writer's
Group Member

\$129 Nonmember
(All others)

\$40 Student (w/ ID)

(Identify school
or writer group)

PROGRAM FEATURES

The Zen of Writing – Catherine Rategan, an IWOC founder, will conduct a workshop that looks at the job of writing from inside the writer's mind. You'll learn how to do better work, take good care of your clients, and develop a real sense of pleasure in writing well.

How to Pitch Magazines – IWOC's Jennifer Lyng will lead a panel of four magazine editors as they discuss how freelance writers can get article assignments. They'll tell both what to do and what to avoid in dealing with editors.

The Freelance Life – IWOC past president Harry Karabel will lead a panel of four IWOC members in an open discussion of what can be knotty issues including how to get new clients, what's the best workspace and equipment, should you incorporate, and how to handle late payers.

Social Networking – Barbara Rozgonyi, founder of CoryWest Media, will dig into social media sites to show how you can quickly build influential networks that position you as a recognized subject matter expert.

The Law of Communications – Attorney Daliah Saper will present what every writer should know about copyrights and trademarks.

Practical Marketing for Strategic Business Development – Gary Glenn, a seasoned marketing executive and consultant, will show how basic marketing principles can be used to establish a simple and easy-to-follow marketing plan for your business. You'll learn how to apply your plan to your customers, your industry, and your competition as well as to develop your strengths while offsetting weaknesses.

How PR Professionals Can Help Writers – IWOC's Jeff Steele will lead a panel of five outstanding Chicago-area public relations specialists who will discuss how writers can best work with PR pros and what help those PR contacts can provide for freelance writers who are working with their respective organizations.

Cold Calling Boot Camp – IWOC past president Jim Leman will show how he has used cold calling as his most productive marketing tool to generate new business and sell his services. You'll learn all his methods including the number-one technique for generating dollars.

ABOUT INDEPENDENT WRITERS OF CHICAGO

IWOC is a nonprofit professional association of freelance writers who work primarily throughout the Chicago metropolitan area. IWOC members serve large corporations, small businesses, and not-for-profit organizations; together they represent a broad range of writing talents and specialties. To learn more about IWOC, call 847-855-6670 or visit www.iwoc.org

JOIN IWOC [BEFORE](#) OR AT THE CONFERENCE AND PAY ONLY THE MEMBER FEE



Independent Writers of Chicago

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Phone: 847-855-6670 ☐☐☐ Fax: 847-855-4502

www.iwoc.org

2008 IWOC Writers' Conference Schedule

Morning Sessions

- 8:00 a.m. Registration and Introduction**
Registration will continue until 8:45. Network with others as you enjoy a continental breakfast with muffins, bagels and cream cheese, and coffee or tea.
- 8:45 a.m. The Zen of Writing** – Catherine Rategan, an IWOC founder, will conduct a workshop that looks at the job of writing from inside the writer's mind. You'll learn how to do better work, take good care of your clients, and develop a real sense of pleasure in writing well.
- 9:55 a.m. Choose one:**
How to Pitch Magazines – IWOC's Jennifer Lyng will lead a panel of four magazine editors as they discuss how freelance writers can get article assignments. They'll tell both what to do and what to avoid in dealing with editors. Panelists include: Peter Gianopulos, Don Parker, Megan Waitkoff, and Ruth Welte.

OR

- The Freelance Life** – IWOC past president Harry Karabel will lead a panel of four IWOC members in an open discussion of what can be knotty issues, including how to get new clients, what's the best workspace and equipment, should you incorporate, and how to handle late payers. Panelists include: Charles Coffin, Joen Kinnan, and Roger Rueff.
- 11:05 a.m. Choose one:**
Social Networking – IWOCer Barbara Rozgonyi, founder of CoryWest Media, will dig into social media sites to show how you can quickly build influential networks that position you as a recognized subject matter expert.

OR

The Law of Communications – Attorney Daliah Saper will present what every writer should know about copyrights and trademarks.

Lunch and Networking – 12:05 p.m. to 1:00 p.m.

Enjoy a delicious box lunch and chat with other conference attendees, speakers, and panelists.

Afternoon Sessions

- 1:00 p.m. Practical Marketing for Strategic Business Development** – Gary Glenn, a seasoned marketing executive and consultant, will show how basic marketing principles can be used to establish a simple and easy-to-follow marketing plan for your business. You'll

learn how to apply your plan to your customers, your industry, and your competition as well as to develop your strengths while offsetting weaknesses.

- 2:10 p.m.** **Cold Calling Boot Camp** – IWOC past president Jim Leman will show how he has used cold calling as his most productive marketing tool to generate new business and sell his services. You'll learn all his methods including the number-one technique for generating dollars.
- 3:20 p.m.** **How PR Professionals Can Help Writers** – IWOC's Jeff Steele will lead a panel of five outstanding Chicago-area public relations specialists who will discuss how writers can best work with PR pros and what help those PR contacts can provide for freelance writers who are working with their respective organizations. Panelists include: Dave Bosch, Kate Koziol, Jim Lee, Kim Manning, and Kim McCullough.
- 4:20 p.m.** **Conclusion**



Independent Writers of Chicago

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www.iwoc.org

Participants' Bios for 2008 IWOC Writers' Conference

Barbara Rozgonyi

Founder of CoryWest Media, LLC and online publisher at Wired PR Works. She is a speaker, entrepreneur and imagemaker on a mission to convert everyone she meets into a social evangelist.

Daliah Saper

Principal attorney at Saper Law and counsel to creative entrepreneurs and innovative business organizations. She handles cases involving trademarks, copyrights, and trade secrets as well as helping clients choose the right business entity, draft bylaws, and negotiate agreements and contracts.

Catherine Rategan

Started her own freelance business nearly 30 years ago after starting as an advertising agency copywriter. She has written in virtually every format, has won multiple awards, and particularly enjoys working as a writing coach.

Jim Leman

Left a corporate writing and PR position in 1991 to start lemanbizwriter.com. He provides a full range of writing and PR services to a variety of local and national corporate and media clients. He has presented his Cold-Call Your Way to Profitability program throughout Chicagoland.

Gary Glenn

Has over 25 years experience in the media and advertising industry. He has worked for agencies, corporations, and his own companies as sales executive, PR and marketing executive, and planning consultant. He currently provides consultation to corporations and presents programs on marketing, branding, and corporate creativity.

PANEL – How PR Professionals Can Help Writers – Jeff Steele Moderator

Jeff Steele

Credits IWOC with giving an enormous boost to his bottom line. He has published more than 1400 articles in leading newspapers across the country, as well as trade publications. He also writes advertising copy and newsletters.

Dave Bosch

Is Communications director for west suburban-based Gift of Hope, a federally designated organization that coordinates organ and tissue donation for Illinois and Northwest Indiana. Until recently he was president of Donate Life America.

Kate Koziol

Heads her own public relations firm, K Squared, based in Chicago's northwest side Norwood Park neighborhood. A former long-time high-ranking executive with one of the world's best-known airlines, her specialty is travel.

Jim Lee

Is executive director of the Chicago office of Wagstaff Worldwide, Inc., a public relations firm specializing in the hotel, resort and restaurant industries. He charts PR strategy for such names as Eagle Resort & Spa and Intercontinental Chicago.

Kim Manning

Is an account executive with Taylor-Johnson-Olesker Public Relations, which represents Trump Tower Chicago and many other clients. Her specialty is single-family and multifamily residential real estate throughout the Chicago area.

Kim McCullough

Is director of community and media relations at Chicago's Concordia University. She has long experience in the non-profit sector and the health care industry as well as experience as a staff writer, an editor, and a freelance newspaper reporter.

PANEL – How to Pitch to Magazines – Jennifer Lyng Moderator**Jennifer Lyng**

Specializes in health and fitness, sports, and business issues. She also covers local journalism, personal profiles, and human interest features. Her background includes extensive corporate writing as well as grant writing.

Peter Gianopulos

Is senior editor for *North Shore* magazine where he edits its food, travel, and feature sections while managing the magazine's award-winning freelance writers. He has written more than 400 articles in eight years at the magazine and is an adjunct professor of journalism at Loyola University. He also freelances for both regional and national publications and is a frequent lecturer on culinary history.

Don Parker

Has been the editor of *Chicago Wilderness* magazine since 2002. He is responsible for issue planning, story assignments, copyediting, and photo editing. When he's not behind a computer, he organizes habitat restoration workdays in forest preserves across the Chicago region and works to build a culture of land stewardship.

Megan Waitkoff

Is editor-in-chief of *Lake* magazine. She has been a beat reporter, features stringer, and worked the news desk for daily, bi-weekly, and weekly newspapers in Chicagoland and London. Her magazine experience spans both regional and trade publications.

Ruth Welte

Has been an associate features editor at *Time Out Chicago* for the past three years. Prior to that, she spent four years as a reporter and editor at *Billiard Digest*, a monthly sports glossy.

PANEL – The Freelance Life – Harry Karabel Moderator and Panelist**Charles Coffin**

Has extensive experience in book and magazine writing and editing in both education and association publishing. Relatively new to the freelance arena, he has fresh memories of the startup process and how he was able to succeed.

Harry Karabel

Is a past president of IWOC who serves a wide range of clients and industries in all media with writing that delivers marketing messages, trains, communicates, and sells products.

Joan Kinnan

Is an IWOC past president and its current webmaster. She specializes in all types of healthcare and medical writing and editing, newsletters, magazine articles, and writing for the web.

Roger Rueff

Is currently president of IWOC who embodies a combination of technical, communication, and creative skills. He has managed and authored large documentation projects, taught business writing, and written audio/video scripts. He is also an award-winning playwright.